

ETHN 3R MAKING CULTURE: ETHNIC STUDIES FUTURES AND WORLD-MAKING

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Office Hours: TH 2-3 pm and by appointment on Zoom,

<https://ucsd.zoom.us/j/3097169270>, Meeting ID: 309 716 9270

Section	Day/Time	Location	TA
A01	W/9:00a-9:50a	Zoom	Cheron Laughing
A02	M/10:00a-10:50	Zoom	claughin@ucsd.edu
A03	W/11:00a-11:50a	Zoom	Gus Meuschke
A04	W/12:00p-12:50p	Zoom	gmeuschk@ucsd.edu
A05	W/10:00p-10:50p	Zoom	Sierra Sims
A06	W/11:00p-11:50p	Zoom	ssims@ucsd.edu
A07	W/2:00p-2:50p	Zoom	Rochelle McFee
A08	W/3:00-3:50a	Zoom	rmcfee@ucsd.edu
A09	F/9:00a-9:50a	Zoom	Andrea Gaspar
A10	F/10:00a-10:50a	Zoom	adgaspar@ucsd.edu
A11	F/11:00a-11:50a	Zoom	Muhammad
A12	F/12:00a-12:50p	Zoom	Yousuf syousuf@ucsd.edu
A13	F/10:00a-10:50a	Zoom	Cecilia Frescas-
A14	F/11:00a-11:50a	Zoom	Ortiz cfrescas@ucsd.edu
A15	F/2:00p-2:50p	Zoom	Amira Noeuv
A16	F/3:00p-3:50p	Zoom	amnoeuv@ucsd.edu

Course Description: This course introduces students to the analysis of structures, histories, and futures of racial systems and struggles over colonialism as they are imagined and reimagined through culture, including film, video, photography, music, digital media, literature, and sequential art. While it is now widely accepted that race is a social construction and while too many wrongly assume colonialism is a thing of the past, race and colonialism continue to shape our lives and create material consequences in our experiences of the world. This course will examine how race and colonial hierarchies are not only “reflected” in but is also made and remade through culture. “Making culture” suggests that culture is not fixed, unchanging, and static but is rather always in the process of being made.

While we will consider examples in which the influence of corporate or state-centered media is key, we will also consider people as makers of culture with the power to unsettle dominant codes and representations. Over the course of the quarter, students will learn how to analyze cultural texts, using specific tools to decode race, colonialism, gender, sexuality, and nation. Students will also learn to connect the representational power of master codes to concrete material and legal structures and trace their historical impact on present and future structures. Finally, students should be able to recognize and experiment with alternative cultural texts that attempt to unsettle these master codes, create other worlds, and imagine different futures.

MEETING SCHEDULE: This is a **REMOTE** class with **asynchronous Video Lectures**. Every week there will be two **non-synchronous Video Lectures** posted by **Monday** of that week

at 1 PM. Look for the Video Lectures in **Media Gallery** on the left column of your homepage for this course on Canvas. Each week, there is also a **Required Screening or Listening Assignment** related to the cultural texts we are working on that week. The readings, screening, and any listening assignments for that week are meant to go together and have a synergy among them. Your **required weekly synchronous Zoom section led by your Teaching Assistant** will be key to the learning and thinking we will do together in this class. Each week beginning Week 2 there will be a **Discussion Question** on Canvas that you must respond to with 1-2 chunky paragraphs by Friday at midnight; you must respond to another student's post in four or more sentences by Sunday at midnight.

Required Books will be available at UCSD Bookstore and can also be ordered online in digital or print editions. You are responsible for acquiring these texts before they are required starting Week 6.

-Cherie Dimaline, *The Marrow Thieves* (2017)

-Damian Duffy and John Jennings, *Parable of the Sower: A Graphic Novel Adaptation* (2020)

Other required readings are available on Canvas.

Required Films, Videos, and Podcasts available through Film and Video Reserves and/or on Canvas:

Coursework

1. Section Participation and Assignments (25%). Your attendance throughout the quarter is required and you should aim to complete reading assignments prior to section. Whenever possible, try to have the readings and reading notes nearby to help the whole group easily locate key concepts and passages. All those present in section should strive to create a collegial environment--one that encourages respectful exchange and intellectual growth. Among other things, this means treating others' ideas, perspectives, study, and work with seriousness, thoughtfulness, and generosity. Your TA has the discretion to design unique requirements for your section, such as participation, attendance, quizzes, presentations, and more. Please note: We do not have control over section enrollments. You will not pass the class if you do not attend your officially enrolled section.

2. Weekly Discussion Posts and Responses to Others' Posts: (30%). 9 total, 1-2 chunky paragraphs per post and 1 paragraph responding to another student's post. These must be posted by the due dates, since after these dates pass and we move on to other assignments, they will no longer be discussion threads most students are reading. If you are ill or have another good reason for missing a Discussion Post due date by more than a day or two, talk to your TA about doing a substitute assignment in which you write three chunky paragraphs in response to the question. The idea behind these Discussion Posts being weighted so heavily and having to be done on time and as you go is that this is one of the main ways you actively respond to the readings and spread the work out over time, instead of having tests such as mid-terms and final exams. We will not assign individual grades to each post; everyone starts with an A and will maintain that A if they conscientiously respond to the Discussion Prompts and meet the basic requirements for a post as outlined here and in the prompts themselves. What we are looking for is a thoughtful response to the details of the reading or the screening/listening assignment with reference to specific elements of and quotations from the texts. We hope that they will be well-written, but since you are writing them on a weekly basis, we understand that they will not be as extensively

revised as your 3 Short Papers/Creative Responses (see below). We hope to give you practice in actively responding to texts and communicating with others about your ideas in these weekly posts and responses. In your Discussion Posts, we would like you to 1) answer the question(s) posed in the Discussion Prompt for that week, and 2) ask any additional questions (if any) that you have about the texts, or the topics/ideas addressed that week. When responding to someone else's post, please go beyond saying "I like this" or "I agree" by adding specifics that contribute to or respectfully complexify their post.

The Discussion Posts will be evaluated as follows:

- A: Participates/engages productively in every class Discussion by posting a substantial comment and response to another student's post each week.
- B: Is prepared and participates productively in most class Discussions by posting to the Discussion threads in a mostly timely fashion and adequately responds to the questions posed in lecture or those posed by classmates.
- C: Misses two or more discussions* and does not always engage the questions or gives answers that are too brief.
- D: Misses 3-4 discussions/discussion board posts.*
- F: Misses 5 or more discussions/discussion board posts.*

Please check in with your TA if you are concerned about whether your Discussion Posts are fulfilling these basic requirements.

*Excused absences, or arrangements to submit slightly late posts or submit longer, 3-paragraph substitute posts, must be cleared in a discussion with your Teaching Assistant. These absences or late posts will not count as "missed."

3. Three Short Papers/Creative Responses to Assigned Texts (15% each for 45% total). We will ask you to write three Short Papers/Creative Responses to assigned texts to be submitted in response to Assignments on Canvas. In these posts, we will ask you to analyze the texts assigned for the weeks leading up to the assignment or complete a creative work and a maker's statement about them. We will post prompts on Canvas at least 2 weeks ahead of time. These Short Papers/Creative Responses are designed to give you practice writing in a public mode and to help you actively respond to the reading and other assignments. The aim of these assignments is to give students space to explore new ideas, raise questions, develop insights, and think critically. The Short Papers/Creative Responses must be a minimum of 1200 words and should not be summaries of the readings or plots. Instead, use the space to pursue a question or idea in relation to the prompt. It is a great thing to do to build on a Discussion comment you've made as the springboard for a Short Paper/Creative Response, and we strongly encourage it. While Discussion comments can be more informal and written more quickly, however, we expect Short Papers/Creative Responses to go through at least one draft and to be revised and proofread. This is where we will work on your writing to improve your skills and ability to communicate your ideas to others. Improvement and effort count a lot.

P/NP grading option: 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.

Cheating and Plagiarism: Cheating and/or plagiarism are not tolerated behaviors at UCSD. 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.

Accommodations. 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 notify your Teaching Assistant. Students with disabilities should be sure to register with the Office for Students with Disabilities (OSD) <http://disabilities.ucsd.edu/about/index.html>. If you require any specific accommodations, please provide a copy of your paperwork to me and your TA as soon as possible.

Community/Discussion Guidelines. This class is intended for students interested in challenging commonly held understandings of race, gender, sexuality, class, and nation. Given the nature of the course there will likely be a wide range of opinions. Ideally the course will prompt you to think for yourself and to raise questions about conventional views and received wisdom. However, please engage one another in discussion with respect and consideration. Do not use abusive and harsh language, and please respect the UCSD Principles of Community that we are all expected to follow (<http://wwwvcb.ucsd.edu/principles.htm>).

Office hours/email contact info

I have scheduled and by appointment office hours on Zoom. Attendance at office hours is not required but highly encouraged. You may also contact me by email with questions, concerns, or to set up a personal appointment. I will try to respond to all email within 48 hours.

Illness or Other Contingency

We continue to be impacted by COVID-19 in immeasurable ways. If you need to miss section due to illness, please contact your TA as soon as possible. An absence from discussion section due to such a situation will be excused; however, more than one unexcused absence from section may lower your final grade. If you anticipate difficulty with getting regular access to the Internet in ways that will compromise your participation in this course, please reach out to me and your TA immediately. All discussions will remain confidential.

Late Work: Extensions for assignments or credit for work turned in after a deadline, will only be given to students with a documented personal, medical, or family emergency. It is your responsibility to notify your TA to obtain an excused absence or late assignment. In-class activities cannot be made up. Talk to your TA and/or me if you are experiencing difficulties completing assignments.

Resources

Accommodations for Students with Disabilities: I am available to discuss appropriate academic accommodations that may be required for students with disabilities. Requests for academic accommodations are to be made during the first three weeks of the semester, except for unusual circumstances. Students are encouraged to register with the Office for Students with Disabilities (OSD) to verify their eligibility for appropriate accommodations.

- Office for Students with Disabilities: According to the Office for Students with Disabilities (OSD), "Students requesting accommodations for this course due to a disability must

provide a current Authorization for Accommodation (AFA) letter issued by the OSD. Students are required to present their AFA letters to the MCWP Program Representative/OSD liaison in advance so that accommodations can be arranged.” Contact OSD at (858) 534- 4382, osd@ucsd.edu, or the office at University Center 202. Be aware that such accommodations are not retroactive. Please see <https://osd.ucsd.edu/> for more information.

- Writing Support: Although we are here to support you with your writing assignments, if you feel that you need additional assistance you may also contact and make an appointment with tutors at the Writing and Critical Expression Hub (<http://commons.ucsd.edu/students/writing/index.html>) or with the OASIS Language and Writing Program (<https://students.ucsd.edu/sponsor/oasis/language-writing/index.html>).
- Basic Needs: Any student who has difficulty accessing sufficient food to eat every day, or who lacks a safe and stable place to live, and believes this may affect their performance in this course, is encouraged to contact: foodpantry@ucsd.edu|basicneeds@ucsd.edu|(858)246- 2632.
- CAPS Student Health and Well-Being: Provides services like confidential counseling and consultations for psychiatric services and mental health programming. <https://studentwellbeing.ucsd.edu/>.
- Community Centers: As part of the Office of Equity, Diversity, and Inclusion, the campus community centers provide programs and resources for students and contribute toward the evolution of a socially just campus. <https://students.ucsd.edu/student-life/diversity/>.
- Undocumented Student Services: Programs and services are designed to help students overcome obstacles that arise from their immigration status and support them through personal and academic excellence <https://uss.ucsd.edu/>.

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, creative writing, education, medicine, public health, social work, counseling, filmmaking, journalism, government and politics, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact: Mónica Rodríguez, de Cabaza, Ethnic Studies Department Undergraduate Advisor 858-534-3277 or nmrodriquez@ucsd.edu, or visit www.ethnicstudies.ucsd.edu.

SCHEDULE

Note: This schedule is subject to change and will be kept updated and posted on the course website on Canvas.

Week 1 Culture and Representation

1.1 Video Lecture: Course Introduction and Overview

1.2 Video Lecture on Parts 1, 2, and 3, “The Work of Representation” Stuart Hall from *Representation: Cultural Representations and Signifying Practices* (1997): 1-25.

1.3 Screen: *Representation and the Media* (Jhally, 1997)

Week 2 Representing Race

2.1 Video Lecture on Reading: Parts 4, 5, and 6 “The Work of Representation” Stuart Hall from *Representation*: 25-47.

2.2 Video Lecture on Reading: Stuart Hall, “The Origins of Cultural Studies”

2.3 Screen: *Race: The Floating Signifier* (Jhally, 1996)

Discussion Question #1 Due Friday at midnight. Please reply to another student’s comment by Sunday at midnight.

Week 3 Migrant and Farmworker Visual Cultures

3.1 Video Lecture on Reading: Curtis Marez, “Introduction: Farm Workers in the Machine” from *Farm Worker Futurism: Speculative Technologies of Resistance*.

3.2 Video Lecture on Reading: Rebecca Schreiber, “Reconfiguring Documentation: Mobility, Counter- Visibility, and (Un)documented Activism” from *The Undocumented Everyday: Migrant Lives and the Politics of Visibility*

3.3 Screen: *Sleep Dealer* (Rivera, 2008)

Discussion Question #2 Due by Friday at midnight. Please reply to another student’s comment by Sunday at midnight.

Week 4 Globalization and Culture

4.1 Video Lecture on Readings: Lisa Lowe, “Globalization” and “Work, Immigration, Gender”

4.2 Video Lecture on Reading: Lisa Lowe, “Imagining Los Angeles in the Production of Multiculturalism”

4.3 Screen: *Sa-I-Gu*

Short Paper/Creative Response 1 Due Monday at noon

Discussion Question #3 Due Friday at midnight. Please reply to another student’s comment by Sunday at midnight.

Week 5 Cultural Histories of Histofuturism, Afrofuturism, and Black Feminist Speculation

5.1 Video Lecture on Reading: Octavia E. Butler, “Speech Sounds” (1983)

5.2 Video Lecture on Readings: Walidah Imarisha, Introduction to *Octavia’s Brood* and “Black Angel”

5.3 Screen: *The Last Angel of History* (Akomfrah, 1996)

Discussion Question #4 Due Friday at midnight. Please reply to another student’s comment by Sunday at midnight.

Week 6 World-Making and Race in Sequential Art

6.1 Video Lecture on Reading: *Parable of the Sower: A Graphic Novel Adaptation* by Damian Duffy and John Jennings, through page 79.

6.2 Video Lecture on Readings: *Parable of the Sower: A Graphic Novel Adaptation* through 119 and Jonathan Gray, “Race” from *Keywords for Comics Studies*

6.3 Listen: Episode 66: The Legacy of Octavia E. Butler with Damian E. Duffy, John Jennings, and Shelley Streeby, *How Do You Like It So Far?* Podcast

Discussion Question #5 Due Friday at midnight. Please reply to another student’s comment by Sunday at midnight.

Week 7 The Art of Adaptation

7.1 Video Lecture on Reading: *Parable of the Sower* through 214.

7.2 Video Lecture on *Parable of the Sower* through ending and Ayana Jamieson, "Toshi Reagon and Bernice Johnson Reagon, Octavia E. Butler's *Parable of the Sower* (2020) / Links to Our Future-Present" from *Uneven Futures: Strategies for Community Survival from Speculative Fiction*

7.3 Screening: "Octavia Tried to Tell Us" Webinar

Discussion Question #6 due Friday at midnight. Please reply to another student's comment by Sunday at midnight.

Week 8 Indigenous Futurisms and Indigenous Sciences

8.1 Video Lecture on Kyle Powys Whyte, "Indigenous science (fiction) for the Anthropocene: Ancestral dystopias and fantasies of climate change crises," *Environment and Planning E: Nature and Space* 2018, Vol. 1(1-2) 224-242.

8.2 Video Lecture on Kyle Powys Whyte, "Indigeneity" from *Keywords for Environmental Studies* and Robin Wall Kimmerer, Excerpts from *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (2013)

8.3 *Awakening* (Goulet, 2013)

Short Paper/Creative Response #2 Due Monday at Noon.

Assignment: Discussion Question #7 Due Friday at Midnight. Please reply to another student's comment by Sunday at midnight.

Week 9 Indigenous (Science) Fiction Across Space and Time I

Monday May 29 Memorial Day

9.1 Video Lecture on *The Marrow Thieves* through 99.

9.2 Screen and Listen: "We Are the Halluci Nation" by A Tribe Called Red/The Halluci Nation; Halluci Nation, "Land Back Ft. Boogey The Beat & Northern Voice (Official Audio); "How I Feel," the Halluci Nation feat. Northern Voice, Shad and Leonard Sumner.

Discussion Question #8 Due Friday at Midnight. Please reply to another student's comment by Sunday at midnight.

Week 10 Indigenous (Science) Fiction Across Space and Time II

10.1 Video Lecture on Dimaline, *The Marrow Thieves* through 160.

10.2 Video Lecture on Dimaline, *The Marrow Thieves* through the ending.

10.3 Screening: Cherie Dimaline, "Turning to Indigenous Knowledge" Walrus Speech (2021) and "Marrow Thieves Book Trailer in Anishinaabemowin."

Discussion Question #9 due Friday at Midnight. Please reply to another student's comment by Sunday at midnight.

Finals Week

Assignment: Short Paper/Creative Response #3 Due Monday by Noon.