



ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 1/30/09

1. ACADEMIC UNIT: Division of Social & Behavioral Sciences

2. COURSE PROPOSED: SBS 301 CULTURAL DIVERSITY 3
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Kristin Koptiuch Phone: 602-543-6031

Mail Code: 3051 E-Mail: koptiuch@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA CS
Humanities, Fine Arts and Design-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C

- 6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

SEE JUSTIFICATIONS ATTACHED TO EACH GENERAL STUDIES CRITERION CHECKSHEET

CROSS-LISTED COURSES: No Yes; Please identify courses:

Is this amultisection course?: No Yes; Is it governed by a common syllabus?

Thomas Keil, Director, Division of SBS
Chair/Director (Print or Type)

Chair/Director (Signature)

Date:

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	syllabus, justification
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	syllabus, justification
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	syllabus, justification

Course Prefix	Number	Title	Designation
SBS	301	Cultural Diversity	CULTURAL

Explain in detail which student activities correspond to the specific designation criteria.

Please use the following organizer to explain how the criteria are being met.

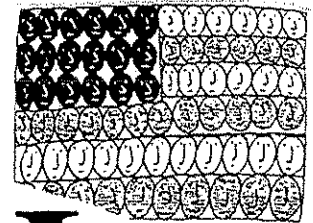
Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
1. Contributes to understanding of contemporary US society	1. The course focuses on cultural diversity in the contemporary US, developing a critical social science framework for interpreting and intervening in current diversity debates.	1. Contemporary issues in the cultural politics of difference are located in their historical context (e.g. recent shifts in the importance of US racial, ethnic, gender, and sexual minorities; forty years of intensive immigration, largely from the third world), and a sense of comparison with the impact of cultural diversity during earlier eras in US history helps students to define and understand issues we face at present (e.g. Irish immigrants classified as 'black' in the early 19C; laws against multiracial marriage). Pertinent current events and media representations of diversity are incorporated and discussed. A media assignment also highlights current issues. The course develops students' understanding and appreciation of cultural diversity in the United States. A final paper is a case study of current cultural diversity issues based on students' field work. SEE SYLLABUS
2b. Comparative study of experience of 2 or more gender, racial, ethnic, class groups in the US. 2c. The course is also a study of the social, economic, political, and psychological dimensions of relations between and among racial, ethnic, gender, and sexual groups in the US.	2b. The course develops appreciation of the contemporary cultural politics of difference by comparative study of the diverse cultural contributions, experiences, perspectives of ethnic and racial minority groups in the US: American Indians, Latino/a Americans, African Americans, and Asian Americans, Arab Americans, and multiracial Americans. 2c. The major texts offers students a different group context in which to explore these dimensions. Substantial number of articles supplement this.	2b. The course problematizes the taken-for-granted experiences and spaces of privilege against which all difference is characteristically measured as marginalized Otherness: whiteness, maleness, middle-class, heterosexual, first world. SEE SYLLABUS 2c. SEE SYLLABUS



Don't Ask, Don't Tell

SBS 301

Interdisciplinary Social and Behavioral Sciences



CULTURAL DIVERSITY

General Studies credits: SB, C, L

Dr. Kristin Koptiuch

FALL 2008

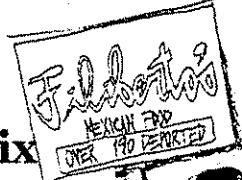
Tues 6:05-8:55 pm

SANDS 232

ASU West Campus, Phoenix



- Hispanic (H)
- Black and Hispanic (B)
- Asian or Pacific Islander (A)
- American Indian or Alaska Native (N)
- White (W)
- Hispanic (W)



**What's at stake (and for whom?)
in the
cultural politics of difference
in the US today?**

This course challenges you to develop and sharpen an informed, critical analytical framework for understanding and confronting the complexities of current debates on US diversity.

Explore the often perilous, at times enchanting *borderlands* of race, ethnicity, gender, class, sexuality, and (trans)nation through inter-disciplinary readings and media images in social sciences, humanities, and public culture.

What's your position?

rms-violation charge; it was dropped, the men freed.

SBS 301 CULTURAL DIVERSITY

Department of Social & Behavioral Sciences

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Office: FAB N263

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www.west.asu.edu/koptiuch/

Office Hrs: Tues 3-4:00, 5-6:00, Tues. at break, & other times by appointment

Arizona State University West, Fall 2008

Tuesday 6:05-8:55 pm, SANDS 232

office 602-543-6031 mobile 602-463-4742

General Studies: SB, C, L

Line #79936

The chief learning objective of this course is to familiarize students with a range of theoretical and public/popular cultural discourses that will enable them to develop for themselves an informed, critical framework for apprehending the complexities of the contemporary "cultural politics of difference." Our focus is on the United States, with some comparative materials. The course will problematize "culture" and explore several key "borderlands of difference": race, ethnicity, gender, class, sexuality, (trans)nation.

Diverse readings draw from interdisciplinary social sciences, humanities, and on literature and popular culture as prime story-telling sites of our cultural imaginary. Tracking between analytical theory and popular culture sharpens our interpretive skills the better to gauge our own social positioning within the heterogeneous community of the US (trans)nation and its diasporas, so we can more effectively intervene in and contribute to current diversity debates and evaluate what is at stake in social policy issues. Our strategy will be to critically appreciate and assess the images and narratives that compose the discourse of diversity, always in relation to social structures and institutions, and always in an historical context of the changing transnational political economy.

REQUIRED TEXTS

All texts available in the bookstore and at Fletcher Library Reserve Desk.

bell hooks--*Black Looks: Race and Representation*, South End Press, 1992

Gloria Anzaldua--*Borderlands/La Frontera: The New Mestiza*, Aunt Lute Press, 1987

Paula S. Rothenberg, ed.--*White Privilege: Essential Readings on the Other Side of Racism*, Worth Publishers, 2002

Toni Morrison--*Beloved: A Novel*, any edition, 1987

SanSan Kwan & Kenneth Speirs, eds. *Mixing It Up: Multiracial Subjects*, U of Texas Press, 2004

****Additional required articles available via Blackboard (BB)****

COURSE REQUIREMENTS

Attendance/participation/preparedness.....	Lose two points for each absence; lose one point for being unprepared for active participation (e.g. no assignment on due date)
Personal Memory Ethnography.....	10%	All 5 parts required for credit; Digital submission of final corrected PME for online posting is 10% of grade
Timeline Assignment.....	5%	To accompany PME #4
In-class Quizzes (best 3 out of 4).....	30%	Make-up quizzes not permitted
Discussion Points (three sets).....	20%	Up to 5 points each, see Grading Rubric p.3
In-class Participatory Exam.....	10%	Must be present for credit; or must submit written exam if absence unavoidable; if 3 or more absences must submit written exam
Media Mapping: Who Do We Think "We" Are?.....	5%	Critical media mapping, digitized (graded)
Case Study Project.....	20%	5-7 page paper on cultural diversity case study fieldwork (see last page of syllabus).
Brief oral presentation required as 10% of paper grade. Must get at least a 'B' on this paper to qualify for an 'A' for the course.	100%	Total

Grading scale: A+ 98-100; A 93-97; A- 90-92; B+ 88-89; B 83-87; B- 80-82; C+ 78-79; C 70-77; D 60-69; E <60

PRIORITY: Keep up with readings!! Learn to "read around" and read critically

BLACKBOARD COURSE CONFERENCE—Online readings, assignments, and general communications will be handled through our Blackboard [BB] conference. Students are responsible for accessing these materials and checking email regularly; email can be directed to students' off-campus email address. The discussion forums in BB are a great way to try out ideas, ask questions, and brainstorm with your colleagues. Test out Blackboard asap, ask for help if needed!

IMPORTANT: ALL ASSIGNMENTS MUST BE SUBMITTED IN HARD COPY, TYPED, DOUBLE SPACED !!!! Check out the fabulous Technopolis for computing facilities!

ASSIGNMENTS: Students are responsible for all assigned readings. Read PRIOR to the assigned class time. Class lectures and discussions will cover material supplemental to the readings, in addition to guiding you through them, so *don't miss class—come even if you are unprepared!* Assignments are due on the date scheduled regardless of absence. Make-up quizzes/exam/etc will not be given. You are encouraged to consult with the instructor for assistance and ideas on improving your performance.

LATE ASSIGNMENTS: Unexcused late assignments will automatically have **10%** deducted from the grade, and must be turned in by the end of the week they were due (an additional 10% may be deducted each week thereafter). Absence from class does not excuse you from delivering your assignments at the appropriate time. Advise instructor of anticipated scheduling difficulties.

CAUTION: Harmful to your grade!

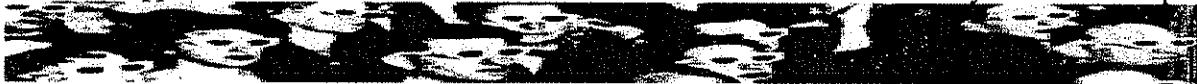
ATTENDANCE and CLASS PARTICIPATION: To be evaluated on the following criteria: regular attendance (more than one unexcused absence will automatically lower your grade) and active, prepared, and informed participation in class. Absence is at times unavoidable; nonetheless your grade is likely to suffer. If you are not present in class, you deprive the class of your valuable contributions!

WRITING GUIDELINES All work written for this course should be of a level appropriate to college students. Assignments *will* be graded on the use of writing skills, the quality of the writing, as well as the quality of the ideas expressed. **Mechanics and grammar do count.** Please type and proofread carefully. Everyone can improve their writing skills—even terrific writers. Check out the **Writing Center** (<http://studentsuccess.asu.edu/west/writing>) for assistance in improving your written work. The **GRADING RUBRIC on p. 3** is the assessment tool for your written work. **Please review it often!**

ACADEMIC INTEGRITY: The absolute highest standard of integrity and ethical conduct is a requirement of this course. Deviations from this principle on any graded activity will not be tolerated. Academic misconduct includes cheating on assignments and exams, and plagiarizing (using any work other than your own without proper acknowledgment). Academic dishonesty will result in a failing grade of "E." **NO SECOND CHANCES!** *It's not worth it!*

CAVEAT: If necessary or appropriate, the instructor reserves the option to notify students of changes to scheduled class topics, assignments, or due dates.

REASONABLE ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES: The Disability Resource Center (DRC) provides information and services to students with any documented disability who are attending ASU West. Individualized program strategies and recommendations are available for each student as well as current information regarding community resources. Students may also have access to specialized equipment and supportive services. Please contact instructor for accommodations necessary for course completion.



WARNING: NO INCOMPLETES !!

If you do not intend to complete the course it is advisable to officially withdraw. This is your responsibility!

Course withdrawal deadline: Nov 2. Complete withdrawal deadline Dec 9, 2008.

Reminder: Graduation Filing Deadline Oct 10, 2008

SBS 301 Cultural Diversity

GRADING RUBRIC

Instructor will use the following rubric to guide and facilitate grading of all written assignments, including the *Discussion Points*. Please use this rubric to guide your writing, and refer to it to interpret instructor's grade assessment. There will be some variation and flexibility in grading, in accordance with uneven strengths and weaknesses. Pluses and minuses in the grade also will reflect this.

54321=Discussion Points. ABCDE=Final PME & Case Study Project.

A (5)	<ol style="list-style-type: none"> 1. Meets all requirements of the assignment, or exceeds them (in quality, not quantity; if one page or three points maximum are required, turning in 2 pages or 5 points simply misses the point of the assignment, which includes writing sharply and succinctly). 2. Sophisticated writing and composition; few errors in grammar, spelling. 3. Skilled analysis and precise argument; meaningful incorporation of vocabulary and concepts relevant to the course. 4. Demonstrates original insights, critical thinking, syntheses of course content, creatively applied to assigned material. 5. <i>Explicit</i> integration of insights, concepts, understandings from <i>at least one of the specific readings</i> for this assignment to shape and sharpen analysis.*
B (4)	<ol style="list-style-type: none"> 1. Meets all requirements of the assignment (e.g. if five citations of references are required, must have all five; if key book is required reading, points must address it). 2. Solid and articulate writing and composition; few errors in grammar, spelling. 3. Active and critical discussion of ideas; may be more descriptive than analytical. 4. Demonstrates critical thinking, good grasp of concepts relevant to the course, intellectual creativity and willingness to attempt original applications of concepts. 5. <i>Explicit</i> integration of insights, concepts, understandings from <i>at least one of the specific readings</i> for this assignment to shape and sharpen analysis.*
C (3)	<ol style="list-style-type: none"> 1. Does not meet all requirements of the assignment, incomplete tasks (e.g. only cites 3 out of 5 required references; does not explicitly address key book assigned). 2. Weak or careless writing and composition skills; many errors in grammar, spelling. 3. Imprecise language and presentation of ideas, unclear communication. 4. Points or quotes presented out of context of the author's use of them. 5. Demonstrates basic grasp of the substance of course concepts and materials; while essentially correct, comprehension and arguments do not stretch beyond the superficial application of concepts and ideas. 6. <i>Implicit</i> (rather than <i>explicit</i>) integration of insights, concepts, understandings from <i>at least one of the specific readings</i> for this assignment to shape and sharpen analysis.*
D (2)	<ol style="list-style-type: none"> 1. Ignores requirements (e.g. no citations supplied when required; generalized points). 2. Writing and composition skills not at college level. 3. Failure to address the topic of assignment; unclear communication; misreadings or misunderstandings. 4. Incomplete grasp of the basic substance of the course concepts and materials. 5. Lacks any apparent integration of insights, concepts, understandings from <i>at least one of the specific readings</i> for this assignment to shape and sharpen analysis.*
E (1)	<ol style="list-style-type: none"> 6. Fuggedaboutit. <i>Do over!</i>

NOTES: Assignments are meant to give you practice in a key academic writing skill: *explicit integration of other authors' ideas* to shape or support *your* discussion. *Explicit* here means you should include the author's name and title of the text in your discussion. In short pieces it is often more effective to restate the point(s) you wish to draw from an author, rather than using a quote. Be sure to set the point/quote in context of the author's overall argument by quickly encapsulating what the book/article is about—*do not pull points/quotes out of context!* Explain quickly how the author uses the point you select, then put your own spin on it, interpreting it for *your* paper.

If one of our main text books is the primary basis for the assignment, the minimal expectation is that you explicitly incorporate this book. You may *also* include any additional articles, books, films...

***** ANY PAPER WILL THAT MAKES NO EFFORT TO EXPLICITLY INCORPORATE INSIGHT FROM OUR READINGS (AS EXPLAINED ABOVE) CAN EARN A MAXIMUM GRADE OF "C" *****

SYLLABUS

All readings posted on Blackboard except for our text books

- WK 1 8/26 INTRODUCTION TO THE COURSE: Who is the “We” in “We the People”?
VIDEO: *The Color of Fear* (Lee Mun Wah, 1994) (first 40 min only)
TIME CAPSULE EXERCISE!
- WK 2 9/2 CONCEPTS OF CULTURE //CONSTRUCTION OF OTHERNESS
 Why *culture* now? Diversity or Difference? Anti-racism v Multiculturalism?
HANDOUT: “*Guidelines for Doing the Reading*” Answer questions to prepare for discussion (jot down notes!). Complete the chart on Rattansi’s article **TO HAND IN**
 Williams- “The Emperor’s New Clothes”
 Donald & Rattansi--”Introduction” to *Race, Culture and Difference*
 Rattansi- “Changing the subject? Racism, culture and education”
 Sassen--”Why Migration?”

VIDEO: Michael Jackson: *Black or White*; Public Enemy: *By the time I get to Arizona*; In Living Color: *Am I Black or White? (I’m Not Dangerous)*

DUE: PERSONAL MEMORY ETHNOGRAPHY #1 and CHART ON RATTANSI
- WK 3 9/9 LOCATING SELVES, SITUATING KNOWLEDGE IN A TRANSNATIONAL ERA
Black Looks--”Eating the Other” (chapter 2)
 “Revolutionary Black Women” (chapter 3)
 Alcoff--”The Problem of Speaking for Others”
 Schiller et al--”Transnationalism: New Analytic Framework for Understanding Migration”
 Jordan--”Report from the Bahamas”

VIDEO: *Cultural Criticism and Transformation* (bell hooks, 1997)-clip on “white supremacist capitalist patriarchy” & “consuming commodified blackness;”
Race, The Floating Signifier? (Stuart Hall, 1996)-intro, if time

QUIZ #1—given at start of class—ON TODAY’S READINGS
- WK 4 9/16 BORDERLANDS OF DIFFERENCE [Mexican Independence Day is Sept 16, 1810!]
 Anzaldua--Borderlands/La Frontera (chaps 1-7)
Black Looks--”Revolutionary Renegades” (chap 12)
 Fusco--”The Border Art Workshop/Taller de Arte Fronterizo”
 Hall--”Minimal Selves”
AUDIO: At home, listen to Margarita Hernandez’ “Gifts From Mexico Open Door To Childhood” <http://www.npr.org/templates/story/story.php?storyId=93329956>
VIDEO: *Borders* (Alex Rivera 2003, 10 min); *The Couple in the Cage* (Guillermo Gomez Pefia & Coco Fusco 1993, clip). **Recc:** *Lone Star* (John Sayles)
MUSIC: El Vez—*Nunca fui a Espana, Aztlan*; Molotov—*Frijolero* (video); Kool Keith—*Black Elvis: Lost in Space*
WEB: explore *Multicultural Elvis* www.west.asu.edu/koptiuch/SBS301_4Elvises

DUE: DISCUSSION POINTS #1—Write up three points you wish to raise for discussion based on *today’s* readings. Be sure to *explicitly* ground your points in the readings; explain what you mean by referring to the authors’ arguments and give a supporting example. *At least two of your points should be based on Anzaldua’s book.* Idea is to show you’ve done the readings and to generate informed discussion. One page max, typed, double-spaced. Five point scale. Please review **Grading Rubric.**

WK 5 9/23 (EN)COUNTERING WHITE MYTHOLOGIES: Critical studies of whiteness
 Rothenberg (ed.)—White Privilege—Parts I and II (thru p. 85) **NOTE: Part II is very important and will be covered in Quiz #2 next week—don't skip it!**
 Parker—"White Girl?"
 Dyer—"White" (section on *Night of the Living Dead* is posted)

VIDEO: *Night of the Living Dead* (fast forward)

MUSIC: White Zombie—selections

WEB: explore dr. k's Critical Study of Whiteness web page

www.west.asu.edu/koptiuch/SBS301_web/whitenessweb/whitenesslinks.html

Tiny Extra Assignment, no grade: Write up two "light bulb" insights you had while reading today's book, to share with classmates. (to help you focus your thoughts)

DUE: PERSONAL MEMORY ETHNOGRAPHY#2

WK 6 9/30 (UN)LEARNING WHITENESS

Rothenberg (ed.)—White Privilege Parts III and IV

Lopez—"White by Law"

Newitz & Wray, "Intro" to *White Trash: Race & Class in America*

Thandeka—selection on the "Race Game" from *Learning to Be White*

*****PLAY THE RACE GAME ALL WEEK and REPORT BACK next time!**

VIDEO: *Gangs of New York* (2002 Scorsese), *Borat* (2006) clips if time

VIDEO: *Killing Us Softly III* (30 min; in preparation for next week's assignment)

Recc: make your own video fest on whiteness: *The Trigger Effect, Falling Down, As Good As It Gets, White Man's Burden, [(Pi), Ice Storm, The Ghost & the Darkness, Fight Club, American History X, I Robot*

QUIZ #2—given at start of class—ON READINGS FROM both WK 5 & 6

WK 7 10/7 THE GAZE: POWER IN LOOKING BACK: GAZING AGAINST THE GRAIN

HANDOUT: Chart on the "gaze" articles to guide your reading (also on BB)

Kaplan—"Is the Gaze Male?" (clip)

Diawara—"Black Spectatorship: Problems of Identification and Resistance"(clip)

Black Looks—"The Oppositional Gaze" (chap 7)

"Loving Blackness as Political Resistance" (chap 1)

"Black Masculinity" (chap 6)

Roberts, "Intro" to *Killing the Black Body*

Lugones—"Hablando cara a cara...exploration of ethnocentric racism"

Fuss—"Fashion & the Homospectatorial Look" (clip)

Bonacich—"The Class Question in Global Capitalism: the Case of the Los Angeles Garment Industry"

MUSIC: James Brown—*It's a Man's Man's World*; Sly & the Family Stone—*Don't call me Nigger, Whitey*; Ice-T—*Straight Up Nigga*; Public Enemy—*Fear of a Black Planet*

VIDEO: *Birth of a Nation* (D.W. Griffith, 1915) -(the "Gus chase" sequence)

Black Is...Black Ain't (Marlon Riggs, 1995) clip on gendered blackness, with bell hooks, Cornel West, Barbara Smith, Michelle Wallace, Essex Hemphill) (11 min)

DUE: PERSONAL MEMORY ETHNOGRAPHY #3

AND

DUE: DISCUSSION POINTS #2—Bring in one *current* media ad (magazine, TV, billboard, newspapers, cereal box, etc) to present for discussion. Based on today's readings, analyze your ad in your "brief." One page max, typed, double-spaced. Five point scale. Please review **Grading Rubric**.

WK 8 10/14 TIMELINES: PUTTING OUR LIVES IN SOCIAL & HISTORICAL CONTEXT
 RACE: Are We So Different. Award-winning web site by the American Anthropological Association. www.understandingrace.org/home.html
 HANDOUT of Timelines Assignment will explain how to review this and other web sites to construct a contextual timeline for your PME incident for writing #4.

DUE: PERSONAL MEMORY ETHNOGRAPHY #4 and TIMELINES ASSIGNMENT

WK 9 10/21 NATIONAL REMEMORIES

Toni Morrison—*Beloved* [Thick book! Start reading early—awesome book!]
 Pajaczkowska & Young—"Racism, representation, psychoanalysis" (on *Beloved*)
MUSIC VIDEO: Billie Holiday—"Strange Fruit" (1939)
VIDEO: *Toni Morrison* (42 min); **Recc:** *Unearthing the Slave Trade* (1993)

DUE: DISCUSSION POINTS #3—Write up three points or questions you wish to raise for discussion based on *Beloved*. Be sure to *explicitly* ground your points in the readings; explain what you mean by referring to the authors' arguments and give a supporting example. The idea is to show that you've done your homework (!) and generate informed discussion. If you wish you may write your points in the form of a short essay (Morrison inspires strong writing!) One page max, typed, double-spaced. Five point scale. Please review **Grading Rubric**. *Avoid reading web commentaries!*

WK 10 10/28 COLLIDING BORDERLANDS OF DIFFERENCE (MOVIE & DISCUSSION)

VIDEO: *Crash* (Paul Haggis 2004, 113 min) Hollywood's recent powerful depiction of the complexity and interconnection of all our "borderlands." *Bring popcorn!*

DUE: PERSONAL MEMORY ETHNOGRAPHY #5

WK 11 11/4 MIXING IT UP: CROSSING BORDERLANDS (AND ELECTION RETURNS!)

SanSan Kwan & Kenneth Speirs, eds. *Mixing It Up: Multiracial Subjects*
 Clark—"The New Immigrants"
VIDEO: *All Orientals Look the Same* (Valerie Soe, 1986) (1:30 min!!)
AD HOC PANEL DISCUSSION WITH MULTIRACIAL CLASSMATES

QUIZ #3—given at start of class—ON TODAY'S READINGS

WK 12 11/11 VETERANS DAY—NO CLASS

WK 13 11/18 IMMIGRATION, ACCULTURATION, INTEGRATION; ALIEN NATION?

Leo R. Chavez—"Manufacturing Consensus on an Anti-Mexican Immigration Discourse" (skim)
 Massey—"Five Myths About Immigration"
 Cooper- "The Heartland's Raw Deal"
 Peter Kwong—"Intro" to *Forbidden Workers: Illegal Chinese Immigrants & American Labor*
 Hassan—"Arabs, Race & the Post-September 11 National Security State"
 Hage—selection from *White Nation: Fantasies of White Supremacy in a Multicultural Society*
 Meredith—"Am I Mexican Enough to be Mexican American?" (SBS 301 case study)
 US Supreme Court cases—US v Wong Kim Ark (1889); *Korematsu v US* (1944)
VIDEO: *Uprooted: Refugees of the Global Economy* (NNIRR 2001, 28 min) & discussion
Alien Tropes: *Men in Black/The Arrival* vs *X-Men/Mission to Mars* (clips)

Tiny Extra Assignment, no grade: Write up two "light bulb" insights you had while reading today's materials, to share with classmates.

CASE STUDY FIELD PROJECTS EXPLAINED TODAY! DON'T MISS IT!!

WK 14 11/25 HOT(TENTOT) CULTURAL POLITICS OF REPRESENTING "DIFFERENCE"

NOTE: Exam questions to be handed out today!! DON'T MISS IT!

Hall—"The Spectacle of the Other" (on the Hottentot Venus)

Black Looks--"A Feminist Challenge" (chap 5), "Is Paris Burning?" (chap 9),

"Madonna" (chap 10), "Selling Hot Pussy" (chap 4)

C. Smith--"What is This Thing Called Queer?"

Alison- "A Question of Class"

Warner—"Fear of a Queer Planet"

VIDEO: Slides on Hottentot Venus; *Black Is...Black Ain't* (Marlon Riggs, 1995) clip on sexualized blackness; *Cultural Criticism & Transformation* (bell hooks 1997)-clip on Madonna; *In and Out* (1998, clip)

MUSIC: James Brown (*Sex Machine*) and Madonna (of course!)

QUIZ #4—given at start of class—ON TODAY'S READINGS

WK 15 12/2 **IN-CLASS PARTICIPATORY EXAM**

- Study questions, prepare your answers to all questions .
- Take notes of two or three points you would make on each question.
- We will discuss your answers in class (by groups and all together)!
- **MUST BE PRESENT TO RECEIVE CREDIT (10%)**
- **Or** must submit written exam if absence is unavoidable (5 pp. typed, double spaced)
- **Much more FUN to participate in class!!! DON'T MISS IT!!!**

WK 16 12/9 DUE: WHO DO WE THINK WE ARE? MEDIA MAPPING:

CULTURAL IDENTITY IN THE ERA OF MASS MIGRATION & GLOBALIZATION

See instructions handout. Everyone will briefly present & explain their maps!

Digital image works best (e.g. jpg image or Powerpoint slide). Post to Discussion Board folder on BB for easy access in class. Five point scale, presentation is 50% of grade

More discussion of final case study field project

Open *Time Capsule* from first day of class!

Have you submitted your corrected PME #5 to dr k electronically? (email attachment--.doc or .rtf only)

WK 17 12/16 DUE: BRIEF PRESENTATIONS AND FINAL PAPERS ON YOUR CULTURAL DIVERSITY CASE STUDY FIELD PROJECTS

(See instructions next page)

Presentation required as 10% of your paper grade!

Must receive at least a 'B' on this paper to qualify for an 'A' in the course.

Plagiarism will NOT be tolerated—automatic failing grade! Very easy to detect, NOT worth the shame!

ALL ASSIGNMENTS MUST BE IN TODAY!!

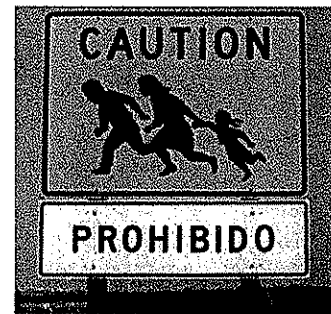
This includes your corrected PME #5—email it to dr k if you have not already done so or you will not get full credit

NO EXCEPTIONS!! NO INCOMPLETES !!

Check with Dr. K. to see if you owe any assignments! A zero is terribly damaging to your grade!

Course withdrawal deadline: Nov 2. Complete withdrawal deadline Dec 9, 2008.

Note: it is not advisable to submit the same paper for more than one class without first consulting with both profs



CULTURAL DIVERSITY CASE STUDY FIELD PROJECTS

To prepare for these projects, everyone should quickly read around in ALL eight of the readings below. These readings often spark ideas for case studies, and are useful for your analysis and write-ups, regardless of which topic you select. They will aid in understanding your classmates' presentations as well.

Choose ONE of the four case study areas below. (You may combine more than one area if appropriate.) Do a little field research on a specific, focused topic (a "case") within this area, in light of the cultural politics of difference we have pursued in this course. Your research may include site visits to familiar or unfamiliar places/scenes, media events or reports, interviews, participant-observations, personal memories, etc. Or you can convert what you already know about a case into "data." You may use qualitative or quantitative research methods, or combine both. This project should be based on your fieldwork and informed by course materials, etc. It need not require library or internet research, but you may include this if you wish. Select a specific, focused topic, a "case"—avoid over-generalizing, avoid broad generic topics. **PUT YOURSELF IN YOUR ESSAY** to authenticate your case data.

Write up your findings in a 5-7 page paper. You may use any rhetorical style. In your narrative, be sure to explain why you chose the topic, and how you obtained the "data" about your case.

- **YOUR PAPER MUST INCLUDE IN THE TEXT A MINIMUM OF FIVE (5) CITATIONS OF FIVE DIFFERENT REFERENCES TO ANY READINGS FROM THIS SYLLABUS.**
- Incorporate references relevant to your analysis, more to shape perspective and supply analytical tools or interpretive frameworks than for factual information. **REMEMBER TO SET THESE POINTS IN CONTEXT OF THE AUTHOR'S ARGUMENT—DO NOT PULL QUOTES OR POINTS OUT OF CONTEXT!** Explain quickly how the author uses the point, and then put your spin on it, interpreting it for your paper. Include a bibliography of references cited. You may refer to additional sources but must still cite five readings from *this* syllabus (*not* including "bonus readings" handouts)

Brief presentation (10% of paper grade) and paper due in class during week 17 (12/16/08)!

1. **DIVERSITY IN PHOENIX CULTURAL CENTERS OR COMMUNITY ORGANIZATIONS**
Visit cultural centers, community organizations, neighborhoods, social service agencies. Explore one in depth or compare/contrast. (While you're there, ask about doing an internship with them!)
Readings:
 - David Rieff—"Last Hurrahs" from Los Angeles: Capital of the Third World (1991)
 - Celeste Olalquiaga—"Tupinopolis; The Latinization of the U.S." (1992)
2. **DIVERSITY AT WORK**
Based on observations at your own job, or as a customer of a business, etc. Or you can identify a case of diversity *in process* in other contexts (i.e. "at work," in its other meaning).
Readings:
 - Avery Gordon—"The Work of Corporate Culture: Diversity Management" (1995)
 - Mike Davis—"Fortress L.A." (1990)
3. **DIVERSITY IN POPULAR CULTURE**
Movies, TV, video games, music, kids' play, graffiti, fashion/ads, sports, festivals, food/restaurants, decor
Readings:
 - Tricia Rose—"A Style Nobody Can Deal With: Politics, Style, & the Postindustrial City in Hip Hop" (1994)
 - Hisham Aidi—"Jihadis in the Hood: Race, Urban Islam and the War on Terror"(2002)
4. **DIVERSITY IN UNPOPULAR CULTURE**
Crime, law, police, prisons; immigration, homeland security; zoning, red-lining, housing ordinances, homeowner associations, gated communities; social policing/social services
Readings:
 - Mike Davis—"Beyond Blade Runner: Urban Control and the Ecology of Fear" (1995)
 - Koptiuch—"Cultural Defense' and Criminological Displacements" (1996)

PERSONAL MEMORY ETHNOGRAPHY PROJECT

Identity is formed at the unstable point where the "unspeakable" stories of subjectivity meet the narratives of history, of a culture. Stuart Hall--"Minimal Selves," *Identity Documents* 6, 1987, p. 44 (week 4 readings).

NOTE: SUMMARY FOR MANDATORY REVIEW; instructions are more detailed

Think of this five-part project as a kind of archaeology of knowledge, a sort of fieldwork conducted in "the field" of your memory. You will receive instructions for only one part of the assignment at a time, so what comes next will be a surprise! The purpose is not to test you on your memory or pry into your personal life, but to highlight the relevance of a critical understanding of cultural diversity and difference to your own experience. The point is to carefully consider an episode from your own life in a manner similar to the way an ethnographer, through participant-observation, would "read" or interpret the everyday world of others. In this case, you are the ethnographer *and* you are the Other. And remember, write clearly, concisely, imaginatively. And remember, write clearly, concisely, imaginatively, with gusto!

- Papers will be critiqued for clarity, spelling (use that spell check!), grammar, rhetorical effectiveness, persuasiveness. Think speculatively, write with care. **PROOF READ BEFORE TURNING IN! PLEASE TYPE (double spaced)**
- **Note:** at the end of the project, *we will post everyone's final PME (part #5) on internet web pages* linked to the course web page. You may wish to keep this in mind as you imagine an audience for your piece, and develop a "voice" directed towards *that* audience (i.e. don't just write for Dr. K).
- **GRADE:** Based on all 5 parts; only part 5 will be graded. **Must electronically submit to dr. K. Your corrected pme #5 in order to be eligible for a grade.**
- Later on, consider selecting a photo or image to accompany your PME on the web page.

PME #1. FIRST-PERSON PREWRITE (2 pages *max!*)

Concise description of an outstanding incident from your own past experience through which you learned about "difference." Please stick to one of the types of socially constructed difference we target in this course, defined by the "**borderlands**" of **race, gender, class, ethnicity, sexuality, and/or (trans)nation**. Choose an incident in which you were a participant (i.e. not just something you heard or read about). The incident should still remain emotionally important to you for some reason (eye-opener, disturbing, enigma, anger, discovery, pleasure, conflict, recognition of inequality, discrimination, or privilege, etc.). Write this piece in first-person (i.e. I remember, I did, I felt...).

PME #2. THIRD-PERSON PREWRITE (1 page) Describe the same episode you did in PME #1, this time from a someone else's perspective—someone on the "other side" of the "borderland of difference" that your incident illuminates. Preferably this third party was also involved in the event. You may need to rely on conjecture here—imagine or speculate as to how this other person may have perceived/experienced this same incident. Try to enter into that person's viewpoint by *imagining yourself as that Other* (oops--what about the problem of "speaking for others"????! See Week 3 reading by Alcoff). This exercise will serve to perspectivize your initial account, to clarify your "standpoint." Write this piece in first-person too, as if you actually are writing as that person. **Note:** there is no need to restate everything from the event you wrote about in PME #1. Here you can simply add to, subvert, complicate, or undermine it, as the case may be!

PME #3. SUPPLEMENT: THICK DESCRIPTION (1 page) The best ethnographies bring the reader right into the scenes being described. Details help to convey a richer, fuller narrative, making the description "thicker" and giving us the feel of "being there." Chances are good that you left out

many details from your descriptions in PME #1 and #2, details that would give your reader a better sense of place, of time, of context, of action, of thought. You will incorporate the “thickening” passages and enriched descriptions into your final PME.

A. Draw up a list of sensory objects (sight, sound, smell, taste, touch, spatial) or abstractions (language, time, symbols, desires) you remember at the location of, or characterizing the people involved in, the incident you described. Assign an adjective or adverb to each item on your list!

B. Choose two or three of the most significant items on your list, and write a few lines about why each is important to you, what they meant to you and others at the time of your incident, what they mean to you now, etc.

PME #4. SUPPLEMENT: THICK THEORY (1-1.5 page) Keeping the borderland(s) of your incident sharply in view, your goal in #4 is to answer the question “why”—not so much why did this incident happen, but rather what made it meaningful for you and why does it still stick with you, enough so that you chose to write about it for your PME! From your current perspective (which may differ from views you held at the time of the incident), provide an analysis, an interpretation, which seems best to explain your incident. Draw on what you know so far about concepts and themes related to the cultural politics of difference as you interpret the “borderland(s)” that you encountered.

The key to answering “why,” is to widen the angle of your lens around your incident. That is, step back from the immediate scene and set your incident into the wider social context during that time and in that place. **Use the timeline you constructed for your story by following the Timelines Assignment** and consider the wider context of the incident (both in your own life and in the wider society), or the historical specificity of its timing (in relation to other previous, subsequent, or simultaneous episodes in your own life, as well as in broader social history). Think about how your sense of self was/is aligned with events in the world around you, and reflect on how you have been shaped by race/ethnicity/class/gender/sexuality/(trans)nation.

PME #5. FINAL WRITING (3-4 pages) Once again describe the same incident, this time as a full-fledged ethnographer, relying on your ethnographic “data” generated by the different questions you have asked yourself in your “rememory” of the episode, and presented in your four pre-writes. You don't need to include all this material, and you certainly may bring in entirely new relevant information for your final version if you wish. Keep a sharp sense of the “borderland(s) of difference” at play in your incident. Try to get across to the reader the power of your incident from your “insider's” personal experience. Don't lose the dynamic interplay between the discrepant voices in #1 and #2!! Include an analysis that (re)situates your incident in relation to the broader social context (as in #4), where your own “stories of subjectivity meet the narratives of history, of a culture” (Stuart Hall).

Can you draw any wider implications or insight about the cultural politics of difference/identity/diversity from the borderland situation that your rememory of the incident represents--whether for yourself, for a larger social group, or the US?

You don't need to re-write everything! First make corrections on #1-4. Then cut and paste from your pre-writes, using your word processor (you can try laying out sections using scissors and tape). **BUT you should actively transform the pre-writes to produce #5, in the way you connect them together.** You can preserve some of the disjunction between the different, juxtaposed pre-writes (as in a collage). Take the reader through your own transformations in thinking about the incident. **GIVE IT A TITLE!** Capture the essence of your story in the title (don't just call it, My Incident or something boring like that!).