

Summer 2016
Classroom: SOLIS 109
Mondays & Wednesdays: 2-5pm

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Office Hours: Mon, 5-6pm at Perks or by
appt.

Race, Culture and Social Change: ETHN 108/MUS 151

Course Description

Catalogue Description:

Aggrieved groups often generate distinctive forms of cultural expression by turning negative ascription into positive affirmation and by transforming segregation into congregation. This course examines the role of cultural expressions in struggles for social change by members of aggrieved racialized communities in the U.S. and around the world.

Theme of Summer 2016 Course:

This course will focus primarily on examining 20th century social movements on a global scale. We will be learning about different frameworks that are relevant for understanding conditions of social movements for change and we will be looking at culture broadly defined. Culture can mean so many things. While we will examine cultural production, we will also be aiming to understand what movement culture is and what it looked like in the different movements we examined. Cultural production in this course means creating mass movement through creating mass culture. One driving question for this course will be: what is the significance of cultural production for movements and what are the consequences of cultural production that is disconnected from movement?

This course will push you to know your history in order to create a more critical analysis of cultural production. Given the short span of time for this course, the materials will not be able to cover history in depth, however they have been selected to contextualize and put to the fore the history necessary for understanding conditions of the oppressed and their resistance to their oppression. By looking to 20th century social movements, we should be able to better contextualize our own 21st century position. This is ultimately where the class will end, leaving a new understanding of the significance and legacies of the past while we attempt to create some of our own.

Materials and Assignments: All materials will be made available on TED. All assignments will also be handed in through TED.

Email Policy: All emails must include the course name in the subject line. Students should only use email to contact the instructor for an in-person meeting for any reason (include a minimum of two suggested meeting times and a very brief reason for your request), to send attendance information, or to request disability or other accommodations that you need a record of in writing.

I strongly encourage you to ask syllabus and assignment questions in class and reference these materials throughout the course. Grades will be shared with you at appropriate times in the quarter, so do not request additional grading updates via email. To share events, suggested readings, relevant news stories, and other media please bring flyers or links to section so all students can benefit from your information. For more in-depth discussions (such as guidance on assignments, questions about grades, or other school/life issues) please plan to meet in office hours.

Assignments and Grading

Attendance and Participation 35%: Because the time we have for this course is so limited, you are expected to attend every class session. Attendance and participation is non-negotiable. If, for any reason, you need to miss class due to emergency, you will need to have direct contact with me in a timely manner and provide proof of emergency if deemed necessary. Remember, lying about the reason for missing class is bad karma!

Weekly Reflections 25%: The purpose of the weekly reflections are not only to engage thoughtfully and critically with the materials covered each week, but to engage in your classmates' thoughts and create conversations among peers for deeper engagement.

Each week you will post one reflection to the course forum about an aspect of the material that you found engaging, interesting or useful for your own interests by Friday of each week at 11:59pm. These reflections should be about 1 to 1.5 pages double spaced, however it is advised to copy/paste them directly into the forum instead of attaching a word doc.

Following the reflection posts, each of you will comment on someone else's post, responding to their ideas, questions, etc. You will need to respond to a different person each week and may respond to more than one person. These responses will be due by Sunday at 6:00pm. You will have a total of **four** weekly reflections and a minimum of **four** commentaries in response to another person's reflections. Week five will not require responses because the final exam slot is that Friday of the same week. If you consistently provide commentary to more than one person each week, this may open up opportunities for extra credit on a case by case basis.

Questions 10%: Following each class, you will post a question for the day by 11:59pm. This question should be in connection with what happened in the class session for that day. It can be a question about materials, lectures, films or any other activities. Your question can be a seriously crafted clarification question or it can be a building question – reflecting upon what you learned and asking in a way that takes the material a step further. The first and last class you are not required to post a question, but sessions two through eight are required, totaling **seven** questions for the quarter.

Final Project 30%:

The final project will be to work on a creative piece of your choice, supplemented with a short 3-5 page framing paper that connects the course materials and ideas to your creative piece. You may work alone or in groups for the creative piece, however each person will write their own framing paper from their perspective if you work in a group. Each project should be no more than 5 minutes, however after preliminary project work, depending on the number of groups, we can work to change this limit if necessary. This piece can be in the following forms or others if you run them by me:

- Song
- Poem/Spoken Word
- Film
- Sound compilation
- Skit/Performance
- Project proposal for a social justice organization you work with
- Newscast

There will be two deadlines for this project.

Deadline 1: Mid-quarter, we will spend some time in class workshopping ideas for the final project. By the end of week three you should have some idea of the project and will submit a 1-page (maximum) proposal or outline for the project. The outline should include the idea, themes, and linkages you hope to make. This project may change once the class progresses and that is expected, however the medium in which you choose to do the creative piece and why will be the important part for this deadline. The deadline will be **Sunday, July 17th by 3:00pm**.

Deadline 2: The final presentation/performance of this creative piece will be during the final exam session – **Friday, July 29th from 3-6pm**. The instructor will circulate a sign-up sheet for the order of presentations/performances earlier that week.

Course Session Breakdown

Week 1 – Introductions: Course and Frameworks

June 27th: Introduction & Alternative Campus Tour

June 29th: Orientalism, Colonialism and Framing Cultural Production

- *Orientalism*: Introduction
- “Gramsci’s Relevance for the Study of Race and Ethnicity” – Stuart Hall
- *Stuart Hall: Representation and the Media* (in class)

Week 2 – Colonial Violence and National Independence

July 4th: No Class – Campus-wide Holiday

July 6th:

- *Wretched of the Earth* – Frantz Fanon: Foreword (by Homi Baba), Preface (by Jean-Paul Sartre) and “On Violence” or “Concerning Violence” (depending on edition), and “The Trials and Tribulations of National Consciousness” or “The Pitfalls of National Consciousness” (depending on edition)
- *Battle of Algiers* – Gillo Pontecorvo (in class)

Week 3 – Third World Liberation Struggles (Project Workshop Week)

July 11th:

- *Black Star, Crescent Moon* – Sohail Daulatzai Intro (recommended) and Chapters 2 & 4
 - Intro - “Empire State of Mind” (recommended)
 - Ch. 2 – “To the East, Blackwards: Black Power, Radical Cinema and the Muslim Third World”
 - Ch. 4 – “‘Ghost in the House’: Mohammad Ali and the Rise of the ‘Green Menace’”

July 13th:

- “The Intimacies of Four Continents” – Lisa Lowe in *Haunted By Empire: Geographies of Intimacy in North American History* edited by Ann Laura Stoler
- Short Pieces from Various 20th Century Movements, TBD

Week 4

July 18th: Palestine & Refugeehood

- “Zionist Colonialism in Palestine” – Fayeze Sayegh
- *Men in the Sun* – Ghassan Kanafani
- *Frontiers of Dreams and Fears* – Mai Masri (in class)

July 20th: Political Ruptures

- “The Perils of Separation: Fauzi El-Asmar’s *To Be an Arab in Israel* as an Allegory of Settler Colonial Anxiety” – Matthew Abraham
- “Problematizing a Palestinian Diaspora” – Julie Peteet
- *Slingshot Hop Hop* – Jackie Salloum (in class)

Week 5

July 25th: 21st Century Movement

- *Wretched of the Earth* – Frantz Fanon: “Grandeur and Weakness of Spontaneity” (in class lecture)
- “Organization Means Commitment” - Anonymous
- “Organization Means Commitment” – Grace Lee Boggs
- Short Pieces on Contemporary Movements, TBD

July 27th: Closing Session – Creative Production

- *The Undercommons* – Fred Moten: Chapters 0, 1, & 6

- *Undoing Border Imperialism* – Harsha Walia: Chapter 5 “Journeys toward Decolonization”

Final Exam: July 29th (3-6 PM)

Final Project Presentations