Staging Race in California, Theater 117AC, Summer 2018*

Three (3) semester credits

Course Description

Californians often think of our home state as a kind of "post-racial" space, one free of racial preference, discrimination, and prejudice, but to what extent is this true? This course explores two dynamics: (1) the racial structures of California historically and in the contemporary moment, and (2) how cultural systems of performance help shape social systems of race. We will consider the role a range of performance forms – theater, film, pageants, political protests – have played in shaping California's unique cultural and racial topography. From the theatricalization of Chinatown in Rodgers' and Hammerstein's Flower Drum Song to that of urban riots in Twilight, from the staging of farmworker's rights to the rendering of California's indigenous peoples as tourist spectacle, performance strategies have been used by a variety of agents towards a wide range of social and political goals. We will use the histories of play productions and para-theatrical performances to interrogate conceptions of California as a "post-racial" state.

Given this course's central focus on the histories and processes of racial formation in California, it has been approved to fulfill the American Cultures requirement at UC Berkeley.

Prerequisites

There are no prior course requirements.

Course Goals

By the end of this course, you should be able to:

1. Articulate California's historical and contemporary racial dynamics
2. Analyze plays, films, and para-theatrical performances for how they contribute to those racial structures
3. Identify key themes of those performances
4. Understand the interplay between different forms of performance – theater, tourism, public protest – in the process of racial formation
5. Observe and analyze contemporary racial dynamics in California

Instructor Information, Contact, Office Hours, & Communication

Course Instructor

Professor Shannon Steen, steen21@berkeley.edu (please email directly at this address - please do NOT use the bCourses email system)

Graduate Student Instructors (GSIs)

While the instructor will interact with the whole class and will oversee all activities and grading, as well as being available to resolve any issues that may arise, the GSIs will be your main point of contact. Your GSIs are responsible for assisting you directly with your questions about assignments and course requirements, as outlined in the Assignments and Calendar. The GSIs will also facilitate ongoing discussion and interaction with you on major topics in each module.

- Name of GSI, email and "office hangout" time
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Office Hours

Professor Steen and the GSIs will be available via Zoom for one regularly-scheduled hour each week. To sign up for a 15-20 minute slot, please go here:

[Relevant website info here]

If you cannot make the regularly-schedule timeslots, please email your instructor to request a separate meeting – please offer 3-4 times that would work for you.

Additionally, the GSIs will hold a weekly, one-hour "chat time" during which students may ask any question they like about assignments, exams, lectures, readings, or any other topics pertaining to the course. Weekly chats will provide students the opportunity to engage in dialogue with the instructors and other students in "real time." These chats will take place in bCourses "Chat" at the following times:

[Relevant info here]

Communications

The GSIs and I will do our best to return all emails within 24 hours during the teaching week (any emails sent after 4pm on Friday will be returned by 5pm Monday), barring illness or professional travel. Please note that we only use email to handle logistical questions (e.g. "when are office hours?")—any substantive questions dealing with ideas from class or assignments must be handled during office hours. Having said that, please drop in for office hours! It's what we're there for!

As for whether to direction questions to the overall course instructor or GSIs:

GSIs:

- logistical questions
- questions specific to your discussion section (e.g. content that emerges in the context of your discussion groups)
- clarification questions regarding content (e.g. "what does Professor Steen mean by "racial project?")
- frustrations or compliments you have with discussion section activities

Course Instructor:

- Any clarification questions regarding content (e.g. "what do Omi and Winant mean by "racial project?" "Why did California legislators in the 1870s respond so keenly to anti-Chinese immigration sentiments?")
- Any larger conceptual or historical questions that the course raises for you
- Any frustrations or compliments you have about the course overall
- Any frustrations that emerge in interactions with your GSI that you cannot (or are afraid to) resolve with them directly.

Question & Answer Forum

If you have additional questions about any general aspect of the course – logistical, intellectual, etc — please post it to the Q&A Forum. These posts will not be graded, but allow you a space to ask general questions for clarification on concepts, materials, assignments, etc. The GSIs and I will monitor this forum and respond to queries.

Course Materials and Technical Requirements

Required Materials

- Course Reader (Zee Zee Copies, in the Yogurt Park breezeway between Durant and Bancroft)
- Books (ASUC bookstore):

  o David Henry Hwang, *Flower Drum Song*
  o Cherrie Moraga, *Heroes and Saints*
  o Josephina Lopez, *Real Women Have Curves*
  o Anna Deavere Smith, *Twilight, Los Angeles, 1992*
  o Luis Valdez, *Zoot Suit*

- Available as a PDF for purchase, [details on purchase mechanism here]

  o Octavio Solis, *The Mother Road*
  o Luis Alfaro, *Alleluia, or The Road*
  o Marcus Gardley, *This World in a Woman's Hands*
  o Philip Gotanda, *After the War Blues*

Please Note: In all cases, reading should be completed by the beginning of the module specified. With the exception of the books and PDFs listed above, all material is available in the course reader.

Additional Requirements

All students must have access to a computer with Internet connectivity, which will allow them to access course announcements, readings, and instructor-posted materials through the bCourses site. Students should also be able to watch short videos (via YouTube or other sites) and interact with (or simply observe) social media platforms on their computers. Students must also compose their exams on a computer and submit their completed exams electronically on bCourses -- handwritten exams will not be accepted. For the final examination, which must be taken in-person (and cannot be completed online), students can bring a laptop computer to the testing location and write their exam in Microsoft Word or another word processing program, and submit their completed exams online, OR they can complete the exam by hand, using pen and exam books (which will be provided), in the presence of the exam proctor.

Technical Requirements

This course is built on a Learning Management system (LMS) called Canvas and you will need to meet these computer specifications to participate within this online platform.

Technical Support

If you are having technical difficulties please alert one of the GSIs immediately. However, understand that neither the GSIs, nor the professor can assist you with technical problems. In your course, click on the "Help" button on the bottom left of the global navigation menu. Extensions and late submissions for work will not be accepted due to "technical difficulties."

Please see the end of this syllabus for policies on attendance, disability accommodations, academic integrity, and communication.

Course Schedule

Week One: [DATES]

Module One: Major concepts for the course

Readings:

- Michael Omi and Howard Winant, "Racial Formation" (R)
- Brandi Catanese, "Bad Manners: Talking about Race" (R)

Video Lectures:

- Lecture One. Concepts: "racial formation"
- Lecture Two. Concepts: "racial blindness" and "post-race"
- Lecture Three. Analytical Methods: narrative versus material analysis of racial formation

Week Two: [DATES]

Module Two: State Models

Readings:

- Garnet Holme, *Ramona* (R)
- Dydia DeLyser, Introduction to *Ramona Memories*
- Text of CA Senate bill (March 1993) enshrining The Ramona Outdoor Play as the official State Play of California (Senate Concurrent Resolution No. 5)

Video Lectures:

- Lecture One: how definitions of race and "the state" are co-created; the concept of "social memories"

- Lecture Two: Helen Hunt Jackson, the California Mission Indians, and the novel *Ramona*
- Lecture Three: the Ramona tourism industry, the *Ramona* outdoor pageant play
- [possible artist interview: Ramona pageant director]

Week Three: [DATES]

Module Three: Chinese Immigration and Exclusion

Readings:

- Mark Twain and Bret Harte, *Ah Sin*
- Bret Harte, "Plain Language from Truthful James"
- Sean Metzger, "Charles Parsloe's Chinese Fetish"

Video Lectures:

- Lecture One: Chinese immigration and anti-Chinese sentiment in nineteenth-century California; Chinese Theater troupes in California's Chinese migrant enclaves
- Lecture Two: the political fortunes of The Heathen Chinee
- Lecture Three: Staging "the Chinese Problem"

Week Four: [DATES]

Module Four: Chinatown Tourism

Readings:

- Ivan Light, "From Vice District to Tourist Attraction"
- View film adaptation of Rodgers and Hammerstein, *A Flower Drum Song*
- David Henry Hwang, *Flower Drum Song*

Video Lectures

- Lecture One: Chinatown Tourism and the Chop Suey Circuit
- Lecture Two: Chinese immigration and Rodgers and Hammerstein's Flower Drum Song
- Lecture Three: David Henry Hwang's adaptation of Flower Drum Song

Week Five: [DATES]

Module Five: Performing Agricultural Labor

Readings:

- Jorge Huerta, "The Workers' Struggle"
- Luis Valdez, *Los Dos Caras del Patroncito*
- Cherrie Moraga, *Heroes and Saints*

Video Lectures

- Lecture One: Mexican immigration and the Bracero Program
- Lecture Two: El Teatro Campesino and the United Farm Workers' Strikes
- Lecture Three: "Intersectionality" and the Decolonial Imaginary

Week Six: [DATES]

Module Six: The California Road Trip

Readings:

- Luis Alfaro, *Alleluia, or The Road*
- Octavio Solis, *The Mother Road*

Video Lectures:

- Lecture One: Race and the American Road Trip Narrative
- Lecture Two: Highway 99 and Alfaro's Alleluia
- Lecture Three: *The Mother Road*, or Remaking *the Grapes of Wrath* in California's image
- [possible artist interview: Solis]

Week Seven: [DATES]

Module Seven: Urban Unrest

Readings

- Luis Valdez, *Zoot Suit*
- David Palumbo-Liu, "Disintegrations and Reconsolidations" from *Asian/American*
- Mike Davis, "Fortress LA" from *City of Quartz*
- Anna Deavere Smith, "Introduction" to *Fires in the Mirror*
- Anna Deavere Smith, *Twilight, Los Angeles*

Video Lectures:

- Lecture One: Race Riots in California
- Lecture Two: Luis Valdez, *Zoot Suit*
- Lecture Three: Anna Deveare Smith, *Twilight, Los Angeles* 1992

Week Eight: [DATES]

Module Eight: Urban Redevelopment

Readings:

- Marcus Gardley, *This World in a Woman's Hands*
- Philip Gotanda, *After the War Blues*

Video Lectures:

- Lecture One: Deindustrialization and post-civil rights California in This World in a Woman's Hands
- Lecture Two: Racial Displacement and Urban Redevelopment in After the War Blues
- [possible artist interview: Gotanda and/or Gardley]

Blog Post 10% of your final grade

Every student in the class will sign up for one module during the semester when they will write a blog post in their group blog. Students must go to bCourses/Modules/Week 1/"SIGN UP" in order to sign up for the module for which they will be writing a blog post. The deadline for signing up to do a blog post is [relevant info here].

For your post, you will search online for a recent event (i.e. from the past 12 months) that ties into the topic of your chosen module in some fairly direct way. This can be a piece of music/its video, a clip from a film or piece of television, a segment from a podcast, a quote from a politician or other public figure, etc. (video or audio clips/segments should not be longer than 3 minutes – if the clip is longer than this, please direct us to which 3 minutes we should focus on, with a time code where possible). This artifact should in some way illuminate, expand upon, or otherwise resonate with (or even function in tension with!) the ideas or social dynamics contained in the reading material for your chosen module, and should in some way directly refer to the operations of race in California. Please provide a direct link to this artifact in some way.

You will then write two or more paragraphs explaining how your chosen artifact exemplifies or helps us to understand some of the ideas/terms/concepts in the reading(s) for that module. You must directly refer to the reading(s). You are encouraged to quote them directly, and if so, make sure to provide attribution -- state the author(s) and page number. Your post should NOT be a summary of

the reading but an explication of how your artifact connects to, confirms, and/or challenges concepts in the reading.

Discussion Forums 10% of your final grade

Each module contains a group discussion in which we ask you to write reflectively and critically about the discussion topic. Your posts and responses are considered your class participation and represent a unique opportunity for you to exchange views with your group-mates, share experiences and resources, and ensure your understanding of the course material.

There are two modes of required discussion participation: answering discussion questions, and responding to fellow student answers to these questions. In each module, you will be required to answer three of the discussion questions posted for that module. You cannot answer more than three questions per module, and you will lose points if you answer fewer than three questions per module. Your answers (to three of the discussion questions posted each module) must be substantive, i.e., at least six sentences long.

Additionally, you must also respond to at least two other student's answers to the posted questions for each module — one you agree with, and one with which you disagree. These responses can take whatever form you choose, however, responses must be respectful in tone; in other words, where you disagree you must do so respectfully. This means no insulting or demeaning language, and no personal/ad hominem attacks (e.g. "you're obviously an X"). Perhaps the best way to respond to a post you disagree with is to ask a question about the basis for that person's post.

Discussion groups have been pre-assigned and include other members of your GSI section. When you navigate to a discussion forum, you will automatically be taken to your group's instance of that discussion and to your group's space within the course. When finished with the discussion, you will need to navigate from your group space back to the main course space in order to continue participating in other aspects of the course.

In addition to engaging in the weekly discussion forums, **you are also required to read all of the blog posts for the module and respond to one**, except for the week when you are one of the "bloggers" and thus exempt from the response requirement. As with the discussion responses, your blog post responses should be substantive (at least 6 sentences) and respectful in tone. You are

encouraged to respond to more than one blog post, though you will not receive extra credit for additional responses. Each module contains a group discussion in which we ask you to write reflectively and critically about the discussion topic. Your posts and responses are considered your class participation and represent a unique opportunity for you to exchange views with your group-mates, share experiences and resources, and ensure your understanding of the course material.

Midterm Exam 35% of your final grade

You will complete a one-hour (60 minute) midterm exam at the end of Module 4. The exam covers the content in Modules 1-4, and contains short ID questions and an essay. You can find an example of the structure of the midterm in the "files" section of the bCourses website in the folder labeled "Exams." The exam has a one-hour time limit, and you must take it within the prescribed 24-hour window. See the Calendar for the date. This exam should be completed "closed book" – i.e. with no use of notes, video lectures, or the required texts. The learning management system keeps detailed records of logins and submissions. Please review the ethics guideline for online courses provided at the beginning of this class and the UC Berkeley code of conduct [link provided here].

Final Exam 45% of your final grade

You will take a 90-minute, closed-book final exam on paper. Part I of the exam will cover the content of Modules 5-8, and will mimic the midterm exam (i.e. 60 minutes in duration, and containing short ID questions and an essay). Part II will involve a slightly longer essay question that will ask you to synthesize materials and concepts from across the course as a whole. You can find an example of the structure of the final exam in the "files" section of the bCourses website in the folder labeled "Exams."

There will be no make-up exam. Students must take the final examination in person or possibly arrange to have the examination proctored if you cannot come to campus. Review the Proctor Info on the left navigation menu. Off-site proctor applications must be submitted prior to [Dates here].

This year's final exam will be held on [Information here, time, date, location]. If you miss taking the final or try to take it in a manner for which you have not received permission, you will fail this class automatically. The deadline to submit a proctor application to take the

exam off-site is July 13, 2018. You can submit the application via the following link: Proctor Application Three.

Reminder: Your Course End Date

Your course will end on [Date]. As you work through the course, please keep the end date in mind, and if you want to save any commentary or assignments for future reference, please make sure to print or copy/paste those materials before your access ends.

Grading and Course Policies

Your final course grade will be calculated as follows:

Table 1: Final Grade Percentages

Category	Percentage of Grade
Blog Entry	10%
Discussion forum questions; blog response	10%
Midterm Exam [End of Module 4]	35%
Final Exam [End of Module 8]	45%

You must pass the final exam to pass the course.

Final grades are assigned according to the following percentages:

Table 2: Letter Grade Percentages

Letter Grade	A	A-	B+	B	B-	C+	C-	C	D+	D	D-	F
Percentage	100-94	93-90	89-86	85-83	82-80	79-76	75-73	72-70	69-66	65-63	62-60	<60

Course Policies

Honor Code

The student community at UC Berkeley has adopted the following Honor Code: "As a member of the UC Berkeley community, I act with honesty, integrity, and respect for others." The expectation is that you will adhere to this code.

Plagiarism and Academic Dishonesty

Any test, paper or report submitted by you and that bears your name is assumed to be your own original work that has not previously been submitted for credit in another course unless you obtain prior written approval to do so from your instructor.

In all of your assignments, including your homework or drafts of papers, you may use words or ideas written by other individuals in publications, web sites, or other sources, but only with proper attribution. "Proper attribution" means that you have fully identified the original source and extent of your use of the words or ideas of others that you reproduce in your work for this course, usually in the form of a footnote or parenthesis.

As a general rule, if you are citing from a published source or from a web site and the quotation is short (up to a sentence or two) place it in quotation marks; if you employ a longer passage from a publication or web site, please indent it and use single spacing. In both cases, be sure to cite the original source in a footnote or in parentheses.

If you are not clear about the expectations for completing an assignment or taking a test or examination, be sure to seek clarification from your instructor or GSI beforehand.

In order to be fair to your classmates, if you cheat on an exam or plagiarize an assignment, you will be reported to the Office of Student Conduct, receive a zero for the assignment, and possibly fail the class. The risks simply aren't worth it.

For additional information on plagiarism and how to avoid it, explore the resources linked below:

UC Berkeley Library Citation Page, Plagiarism Section (Link to page)

GSI Guide for Preventing Plagiarism

Incomplete Course Grade

Students who have substantially completed the course but for serious extenuating circumstances, are unable to complete the final exam,

may request an Incomplete grade. This request must be submitted in writing or by email to the GSI and course instructor. You must provide verifiable documentation for the seriousness of the extenuating circumstances. According to the policy of the college, Incomplete grades must be made up within the first three weeks of the next semester.

Students with Disabilities

Any students requiring course accommodations due to a physical, emotional, or learning disability must contact the [Disabled Students' Program (DSP)](). They will review all requests on an individual basis.

- Request your Disabled Student Program Specialist to send the instructor a formal request before the official course start date by email
- In addition, notify the instructor and your Online Learning Support Specialist, which accommodations you would like to use.
  - Your Online Learning Support Specialist is Tracie Allen and her email is [summer_online_support@berkeley.edu]()

End of Course Evaluation

Before your course end date, please take a few minutes to participate in our Course Evaluation to share your opinions about this course. You will be receiving the Course Evaluation via email. The evaluation does not request any personal information, and your responses will remain strictly confidential. You may only take the evaluation once.

*Subject to Change