

ETHN 185: Discourse, Power, and Inequality
UCSD | Spring 2016
Tuesdays and Thursdays, 3.30-4.50pm | Warren Lecture Hall 2208
Instructor: Profe Melissa Hidalgo



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Office Hours: TuTh 6.30-7.30pm on campus or by appointment via Skype (see below)

Campus Location: Pete's Coffee/Home Plate, RIMAC Annex

What is discourse? How does discourse serve to distribute relative privilege, power, advantage and disadvantage in US society and internationally? This course explores the role of institutional discourses (e.g. schools, the state, the media), and other social discourses (race, gender, nationality, sexuality) in shaping common ideas about nations, social movements, social groups, and identities. We will engage a variety of texts to study the ways in which discourse is mediated through anything from images and film to public policy and everyday talk. We will also engage multiple approaches to and applications of discourse analysis relevant to the fields of ethnic and cultural studies toward understanding how institutions and talk work together to produce knowledges about race, gender, sexuality and citizenship. The goal of this course is for students to develop the analytical skills to critically “read” discourses and analyze how they operate and how they are resisted, applying this knowledge to their own political and intellectual projects.

Assignments, Assessment, and Grade Distribution

Participation and attendance	20 points
Pop Quizzes (2 at 5pts each)	10 points
Critical Reading Response	15 points
The Midterm	20 points
Final Project Proposal	5 points
Final Project	<u>30 points</u>
	100 points

Handouts containing specific assignment descriptions, requirements, and other information will be posted on TritonEd. Due dates are listed on the Schedule below.

Attendance and Participation. I expect you to attend all class meetings regularly and on time, and to actively participate in class discussions. Participation includes impromptu homework assignments (in addition to your scheduled required reading and graded assignments), in-class group work, and other class-related activities. Everyone gets one ‘freebie’ absence. After one absence, I will deduct points for every day you miss. If something comes up during the quarter that affects your ability to attend class and be on time, please let me know sooner rather than later. Please arrive to class in time. If you are a

shy person and do not feel as comfortable as others speaking in class, please try to make up for this by stopping by my office hours for a chat, which also counts toward participation, or by emailing me your questions or observations about the readings or lectures.

Pop quizzes. There will be two unannounced ('pop') quizzes this quarter to keep you on your toes.

Critical Reading Response. Students will submit a 3-4 pp. critical response to a reading of their choice, due by the end of Week 9.

The Midterm. Mid-quarter assessment assignment will consist of multiple choice, short responses, and reading analysis exercises.

Final Project Proposal. By the end of Week 7, students will submit a proposed plan (1-2 pp., single-spaced) for their Final Projects.

Final Project. Students may choose Option A (create a Powerpoint presentation with accompanying write-up of project description, analysis, and rationale) or Option B (write a 5-7 pp. analytical essay on topic of their choosing) for the Final Project, which will be due on the assigned final exam date for this course.

Late Work Policy

All graded assignments must be submitted in order to pass the class. Late submission of assignments will be accepted only in verifiable emergencies, and only by arrangement with me prior to the due date. Assignments turned in late without prior approval *will be graded down 5 points* for each 24-hour period past the due date (no exceptions).

Academic Dishonesty

Scholastic dishonesty is any act by a student that misrepresents the student's own academic work or that compromises the academic work of another. Examples include cheating on assignments or exams, unauthorized collaboration on assignments or exams, sabotaging another student's work and plagiarizing. Plagiarism is presenting someone else's work as your own, intentionally or not, by failing to put quotation marks around passages taken from a text or failing to properly cite quoted material. The University guideline for penalizing academic misconduct is determined by the professor of the course. Any act of academic dishonesty may result in one's failing the course.

My Email Policy

Please email me with questions and/or concerns about the course. When you email me, please include the course number, your name, and a clear subject in the subject line. Practice good email etiquette by including an appropriate address (for example, "Dear

Professor Hidalgo,” or “Hello, Professor”) and a clearly conveyed message. I will respond within the next 24 hours (excluding weekends).

Office Hours

Office hours will be held on Tuesdays and Thursdays from 6.30-7.30pm beginning Week 2. They will be held at either Peet’s Coffee or Home Plate in the RIMAC Annex. Email me to schedule an office hours appointment. Students who cannot meet during regular office hours due to another schedule conflict should email me to make alternate arrangements for a Skype session (I am not local and only on campus on the days I teach.) Students must confirm all appointments. *Failure to show up to a confirmed office hours or Skype appointment will count as an absence.*

Miscellaneous Policies

Note-taking. Please take notes using a notebook and a pen/pencil. I find the tapping of a keyboard distracting in class. Studies show that students retain more information when they are required to listen and/pay attention to lectures and discussion and write down pertinent information. If you have a documented disability or other condition that requires special accommodations, please see me immediately. Otherwise, please take notes the old-fashioned way: by listening and writing it down in a notebook.

Electronics. Hand-held devices, including smartphones and tablets, are permissible for reading/viewing/listening to required class material. Please refrain from surfing the web, checking/responding to emails, and other non-course-related uses of electronic devices.

Conduct. ETHN 109 is a course that occasionally may delve into issues that may be uncomfortable and/or controversial. We ask that everyone be respectful of one another's viewpoints and that everyone adhere to the university's expectations for student conduct. Ethnic slurs, anti-immigrant, classist, racist, sexist and homophobic remarks, and religious diatribes/hate speech will not be acceptable commentary for this course and appropriate action will be taken if these things occur. Students will be held to the university-wide policies established for Student Conduct.

Majoring or Minor in Ethnic Studies at UC San Diego

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 have no information about the major or minor and don’t 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, public policy, government and politics, journalism, education, public health, social work, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor at UCSD, please contact Daisy Rodríguez, our Ethnic Studies Undergraduate Advisor, at 858-534-3277 or d1rodriguez@ucsd.edu.

Reading and Assignment Due Date Schedule
All work must be completed before the day it is listed.



***NOTE: Readings and assignments are subject to change. This syllabus is not a contract, so make sure you stay up to date on any possible changes to the readings or the schedules. If I do make changes, I will post an updated copy of the syllabus on the front page of our TritonEd portal along with an "announcement." I will also mention it in class and email you notifying you of these changes ***

Course Introduction. Defining Our Terms and Contexts for Studying Discourse, Power, and Inequality

Week 1

Tue 3/29:

Introduction to the course. Defining "Discourse," "Power," "Inequality" (*Oxford English Dictionary*).

Thu 3/31:

VIEW: Screening and discussion of Stuart Hall, *Representation and the Media* (55 mins.)

READ: "Introduction," p. 1-11 of Stuart Hall, *Representation: Cultural Representations and Signifying Practices*. London: The Open University, 1997.

Power/Knowledge, Ideology, and Hegemony

Week 2

Tue 4/5:

'Social Theory Re-Wired: Power/Knowledge, Michel Foucault.' Routledgesoc.com.

Foucault, Michel. Chapter 5, "Two Lectures." In Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. Ed. Colin Gordon. Trans. Gordon, et al. New York: Pantheon Books, 1980. (pp. 78-108)

Thu 4/7:

Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Revised ed. New York: Oxford UP, 1983 (1976). Read entries for "hegemony" (p. 144-6) and "ideology" (p. 153-7).

"Modules on Louis Althusser I and II" on "Ideology" and "Ideological State Apparatuses (ISAs)". Link to Purdue University's online guide to critical theory.

Macey, David. "Ideological State Apparatus" and "Ideology." In *The Penguin Dictionary of Critical Theory*, Penguin Books: 2000. (pp. 197-9)

Education and Empire: Ideologies of US Nationalism and Imperialism

Week 3

Tue 4/12:

Streeby, Shelley. "Empire." In *Keywords for American Cultural Studies*, ed. Burgett, Bruce and Glenn Hendler. NYU Press, 2007. (pp. 95-101)

Weinbaum, Alys Eve. "Nation." In *KWACS*. (pp. 164-70)

Hobsbawm, Eric. *The Age of Empire: 1875-1914*. New York: Vintage Books, 1989. Read Chapter 3, "The Age of Empire" (pp. 56-83).

Thu 4/14:

Stratton, Clif. *Education for Empire: American Schools, Race, and the Paths of Good Citizenship*. Berkeley: U California P, 2016. Read "Introduction: Good Citizens" (pp. 1-15) and Chapter 6, "Colonial Citizens, Deportable Citizens" (pp. 173-209).

Also: See links to California Propositions 187 (1994), 209 (1996), and 227 (1998); Arizona SB 1070.

"This thin edge of barbwire:" Gender and Violence in the US-Mexico Borderlands

Week 4

Tue 4/19:

Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. 2nd ed. San Francisco, Aunt Lute Books, 1999 (1987). Read Chapter 1, "The Homeland, Aztlán" (pp. 23-35) and Chapter 7, "La consciencia de la mestiza: Towards a New Consciousness" (pp. 100-13).

Thu 4/21:

VIEW: *Señorita Extraviada* (2002), dir. Lourdes Portillo (60 mins.)

READ: Caputi, Jane. "Afterword: Goddess Murder and Gynocide in Ciudad Juárez" (pp. 279-94). In *Making a Killing: Femicide, Free Trade, and La Frontera*, eds. Alicia Gaspar de Alba, with Georgina Guzmán. Austin: U Texas P, 2010.

Week 5

Tue 4/26:

VIEW: *Lone Star* (1996), dir. John Sayles

READ: Fregoso, Rosa Linda. Chapter 3, "Gender, Multiculturalism, and the Missionary Position on the Borderlands" (pp. 48-72). In *MeXicana Encounters: The Making of Social Identities on the Borderlands*. Berkeley: U California P, 2003.

Thu 4/28:

THE MIDTERM IS DUE ONLINE BY 9PM TONIGHT.

Race and Representation in Popular Culture

Week 6

Tue 5/3:

Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Revised edition. New York: Oxford University Press, 1983 (First published 1976). Required entries: "Culture," "Popular."

Lipsitz, George. Chapter 1, "Popular Culture: This Ain't No Sideshow" (pp. 3-20). In *Time Passages: Collective Memory and American Popular Culture*. Minneapolis: U Minnesota P, 1990.

Thu 5/5:

READ: hooks, bell. "Eating the Other: Desire and Resistance" (pp. 366-80). From *Black Looks: Race and Representation* (pp. 21-39). Boston: South End Press, 1991.

VIEW: Gwen Stefani ft. Slim Thug, "Luxurious" video. 2004.

Young Money ft. Nicki Minaj, Tyga, Lil Wayne, "Senile" video. 2014.

Week 7

Tue 5/10:

READ: Lee, Robert G. "Introduction: Yellowface" (pp. 1-14), from *Orientalisms: Asian Americans in Popular Culture*. Philadelphia: Temple UP, 1999.

Feeney, Nolan. "Katy Perry's 'Geisha-style' Performance Needs to Be Called Out." In *The Atlantic*, Nov. 25, 2013 (link).

VIEW: Katy Perry's performance of "Unconditionally" at the 2013 American Music Awards (AMAs).

Janet Jackson, "If" video. 1993.

Thu 5/12:

Continue discussion of cultural appropriation (bring materials from Week 6 and this past Tuesday). Bring in advertisements and examples of images from current media sources.

FINAL PROJECT PROPOSAL (HARD COPY) DUE IN CLASS TODAY.

Queer of Color Culture and Critique

Week 8

Tue 5/17:

Cohen, Cathy J. "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?" In *GLQ: A Journal of Gay and Lesbian Studies*, Vol. 3 (1997), pp. 437-65.

Thu 5/19:

McBride, Dwight A. *Why I Hate Abercrombie & Fitch: Essays on Race and Sexuality*. NYU Press, 2005. Read: "Preface" (pp. 1-15); "Introduction: The New Black Studies, or beyond the Old 'Race Man'" (pp.17-31); and Ch. 2, "Why I Hate Abercrombie &

Fitch" (pp. 59-87).

Week 9

Tue 5/24:

Moraga, Cherríe. *The Last Generation*. Boston, MA: South End Press, 1993. Read: "Art in América con Acento" (pp. 52-62) and "The Breakdown of the Bicultural Mind" (pp. 112-31).

Thu 5/26:

READ: Danielson, Marivel. Chapter 8, "Our Art Is Our Weapon: Women of Color Transforming Academia" (pp. 168-90). In *Homecoming Queers: Desire and Difference in Chicana Latina Cultural Production*. New Brunswick: Rutgers UP, 2009.

Anthony, Adelina. Excerpt from "La Angry Xicana?!" (pp. 3-27), in *Las Hociconas: Three Locas with Big Mouths and Even Bigger Brains*. San Francisco: Kórima Press, 2013.

VIEW: Adelina Anthony, clip of "La Angry Xicana?!" (25 mins.) (video not posted; we will view this in class)

CRITICAL READING RESPONSE DUE ONLINE BY MIDNIGHT ON SATURDAY, MAY 28.

Final Week of Instruction: Prepare for Final Projects

Week 10

Tue 5/31:

Final Project discussion and review (or presentations by those who chose Option A)

Thu 6/2:

Final Project presentations (for those students who chose Option A)