

ETHN 108
RACE, CULTURE AND SOCIAL CHANGE

Winter 2005

(Cross-listed with MUS 151)

Instructor: Jane Rhodes, Associate Professor of Ethnic Studies
Office: 229 Social Science Bldg
Contact: 534-6645; jrhodes@ucsd.edu
Hours: Tuesday 1-2 p.m.; Thursday 8:30-10:30 a.m., or by appointment

Overview:

This course is about the central role of culture in the struggles for racial equality and social justice in the United States. Communities of color have always had an investment in self-representation—shaping their image for public consumption, and for building and strengthening community ties. There are far more examples of cultural projects and practices than can possibly be covered in a ten-week quarter, thus this course follows an historical and thematic structure. In addition to reading about the various topics, we will screen films, hear guest speakers, and venture beyond the classroom to examine activist culture. The course will consider music, theater, folklore, media arts, literature, and the politics of “style,” and how they are both borne out of and are the catalysts for social movements.

Texts:

Robin D. G. Kelley, Race Rebels: Culture, Politics and the Black Working Class
(Free Press)

Haunani-Kay Trask, From a Native Daughter: Colonialism and Sovereignty in Hawai'i (Univ. of Hawaii Press)

Steve Louis and Glenn Omatsu, eds., Asian Americans: The Movement and the Moment (UCLA Asian American Studies Center Press)

Chon Noriega, Shot in America: Television, The State, and the Rise of Chicano Cinema
(Minnesota)

Articles available on-line or in hard copy from UCSD Libraries Electronic Reserves

Grading and Course Requirements

Students are expected to complete the weekly reading assignments prior to class and be prepared to contribute to discussion. There will be two essay-based examinations—a midterm and final—as well as two quizzes and a short research paper. Student work will

be evaluated based on thoroughness of reading, research and analysis, clarity and rigor of presentation, and the ability to link the themes of the course to the texts and other instructional materials. Grades will be determined as follows:

- Participation 10%
- Quizzes 15%
- Midterm 25%
- Final 25%
- Paper 25%

An assignment sheet will be distributed in class to describe the essay project.

There are NO MAKE-UP EXAMS or PAPER EXTENSIONS unless the student provides evidence of a documented medical or personal emergency. In the case of such an emergency, make-ups are offered during the last week of class.

Students are expected to be sensitive to difficult issues and topics that may be raised in class discussion, and to show respect for their classmates at all times. Cheating and plagiarism will not be tolerated and will result in a failing grade for the assignment. Plagiarism involves copying or paraphrasing **any** work without full attribution (ie. Footnotes. This includes information on the internet, your own written work for other classes, and papers written by other students, as well as material from books, magazines, etc. Quote marks must be placed around any text taken directly from another source. **Note: All of the course requirements must be completed in order to receive a passing grade.**

COURSE SCHEDULE

Key: MOM=The Movement and The Moment

- JAN. 4 & 6** Introduction; understanding the dynamics between race, culture and social movements
 Robin D. G. Kelley, "Beyond the `Real World', or Why Black Radicals Need to Wake Up and Start Dreaming," Souls [reserves]
 Guillermo Gomez-Pena, "Colonial Dreams, Post-Colonial Nightmares," The New World Border [reserves]
- JAN. 11 & 13** The Legacy of Slavery
 Kelley, Race Rebels, Chaps 1 & 2
 DuBois, Part I, XIV, The Souls of Black Folk [reserves]
 White and White, "I'd Rather Dance Den Eat," Stylin' [reserves]
 Davis, "Blame It on the Blues," Blues Legacies and Black Feminism [reserves]

JAN. 18 & 20 Colonialism, Conquest and Borders

Trask, From a Native Daughter, Intro, Part I

Paredes, Chap 1 & 5, With His Pistol in his Hand [reserves]

Saldivar, "Americo Paredes and Decolonization," Border Matters
[reserves]

JAN. 25 & 27 Grassroots resistance during Jim Crow

Kelley, Chaps 5 & 6

MOM, Mar, "From Pool Halls to Building Worker's Organizations. . ."

Davis, "Strange Fruit," Blues Legacies and Black Feminism [reserves]

Glen, "Like a Flower Slowly Blooming: Highlander. . ." [reserves]

Feb. 1 Politics and culture on the eve of the Civil Rights movement

Kelley, Chaps 4 & 7

Macias, "Bringing Music to the People: Race, Urban Culture, and
Municipal Politics in Postwar Los Angeles" [reserves]

Feb. 3 **Midterm Exam****Feb. 8 & 10** Enter The Sixties: New Radical Movements

Noriega, Shot in America, Chaps 1 & 2

MOM, Hsiang, "Growing Up in Turmoil. . ."

MOM, Nagatani, "Action Talks and Bullshit Walks. . ."

Marable, "Black Power, 1965-1970," Race, Reform & Rebellion
[reserves]

Mariscal, pp. 187-212, tba, Aztlan and Viet Nam [reserves]

Strange and Loo, "Holding the Rock: The 'Indianization' of Alcatraz
Island, 1969-1999" [reserves]

Feb. 15 & 17 Critiquing Education and the Academy

Trask, From a Native Daughter, Part IV

MOM, Ibanez, "Growing Up in America as a Young Filipina American..."

MOM, Dong, "Transforming Student Elites into Community Activists. . ."

Munoz, "The Rise of the Chicano Student Movement and Chicano Power"
[reserves]

Joseph, "Dashikis and Democracy: Black Studies, Student Activism, and
the Black Power Movement" [reserves]

FEB. 22 & 24 What about the Women? Gendering Social Movements

Trask, From a Native Daughter, Part III

MOM, Ochoa, et. al., "Touching the Fire. . ."

Excerpts from This Bridge Called My Back [reserves]
Cleaver and Linfield, "The Education of Kathleen Neal Cleaver"
[reserves]

Mar. 1 & 3 People of Color and Radical Media
Noriega, Shot in America, Chaps 3-8
MOM, Lee, "Parting the Wild Horse's Mane: Asian American Images and
the Asian Media Collective"
Bonus, "Homeland Memories and Media: Filipino Images and
Imaginations in America" [reserves]

Mar. 8 & 10 Contemporary Culture and Social Change
Kelley, Race Rebels, Chap. 8
Rahn, Chap. 4, Painting Without Permission: Hip Hop Graffiti Subculture
[reserves]
Lipsitz, "Diasporic Noise: History, Hip Hop, and the Post-colonial Politics
of Sound," Dangerous Crossroads [reserves]
Viesca, "The Battle of Los Angeles: The Cultural Politics of Chicana/o
Music in the Greater Eastside" [reserves]

Final Exam Monday March 14, 11:30 a.m.