

Sex, Race, and Class in Popular Culture

Course Details

Clarissa Castaneda, PhD

Office Hours

E-mail

Required Texts

Critical Ethnic Studies: A Reader by Critical Ethnic Studies Editorial Collective (2016, Duke University Press)

ISBN: 9780822361275

Films assigned for viewing include:

Gangs of New York
Citizen Kane
Giant
Far From Heaven
Westside Story
Enter the Dragon
Up in Smoke
Tootsie
Do the Right Thing
Friday
La Bamba
Buena Vista Social Club
Smoke Signals
Joy Luck Club
Selena
Mean Girls
Milk
Children of Men
Django Unchained
Rumble: The Indians Who Rocked the World
Crazy Rich Asians
Bohemian Rhapsody
Latin History for Morons
Roma

*Additional readings and viewings will be provided.

Note on required texts: Bring the assigned text to every class meeting. The University Bookstore has copies of the book in stock for purchase. And, this text is available at the library on-reserve. The films assigned for viewing are on reserve at the library, and widely available to stream online via common subscription service platforms and streaming video rental.

**This syllabus is subject to change with notice. Changes with appropriate notice will be made with attention to positive student impact and course needs.*

Course Description

Per department standards.

Class Policies

Attendance: Your success in this course depends on regular attendance and *active participation*. Please understand that this is not a lecture class where you can get notes for classes you have missed or easily make up coursework. This is a course that requires your presence and constructive participation in class discussions, and many of the in-class activities cannot be made up. *Attendance will be taken daily, and unexcused absences and late arrivals may ultimately affect your ability to pass the course. Students are permitted to miss two classes, but any missed work or participation will negatively impact the student's grade. Three unexcused late arrivals are equal to one unexcused absence class. Any absence beyond two will negatively impact the student's final grade for the course; the instructor may automatically reduce your grade for the course by 1/3 of a grade for each unexcused absence beyond the two permitted absences.*

Class Etiquette and Decorum

It is expected that you will participate appropriately and as adults during class discussions. We are a diverse academic community representing different faiths, lifestyles, ethnicities, sexualities, and cultures. We will be discussing controversial issues in class—issues that typically elicit strong opinions, so it is especially important that you show tolerance and respect for your fellow classmates at all times. I am available during my office hours and by appointment to discuss any issue that students may have in regard to class discussions and/or assignments. This classroom is a collective space which promotes equality, knowledge building, critical thinking, and discovery.

Electronic Devices

Smart/cell phone use is not permitted in the classroom. You may not text, take phone calls, or otherwise engage with your phone during class time. Your phone must be silenced and put away before class begins. If you have an emergency, then leave the room to address your problem elsewhere.

Smart Tablets and Laptops: This is a tablet/laptop free classroom. Students are not permitted to use these electronic devices in class.

Late Work

Absence from class does not extend the due date of an assignment. All assignments (e.g., reader responses, worksheets, short writing assignments) are due *before* class meets. You may turn in a general homework assignment up to three days after the due date, but your assignment will be marked down 1/3 of a grade for each day after the due date and time. For example, if you turn in an assignment at 5 pm on Tuesday, after class has already met, then your final grade on the assignment will be marked down 1/3 of a grade. I do not accept assignments after the 3-day period for late submission.

Course website and Email

Check the course blackboard page daily for important information regarding assignments, presentations, class announcements, and access to supplementary readings. This is a “green” course and most supplementary material will be made available digitally. In-class handouts and hard-copy submissions will be minimal. Be sure to check your e-mail account daily!

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Email and Office Hours

When emailing the instructor, keep in mind that it *may* take up to 48 hours to receive a reply. Students who have a standing work or class conflict with office hours can email to schedule an appointment. Office Hours are “first-come, first-serve.”

Plagiarism and Academic Standards

Insert university language on plagiarism here.

Examples include but are not limited to:

- copying information from computer-based sources, i.e., the Internet
- allowing another person to substantially alter or revise your work and submitting it entirely as your own
- copying from another student's examination, quiz, or homework assignment
- submitting an item of academic work that you have previously submitted for academic advancement without prior authorization from the faculty member supervising the work.

If I suspect you have committed an act of academic misconduct, I will discuss it with you and file a report. You will receive a zero/F on the assignment and possibly an "F" in the course. Further disciplinary action may also be taken. If you ever have a question about plagiarism, please consult with me *before* you turn in any work that may be problematic.

Quizzes

Quizzes on assigned readings may be given at the start of class without advance notice. Late students will not be given additional time on a quiz, nor will they have the opportunity to make up a missed quiz. Generally, there is at least one quiz for each assignment.

Department Learning Outcomes

Insert details here.

Need for Accommodation

Insert details here.

Title IX

Insert details here.

Discrimination, Harassment, Sexual Misconduct, and Retaliation

Insert details here.

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Course Requirements

Students will regularly attend class; engage in meaningful critical discourse; complete quizzes in class; complete homework; present on and lead class discussion on one of the assigned viewings; present on and lead discussion on a “new” subject text; complete one student project using a social media platform or popular arts medium; and complete a take-home final exam. **Homework and assigned readings/viewings are to be completed before class. Active participation in class discussions is required.**

Requirements

Participation, Attendance, Quizzes, HW	20%
Presentation and Discussion (1 Assigned)	15%
Presentation and Discussion (1 New)	15%
Student Project	25%
<u>Final Exam (Take-Home)</u>	<u>25%</u>
TOTAL	100%

*Participation grades are determined from the following: participation in class through attendance and preparation, responding to questions, engagement in group discussions, and visits to office hours.

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Course Schedule
Subject to Change *with Notice*

Week 1, “America” Pre-1940

❖ Tuesday, January 15th

In-Class:

Introductions

Review Course Syllabus

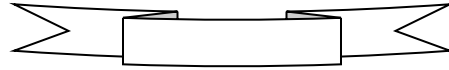
❖ Thursday, January 17th

Reading due:

Critical Ethnic Studies: “Introduction: A Sightline” (pages 1-15)

Viewing due:

Martin Scorsese’s *Gangs of New York*



Week 2, 1940’s-1950’s

❖ Tuesday, January 22nd

Reading due:

Critical Ethnic Studies: “Critical Ethnic Studies, Identity Politics, and the Right-Left Convergence” (pages 416-434)

Viewing due:

Orson Welle’s *Citizen Kane*

❖ Thursday, January 24th

Reading due:

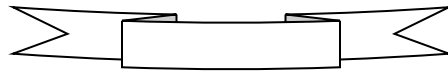
Critical Ethnic Studies: “The Thickening Borderlands” (pages 344-359)

Viewing due:

George Stevens’ *Giant*

Homework due:

See assignment posted electronically.



Week 3, 1950’s-1960’s

❖ Tuesday, January 29th

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Reading due: Allen Ginsberg's *Howl*, posted electronically

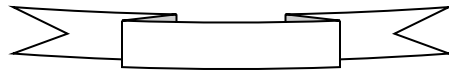
Viewing due: Todd Haynes' *Far From Heaven*

❖ Thursday, January 31st

Reading due: *Critical Ethnic Studies*: "The Goal of the Revolution is the Elimination of Anxiety" (pages 203-214)

Viewing due: Robert Wise & Jerome Robbins' *West Side Story*

Homework due: See assignment posted electronically.



Week 4, 1960's-1970's

❖ Tuesday, February 5th

Reading due: *Critical Ethnic Studies*: "Arts and Crafts, Elsewhere and Home..." (pages 252-267)

Reading/Viewing due: Posted electronically

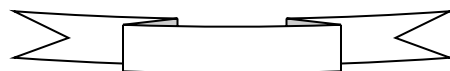
Viewing due: Robert Clouse's *Enter the Dragon*

❖ Thursday, February 7th

Reading/Viewing due: Posted electronically

Viewing due: Tommy Chong and Lou Adler's *Up in Smoke*

Homework due: See assignment posted electronically.



Week 5, 1980's

❖ Tuesday, February 12th

Reading due: *Critical Ethnic Studies*: "Hateful Travels: Queering Ethnic Studies in a Context of Criminalization, Pathologization, and Globalization" (pages 106-131)

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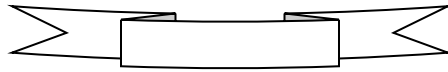
Viewing due: Sydney Pollack's *Tootsie*

❖ Thursday, February 14th

Reading due: Posted electronically

Viewing/Listening due: NWA, *Straight Outta Compton*

Viewing due: Spike Lee's *Do the Right Thing*



Week 6, 1990's

❖ Tuesday, February 19th

Reading due: *Critical Ethnic Studies*: "Can the Line Move?" (pages 63-91)

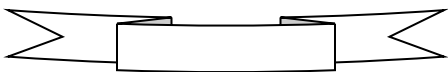
Viewing due: Patricia Charbonnet's *Friday*

❖ Thursday, February 21st

Reading due: *Critical Ethnic Studies*: "Césaire's Gift and the Decolonial Turn" (pages 435-458)

Viewing due: Luis Valdez' *La Bamba*

Homework due: See assignment posted electronically.



Week 7, 1990's

❖ Tuesday, February 26th

Reading due: *Critical Ethnic Studies*: "Juan Crow: Progressive Mutations of the Black-White Binary" (pages 43-60)

Viewing due: Wim Wenders' *Buena Vista Social Club*

❖ Thursday, February 28th

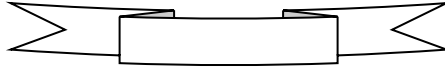
Reading due: Posted electronically.

Viewing due: Chris Eyre's *Smoke Signals*

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Homework due:

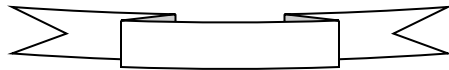
See assignment posted electronically.



Week 8, Spring Break

- ❖ Tuesday, March 5th
No Class, Spring Break

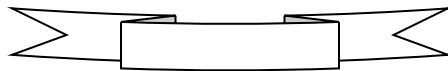
- ❖ Thursday, March 7th
No Class, Spring Break



Week 9, 1990's

- ❖ Tuesday, March 12th
 - Reading due: *Critical Ethnic Studies: "A Better Life?"* (pages 161-172)
 - Viewing due: Wayne Wang's *The Joy Luck Club*
 - Viewing/Listening due: Rage Against the Machine, *Evil Empire*

- ❖ Thursday, March 14th
 - Reading due: Posted electronically
 - Viewing due: Gregory Nava's *Selena*
 - Homework due: See assignment posted electronically.



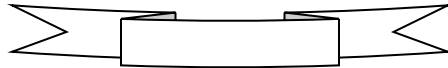
Week 10, 2000-2009

- ❖ Tuesday, March 19th
 - Reading due: Posted electronically.
 - Viewing Due: Mark Waters' *Mean Girls*

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❖ Thursday, March 21st

Reading due: *Critical Ethnic Studies: “Hateful Travels...”* (pages 106-131)
Viewing due: Gus Van Sant’s *Milk*
Homework due: See assignment posted electronically.



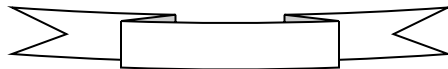
Week 11, 2006-2012

Tuesday, March 26th

Reading due: *Critical Ethnic Studies: “Surrogates and Subcontractors”* (pages 303-322)
Viewing due: Alfonso Cuarón, *Children of Men*

❖ Thursday, March 28th

Viewing due: Quentin Tarantino, *Django Unchained*
Homework due: See assignment posted electronically.



Week 12, 2013-present

❖ Tuesday, April 2nd

Reading due: Posted electronically.
Viewing due: Catherine Bainbridge’s *Rumble: The Indians Who Rocked the World*

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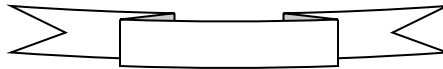
Viewing/Listening Due: Posted electronically.

❖ Thursday, April 4th

Reading due: Posted electronically.

Viewing due: Jon M. Chu, *Crazy Rich Asians*

Homework due: See assignment posted electronically.



Week 13, 2010-present

❖ Tuesday, April 9th

Reading due: *Critical Ethnic Studies: "Empire's Verticality..."* (pages 376-390)

Viewing due: Bryan Singer, *Bohemian Rhapsody*

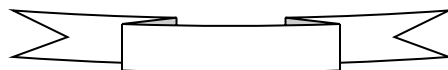
Viewing/Listening Due: Posted electronically.

❖ Thursday, April 11th

Reading due: Posted electronically.

Viewing due: John Leguizamo, *Latin History for Morons*

Homework due: See assignment posted electronically.



Week 14, 2010-present

❖ Tuesday, April 16th (Last class meeting)

Reading due: *Critical Ethnic Studies: "Subjugated Knowledge..."* (pages 215-226)

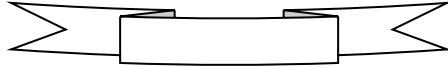
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Viewing due: Alfonso Cuaron, *Roma*

Viewing/Listening Due: Posted electronically.

❖ Thursday, April 18th

Final project workshop, final exam study guide.



Week 15, Finals Week

Final Exam date and time here.

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