

**ANTHROPOLOGY 110: Race and the Performing Arts
SUMMER 2015**

145 Social Sciences 1, 1:00 - 4:30

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Office Hours: Mondays 12:00 – 1:00

408 Social Sciences 1 or 237 Social Sciences 1

Course Description

This course examines how artists in the performing arts and their audiences have taken up the task of living with racial legacies and shaping future possibilities for human diversity through their performances. We will look at specific cases about performers and their contexts in genres such as samba, rumba, hip-hop, jazz, and fado. We will be expected to gain knowledge about these art forms, the complex social and national spaces these art forms are situated, and the cultural theorists who write about these forms. We can expect to leave the class with sharpened knowledge about how race has been historically constructed and deployed to justify forms of forced inequality. We will pay keen attention to how race intersects with other categories such as gender, ethnicity, class, and sexual orientation.

The course covers theories of race as a technique of power that creates and polices a system of inclusions and exclusions based on cultural categories of human diversity. These theories are explored through five different captivating art forms, the amazing cultural theorists who study these art forms, and the complex social spaces these art forms are situated. In the first week we will study the making of samba in Brazil in the very early years (1900s to 1930s) and then the golden years (1940s- 1960s) when samba became the to investigate how the black body offers a cipher of “not-ness” that enables white Americans to articulate modernity in the 20th and 21st century.

In the second week we will study hip hop in the United States to investigate how structural violence has been reinforced in post-civil rights American society. We will pay particular attention to colorblindness as a cultural formation that conceals colonial legacies and how hip hop artists and their audiences both intervene and perpetuate these legacies. We will read “The Hip Hop Wars: what we talk about when we talk about hip hop—and why it matters” by Tricia Rose a scholar at Brown University in U.S. culture, popular music, gender, and sexuality. Half the students will do in class presentations that will give critical summaries (defined below) of chapters of Rose’s book and expand on examples using multimedia such as videos on youtube or other sources.

In the third week we will study country music in the United States to investigate how the American middle class racialize American lower classes

through country music. We will continue a theme in the course to understand how race intersects with other social categories in American social life such as gender and class, and how this intersection is manifested and worked out in American popular culture. In this week, we will pay particular attention to sexuality—such as normative notions of sexual relations and what it means to be a female and male in modern day United States—in country music. We will read “Rednecks, Queers, and Country Music” (2014) by Nadine Hubbs, scholar in gender, music, and American popular culture at University of Michigan. The other half of the students who did not give in-class presentations on hip hop will do so this week. The presentations that will also give critical summaries (defined below) of chapters of Hubb’s book and expand on examples using multimedia such as videos on youtube or other sources.

The fourth and fifth weeks (last four classes) will be dedicated to individual research projects. The research projects have four components: read one more book, attend an event in the performing arts, write a mini-ethnography exercise, give an in-class presentation on your event and mini-ethnography, write a final paper (5 to 7 pages). Early on in the summer quarter session, within the first two weeks, students will investigate and select an event in the performing arts in Santa Cruz or the Bay Area that they will attend. The projects can be individual or group, that is, you have the option of attending the performing arts event with classmates or on your own. By the last two weeks of the session the students will have already attended their selected event in the performing arts and written a mini-ethnography exercise about that event. Students will give their final presentation of their mini-ethnography exercise on one of the last four days of classes (either the 14th, 16th, 20th, or 23rd). Only four students will give presentations on each day. Details about the expectations for the mini-ethnography exercise, final presentation, and final paper are below.

Student will pick one additional book to read for their final project. The book must be a scholarly work. At the end of the syllabus is a list of possible books, however, students have the option of finding more relevant books that are not on this list. The objective is to read an additional scholarly analysis in the performing arts, that further investigates themes of inequality and cultural formations, but that is more specific to the performing arts event that the students have selected for their final research project.

Course Requirements

Assessment will consist of the following:

Attendance and active class participation: This means a close reading of the assigned texts, completed by the date indicated, active listening to others and to lectures, and regular constructive participation.

Critical Summary papers and presentations: You will need to write reading

responses (one to two-pages) that will be critical summaries of the assigned readings. The instructor will ask you to summarize the main argument from one of the chapters from an assigned book. Tell us why you believe that the argument is convincing or compelling (or not). Make a list of the new terms or concept that the author employs and provide a short definition of each. Write two questions that article raises for you. Other ways to engage critically with the text could be to ask: what kind of evidence does the author provide? How did the author obtain the data? What kind of methodology did the author employ in conducting this study? What assumptions underlie the author's work? **There will be at least one assigned critical summary paper due unless it is apparent that students are not doing the readings then the instructor will assign more.**

Mini-ethnography exercises: The goal of this exercise is to carefully observe a particular site or event and to figure out the social meaning(s) of that space with respect to race. This will allow you to experience and experiment with some of the methodological and ethical challenges articulated through many of the readings. This participant- observation exercise will be done in three phases leading up to the final paper for the course. You will write for each phase two to three pages that will focus on (1) description of your chosen field site (2) analysis of that site and finally (3) interpretation of some of the social meanings at work in that space. The second and third phases must include references, and include citations, to the last scholarly text chosen, and/or any of the three assigned texts read in the first three weeks, to support your interpretation. The student could chose to just include references of the one text they have chosen to read for the final paper, the other texts are just bonuses. The final paper must have at least two supporting citations in order to be considered complete. Make sure you talk to other people at the site/event to gain more information about their experiences. In writing up your observations you may use one of the following approaches.

- 1) Embodiment – try to capture an ethnographic experience using all your senses (not just visual). This approach requires that you take seriously the notion of “participation” so that you can better describe the sensual experience.
2. Proxemics – observe the particular place and describe the various ways people use the space. Do you notice any patterns based on age, gender, and ethnicity, or any other factor?
3. Event – Why have people gathered? What is the significance of the event (socializing, rite of passage, entertainment,)?
What kind of clothing / food, etc. did you notice?

Grading:

Attendance and Participation	10 points
Critical summary paper	15 points
Critical summary presentation	20 points
Participant- Observation exercises	10 points
Phase 1 (description) and Phase 2 (analysis)	
Final Presentation	20 points
Final Paper	25 points
All three phases (description, analysis, and interpretation)	

Papers: All written assignments must be typed, doubled-spaced, using font Times or Times Roman size 12. All papers must be submitted in paper copy (email versions will NOT be accepted) and delivered to the instructor in class. Please adhere to the deadline (submit on or before due date). No late papers will be accepted.

Required Text: The texts will be available at the Bay Tree Bookstore on the UCSC campus.

- 1) *Making Samba: A New History of Race and Music in Brazil* by Marc Hertzman
- 2) *The Hip Hop Wars* by Tricia Rose
- 3) *Caribbean and Atlantic Diaspora Dance: Igniting Citizenship* by Yvonne Daniel
- 4) *Footsteps in the Dark: The Hidden Histories of Popular Music* by George Lipsitz
- 5) *Fado Resounding: Affective Politics of Urban Life* by Lila Ellen Grey

Course Policies

Students are required to attend all class sessions and to complete all reading assignments. Missing more than one class session will result in a lowering of the final grade (students may miss only one class without consequences to their participation and attendance grade). Respect the instructor and your classmates by arriving on time, turning your cell phones off, and avoid engaging in private conversations with others in class.

Academic Integrity and Plagiarism: As with every course, creating your own work and using proper citation practices in assignments will be crucial to your success. Plagiarism will not be tolerated and will be treated in accordance with the UCSC policy on academic integrity (http://www.ucsc.edu/academics/academic_integrity/index.html). Cheating will not be tolerated in this course. Students found guilty of cheating on any assignment will receive a zero for that work and will be reported to the campus authorities in accordance to the university rules.

Assignments will not be accepted after the deadline and no incompletes will be given in class so please plan accordingly. All papers must be submitted in class on the date of presentations.

Technology policy: Laptop computers and tablets should be used for note-taking only (i.e., NO Facebook, emailing, surfing, etc.). Cell phones and ipods must be turned off and stored out of sight. No computer use in the last two rows.

DRC Accommodations: If you qualify for classroom accommodations because of disability, please contact the Disability Resource Center (459-2089), or by email at drc@ucsc.edu, and submit your Accommodation Authorization.

If special circumstances arise for you during the quarter that interferes with your academic performance, please notify the instructor or teaching assistant immediately.

I encourage you to consult with the teaching assistant and me during office hours.

This syllabus may be subject to minor changes throughout the quarter.

Course Schedule

Week 1

June 22: Introduction

Discuss details of syllabus, the critical summaries, performance event exercises, presentations, and final papers
Assign dates for presentations

Possible in class films: A Poeta de Vila [The Samba Poet]
Samba! Reflections of Africa in Brazilian Culture (52 min)
Orfeu Negro [Black Orpheus] (107 min)
Orfeu

Assigned Reading:

Making Samba: A New History of Race and Music in Brazil

June 24: Making Samba

Discuss critical summary papers and presentations
Discuss ideas for going to a performance in the Bay Area and must write a paper that states the event, date, and a little summary (one paragraph)
Make sure presentation dates are assigned

Assigned Reading (THE WHOLE THING!):

Making Samba: A New History of Race and Music in Brazil

Week 2 Diasporic Dance

June 29: Creole Dances- Early Years
All performance events are selected and set
Discuss Descriptions of events
Discuss Critical Summaries

Assigned Reading:
Caribbean and Atlantic Diaspora Dance: Igniting Citizenship by Yvonne Daniel

Possible in class films: Afro- Cuba: Yesterday and Today (2008) 128 min
La Rumba (1986) 91 min
Paisaje Cubana con Campanas (2005) 57 min

July 1: Creole Dances- Recent Years

Assigned Reading:
Caribbean and Atlantic Diaspora Dance: Igniting Citizenship by Yvonne Daniel

Presenter	Chapter	Event
1)		
2)		
3)		
4)		

Week 3 Hip Hop

July 6: White Fantasies, White Consumption
Final date to turn in the paragraph about your selected performance event
Revisit description and analysis paper of performance event

Assigned Reading:
The Hip Hop Wars by Tricia Rose

Possible in class films: Generation M (2008). 60 min. DVD8752
The Darker Side of Black (1996). 59 min. VT9610
Hip Hop: beyond beats and rhymes (2006). 61 min. DVD4022
Jails, Hospitals and Hip Hop (2001) 90 min. DVD10153

Presenter	Chapter	Event
4)		
5)		

- 6)
- 7)

July 8: Hip Hop Integrity

Assigned Reading:
The Hip Hop Wars by Tricia Rose

Presenter	Chapter	Event
8)		
9)		
10)		
11)		

Week 4

July 13: Jazz
 Wrap up Performance Event papers that do ethnographic descriptions and analysis
 Discuss Final Papers

Assigned Reading:
Footsteps in the Dark: The Hidden Histories of Popular Music by George Lipsitz

Presenter	Chapter	Event
12)		
13)		
14)		
15)		

July 15: Jazz

Assigned Reading:
Footsteps in the Dark: The Hidden Histories of Popular Music by George Lipsitz

Presenter	Chapter	Event
16)		
17)		
18)		
19)		

Week 5

July 20: Fado

In Class Film: Fados (2007) by Carlos Saura. 92 min.

Assigned Reading:

Fado Resounding: Affective Politics of Urban Life by Lila Ellen Grey

Presenter	Chapter	Event
20)		
21)		
22)		
23)		

July 22: Wrapping Up

Turn in final papers (Absolute Deadline: Thursday, July 23, 10 pm)

Assigned Reading:

Fado Resounding: Affective Politics of Urban Life by Lila Ellen Grey

Options for additional scholarly work:

Rose, Tricia. (2008) *The Hip Hop Wars*

Rose, Tricia (1994) *Black Noise*

Chang, Jeff. (2005). *Can't Stop, Won't Stop*

Alexander, Michele. (2010) *The New Jim Crow: Mass Incarceration in the Age of Color Blindness*

Kitwara, Bakari. (2002). *The Hip Hop Generation: Young blacks and the crisis in African American culture*

Macias, Anthony. (2008). *Mexican American Mojo: Popular Music, Dance, and Urban Culture in Los Angeles, 1935–1968*

Vargas, Deborah. (2012). *Dissident Divas in Chicana Music: The limits of la onda*

Hubbs, Nadine. *The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity*. Berkeley: University of California Press (2004).

- Hoffman, Warren. (2014). *The Great White Way: Race and the Broadway Musical*
- Wirtz, Christina. (2014). *Performing Afro Cuba: Image, voice, spectacle in the making of race and history.*
- McMahon, Christina. (2013). *Recasting transnationalism through performance: theatre festivals in Cape Verde, Mozambique, and Brazil*
- Catanese, Brandi Wilkens. (2011). *The Problem of the Color(blind): racial transgressions and the politics of black performance.*
- Ramirez, Elizabeth and Casiano, Catherine. (2011) *La Voz Latina: Contemporary Plays and Performance Pieces by Latinas.*
- Pao, Angela. (2010). *No Safe Spaces: re-casting race, ethnicity, and nationality in American Theater.*
- (2006) *Black Cultural Traffic: crossroads in global performance and popular culture*
- Kondo, Dorinee. (1996). *About Face: Performing Race in Fashion and Theater.*
- Kondo, D. K. *Toward an Anthropology of Creativity: Making Art, Producing Difference in Contemporary American Theater.*
- Albright, Ann Cooper. (1997). *Choreographing Difference: The Body and Identity in Contemporary Dance*
- Jowitt, Deborah. (2011). *Meredith Monk (Art+Performance).*
- Banes, Sally. (1994). *Writing Dancing in the Age of Postmodernism.*
- Foster, Susan Leigh. (1988). *Reading Dancing: Bodies and Subjects in Contemporary American Dance*
- Banes, Sally. (1998). *Dancing Women: Female Bodies Onstage.*
- Gottschild, Brenda Dixon. (2005). *The Black Dancing Body: A Geography from Coon to Cool*
- Malnig, Julie. (2008). *Ballroom, Boogie, Shimmy Sham, Shake: A social and Popular Dance Reader*
- Murphy, Jacqueline Shea. (2011). *The People Have Never Stopped Dancing: Native American Modern Dance Histories.*
- Kwan, SanSan. (2013). *Kinesthetic City: Dance and Movement in Chinese Urban Spaces*
- Garcia, Cindy. (2013). *Salsa Crossings: Dancing latinidad in Los Angeles*

Larasati, Tachmi Diyah. (2013). The Dance that Makes You Vanish: Cultural Reconstruction in Post-Genocide Indonesia (Difference Incorporated)

Johnson, E. Patrick. (2003). Appropriating Blackness: Performance and the Politics of Authenticity.

Ramsey, Burt. (2007). Judson Dance Theater: Performative Traces.

Morris, Gay. (2006). A Game for Dancers: Performing Modernism in the Postwar Years, 1945-1960

Lemon, Ralph. 2000. Geography: Art/race/exile

DeFrantz, Thomas. (2014). Black Performance Theory.

Chatterjea, Ananya. (2004). Butting Out: Reading Resistive Choreographies through Works by Jawole Willa Jo Zollar and Chandralekha

Srinivasan, Priya. (2011). Sweating Saris: Indian Dance as Transnational Labor

Other possible films

Samba

Moro No Brasil DVD 6700

The Black Music of Brazil. 60 min. DVD8394

Veja esta canção. 114 min. VT6395

Diaspora Dance

Cuban Dance Examples: A glimpse of Cuba through Dance. 37 min. OCLC#: 46450542 UC-I

Cuban Rumba. 52 min. OCLC: 56916394 UCSB

When the Spirit Dance Mambo (2002). 91 min. OCLC: 801706344

Hip HOp

Some People (2010) 59 min. DVD10147

Blacking Up (2009) 57 min. DVD8648

Stamp the Yard [about stepping] (2007) 116 min. DVD 5936

Da Ali G Show (2006) Da Compleet Seereez. DVD 4236

Furious Flower II (2005) 180 min. DVD8619

Freestyle: the art of rhyme (2004) 75 min. DVD5040

Piñero (2002) 94 min. VT8742

Ghost Dog the way of the Samurai. (2000). 116 min. DVD1269

Rhyme and Reason. (1997). 93 min. VT7340

Beat Street (1984) 106 min. VT2829