

CES 101 (5)
Introduction to Comparative Ethnic Studies
Fall Semester 2017
Tuesday and Thursday: 9:10 to 10:25 AM
Todd 302

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Course Description and Objective

CES 101 serves as both an introduction to the field of Ethnic Studies and provides an overview of race and ethnic relations both presently and in the past. Specifically, this class will examine how perceptions of race and ethnicity throughout history have been mobilized to create a series of structural inequalities such as blockbusting, gerrymandering, scientific racism etc. that still impact us to the current day. Using readings, film screenings, lectures and class discussion, students will be able to identify and critique these structural inequalities and be given the tools to engage them both critically and consciously.

Course Learning Goals

- Identify and learn societies role in the construction of race and how this construction is constantly changing
- Identify and engage the role of the privilege in the creation and maintenance of social inequality
- Learn about historical and contemporary constructions of race and racial formations
- Learn how popular culture serves as a tool to both reinforce and critique these inequalities via representations of race
- Serve as a good foundation for further study in the humanities and the social sciences

Required Text

There is only one book for this class
Matthew Desmond and Mustafa Emirbayer, *Race in America* (2016) ISBN: 978-0-393-93765-7

The book can be found at the Bookie for 81 dollars new and 65 used and that is a perfectly good price for this book. However, I would strongly recommend ordering the book online to save some money. In choosing this book, I tried to find the right balance between price and performance. I will also be supplementing the book with readings online through Blackboard. **Having access to the textbook is essential to earning a good grade and actively participating in class.** I fully expect everyone to have the textbook by the beginning of the second week of class and there is **NO EXCUSE** for not having it.

Assignments and Evaluation

Your grade will be calculated, using a 1000-point scale consisting of the following: 15% Participation/Attendance, 15% Around the Horn, 20% Film Analysis Papers 20% Mid-Term Exam, and 30% Final Exam

Participation/Attendance (150 Points)

To get the full one hundred and fifty points for participation, **you need to do three things: do the reading, show up, and turn in your assignments.** I do not require any massive presentations. If you do those three things, you will get the full 150 points. However, I know for some public speaking is a terrifying experience and would rather (insert appropriate metaphor here). If you are reticent to talk in class and are having problems, please come to office hours. class.

Around the Horn (150 Points)

Around the Horn is a two-step assignment that will occur every day in class. The first step is coming to class with a comment and question from the assigned reading. For the question, it needs to be an open-ended question that you have about the reading. *Some guidelines for the question: it cannot be a yes/no question, it cannot be easily answered by the reading and it cannot be a rhetorical question.* For the comment, I want you to analyze a specific passage that you found interesting about the reading. The comment and question will be double spaced with 12-point Times New Roman font and around a full page.

The second half of Around the Horn is at the beginning of each class, the students will break into equal sized groups and using the first step create an amalgamation of the group member's comments and questions. This will be done on a separate piece of paper that will be turned in at the end of class. At the end of the lecture, the groups will reconvene and this present their comment and question to the class. **Around the Horn serves two purposes: provoke class discussion and to measure attendance.** *If there are multiple readings for a day, choose ONE reading only.* It is fine if the amalgamated question and comment are from different readings.

Genre Analysis Papers (200 Points)

See Prompt at the end of Syllabus

Exams 50% (500 Points)

There are two exams in this class: a mid-term and a final exam. Both will consist of three individual parts: identification, definitions, and short answers. All three parts are designed to test your comprehension of the materials and your ability to apply information from lectures, films, and reading. The mid-term is worth 200 points while the final is worth 300 for a combined 500 points

Grading Scale:

1000-930 A	869-830 B	769-730 C	669-600 D
929-900 A-	829-800 B-	729-700 C-	599-000 F
899-870 B+	799-770 C+	699-670	

Course Policies

1. **Attendance:** Attendance is essential for this class as you need to attend to participate and to understand the readings. I will not be taking roll as this is a college class. Everyone will receive **three** (3) free absences for the semester. Students are advised to use these for emergencies such as illness, family obligations, and other personal obligations. *Since attendance and participation are joined at the hip after three absences, I will start docking 20 points from participation per absence.* Your attendance score is directly tied to the Around the Horn assignment.
2. **Technology:** All electronic devices must be turned off and stowed away when in class. This means all cellphones, tablets, and MP3 players. By stowed away, I mean gone from your immediate person and put in a backpack, purse or knapsack. **There is no reason for you to have a cell phone out in this class.** If I see that you have a cell phone out, I will first ask you to put away and if I see it again, I will ask you to leave the class. *Laptop computers are okay if you sit in the front row.*
3. **Discussions and Assignments:** While disagreement and difference in opinion is to be expected. I expect that all discussion in the class will be conducted in a cordial manner. I will not tolerate any bigotry or verbal harassment in the classroom. I reserve the right to ask you to leave if I interpret either of the two occurring. Assignments must be turned in as **hard copies** at the end of class For the Genre Analysis Papers, those will be turned in via Blackboard. **I do not accept late assignments under any circumstances.** For the genre analysis papers, I will accept drafts for my feedback up until two days before the due date.
4. **Contact:** Out of the three ways I have listed on this syllabus, office hours is the best way to get in contact with me, followed by e-mail and then phone. If you e-mail me between the hours of 8 AM to 5 PM Monday through Friday, I will try my best to get back to you as soon as possible. However, if you e-mail me after those times, I might take a while. If you have any questions or concerns that cannot fit in an e-mail, please come to office hours. I know that it can be intimidating but I do not bite and I enjoy talking to students.
5. **Disability Accommodations: Students with Disabilities:** Reasonable accommodations are available for students with a documented disability. If you have a disability and need accommodations to fully participate in this class, please either visit or call the Access Center (Washington Building 217; 509-335-3417) to schedule an appointment with an Access Advisor. All accommodations **MUST** be approved through the Access Center.
6. **Academic Integrity:** Academic integrity is the cornerstone of higher education. As such, all members of the university community share responsibility for maintaining and promoting the principles of integrity in all activities, including academic integrity and honest scholarship. Academic integrity will be strongly enforced in this course. Students who violate WSU's Academic Integrity Policy (identified in Washington Administrative Code (WAC) 504-26-010(3) and -404) will receive a failing grade in the course will not have the option to withdraw from the course pending an appeal, and will be reported to the

Office of Student Conduct. Cheating includes, but is not limited to, plagiarism and unauthorized collaboration as defined in the Standards of Conduct for Students, WAC 504-26-010(3). You need to read and understand all the definitions of cheating: <http://app.leg.wa.gov/WAC/default.aspx?cite=504-26-010>. If you have any questions about what is and is not allowed in this course, you should ask course instructors before proceeding. If you wish to appeal a faculty member's decision relating to academic integrity, please use the form available at conduct.wsu.edu.

7. **Campus Safety Information:** Classroom and campus safety are of paramount importance at Washington State University, and are the shared responsibility of the entire campus population. WSU urges students to follow the “Alert, Assess, Act,” protocol for all types of emergencies and the “Run, Hide, Fight” response for an active shooter incident. Remain ALERT (through direct observation or emergency notification), ASSESS your specific situation, and ACT in the most appropriate way to assure your own safety (and the safety of others if you are able). Please sign up for emergency alerts on your account at MyWSU. For more information on this subject, campus safety, and related topics, please view the FBI’s Run, Hide, Fight video and visit the WSU safety portal.”

- 8 **About Grammar and Writing:** You are in college, which means that at this point in your academic career, you must be able to communicate coherently and effectively. In order to do that, you must be able to demonstrate a certain level of technical ability in your writing. With that in mind, here are a few goofs that will make you lose points in the written work assigned for this class:
 - ✓ Calling authors by their first name. Always use their full name or their last name, and **never** their first name alone.
 - ✓ Misuse of the following words:
 - affect/effect
 - dominate/dominant
 - for/four
 - its/it’s
 - quite/quiet
 - there/they’re/their
 - then/than
 - to/too/two
 - weather/whether
 - woman/women
 - your/you’re
 - ✓ Made up words like irregardless (it’s irrespective or regardless) or supposably (it’s supposedly); misspelled words like ethnicities (spelled ethnicities) or priviledge (spelled privilege); and incongruent pairing of words like “should of” (it’s should’ve or should have).
 - ✓ Each one of these offenses (or offenses like them) will make you lose 3 points every time they appear in your work.

9. Terminology

- a. Not “colored” people/persons but “people of color”
- b. Not “the white man” but “white men” or “white males”
- c. The use of either terms in your writing or in class discussion will result in a deduction of 3 points.

Tentative Schedule

Come to class prepared by doing the reading for that day. I reserve the right to change the syllabus and I will announce that in advance

Week 1: Illogical Paradoxes: Race in the 21st Century

T 8/22 Introduction to the class and brief overview of the class and short lecture

TH 8/24: Desmond and Emirbayer 1-45

Film Screening: *Race: The Power of Illusion: The Difference Between Us*

Week 2: Jim Crow, Hottentot and Phrenology: The Invention of Race

T 8/29: Desmond and Emirbayer 46-67 and “Drawing the Color Line” in Howard Zinn’s *A People’s History of the United States*

<http://www.historyisaweapon.com/defcon1/zinncolorline.html>

TH 8/31: “Free White Persons in the Republic, 1790-1840 from Matthew Fyre Jacobson’s *Whiteness of a Different Color* on Blackboard and “Patriotic Indians and the Indentures of Revolution” from *Playing Indian* by Philip J Deloria on Blackboard

Week 3: Selma, Gerrymandering and Obama: The Intersection of Politics and Race

T 9/5: Desmond and Emirbayer 69-86 and “Denial, Slavery and Racism in America” from *The Politics of Denial* by Michael A. Milburn and Sheree D. Conrad on Blackboard

Film Screening: *Race: The Power of Illusion: The Story We Tell*

TH 9/7: Desmond and Emirbayer 88-125 and “Race in the News: Stereotypes, Political Campaigns, and Market Based Journalism” by Shanto Iyengar in *Doing Race: 21st Essays for the 21st Century* on Blackboard

Week 4: The Great Migration, The New Deal and the Welfare Queen: Economics and Race

M 9/12: Desmond and Emirbayer 128-151 and “Class and Race: The New Black Elite” by bell hooks in *Privilege: A Reader* (2013) on Blackboard

W 9/14: Desmond and Emirbayer 152-167 and “Legislative Representation and Welfare Policymaking” by Beth Reingold and Adrienne Smith in *Intersectionality: A Foundations and Frontiers Reader* on Blackboard and “Black Women and Welfare” by Angela Davis in *Intersectionality: A Foundations and Frontiers* on Blackboard

Week 5: Space, Race, and Place: Housing and Race

M 9/19: Desmond and Emirbayer 168-201 and “Suburbanizing the City Center: The Dodgers Move West” from *Popular Culture in the Age of White Flight* by Eric Avila on Blackboard

F 9/21: “Chocolate Cites and White Suburbs” from *Popular Culture in the Age of White Flight* by Eric Avila on Blackboard and “Terra Incognita: Mapping Chinatown’s Racial and Gender Boundaries in Lower Manhattan from *The Chinatown Trunk Mystery* by Mary Ting Yi Lui

Film Screening: *Race: The Power of Illusion: The House We Live In*

Week 6: Welcome to the Machine: Race and the Prison Industrial Complex

T 9/26: Desmond and Emirbayer 202-243 and “Racialized Mass Incarceration: Poverty, Prejudice and Punishment” by Lawrence D. Bobo and Victor Thompson in *Doing Race: 21st Essays for the 21st Century* on Blackboard

TH 9/28: “The Lockdown” from *The New Jim Crow* by Michelle Alexander and “The Color of Justice” from *The New Jim Crow* by Michelle Alexander on Blackboard

First Film Analysis Due

Week 7: An Education: Race and Education

T 10/3: Desmond and Emirbayer 244-260 and “Structured for Failure: Race, Resources, and Student Achievement” by Linda Darling-Hammond in *Doing Race: 21st Essays for the 21st Century* on Blackboard

TH 10/5: Desmond and Emirbayer 261-280 and “10 Myths About Legacy Preferences in College Admissions” by Richard D. Kahlenberg in *Privilege: A Reader* (2013) on Blackboard

Week 8: Race and Popular Culture

T: 10/10: “Desmond and Emirbayer 280-314 and “Voices from the Margins: Rap Music and Contemporary Black Cultural Production” from *Black Noise: Rap Music and Black Culture* by Tricia Rose on Blackboard and “The Ethno-Ambiguo Hostility Syndrome: Mixed Race, Identity and Popular Culture” by Michele Elam in *Doing Race: 21st Essays for the 21st Century* on Blackboard

TH: 10/12: **Mid-Term Exam**

Week 9: Race and Popular Culture: Sports

T: 10/17 “Blackball’s Heyday” from *Raceball* by Rob Ruck on Blackboard and “Civil Wrongs” from *Rickey and Robinson* by Roger Kahn on Blackboard

TH: 10/19 “Gospel of Baseball” from *Raceball* by Rob Ruck and “A Latin Challenge” from *Raceball* by Rob Ruck on Blackboard

Week 10: Race and Popular Culture Sports (Continued)

T: 10/24: “Integration’s Curse” from *Raceball* by Rob Ruck on Blackboard and “The Dominican Republic: Fishing Where the Fish Are” from *Growing the Game* by Alan Klein on Blackboard

TH: 10/26 “Whiteout” from *Raceball* by Rob Ruck

Week 11: Race and Popular Culture (Continued)

T: 10/31 “Slaves, Cannibals, and Infected Hyper-Whites: The Race and Religion of Zombies,” on Blackboard and “Middle Eastern Interests” from *Epic Encounters: Culture, Media and U.S. Interests in the Middle East* by Melani McAlister on Blackboard

TH 11/2: “I am of the Body: My Grandfather, Culture and Sports” from *Indians in Unexpected Places* by Philip Deloria on Blackboard

Film Screening: *In Whose Honor?*

Week 12: NAACP, Elks and Hate Groups: Race and Associations

T 11/7: Desmond and Emirbayer 316-340

TH 11/9 Desmond and Emirbayer 341-362

Second Film Analysis Due

Week 13: Intimate Relations: Race and Intimacy

T 11/14: Desmond and Emirbayer 362-392

TH 11/16: "Black Sexuality: The Taboo Subject" from *Race Matters* by Cornell West on Blackboard

Week 14: NO CLASS (THANKSGIVING BREAK)

Week 15: What Happens Now? Change at the Individual, State and Global Level

T 11/28: Desmond and Emirbayer 392-423

TH 11/30: "Towards a New Vision: Race, Class and Gender as Categories of Analysis and Connection" by Patricia Hill Collins in *Privilege: A Reader* (2013) on Blackboard

Week 16: Professor's Choice/Dead Week

T 12/5: Film Screening: *Children of Men*

TH 12/7: Film Screening: *Children of Men* (Continued) and Exam Review

Week 17: The End of the Class

T 12/12 Final Examination TODD HALL 302 10:10 to 12:10 PM

Film Analysis Papers

This assignment consists of **TWO** 100 point papers with each paper analyzing a genre film and how that specific genre both interprets and portrays race. The portrayal of race in film can take on many different forms from reinforcing racial stereotypes to critiquing racial discrimination and segregation. For the assignment, you will be analyzing the representation of race in the film and how the representation either critiques or reinforces the social construction of race.

Each paper will be five full pages double spaced with 12-point font, 1 inch margins and 0 pt. spacing after paragraphs. Each paper will also have Chicago style footnotes (Notes-Bibliography). This means no MLA or in-text citations. Each paper will also have a properly formatted work cited page. I will be supplying lists of films in class and you will be able to choose what film you want to analyze. I know for some that five pages might seem to be a lot but if you break it down into its component pieces, it's not that much.

- The first component of the paper will be a short summary of the film. This summary should be no more than 1 full page. In the summary, I want a bare bones summary of the plot. Tell me the protagonist and the antagonist and what is the conflict.
- Second component is the most important component of the entire paper: the thesis statement. The thesis serves as the roadmap for the entire paper and one should be able to look at your thesis and have a pretty good understanding of what is in the paper. At the heart of the thesis is an argument with evidence to back up that argument.
 - A good example would **“I argue that the television show *Star Trek* critiques racial segregation and discrimination due to the inclusion of Lt. Uhura on the bridge, the character of Khan and the use of aliens as a metaphor to discuss race.**
 - I have my argument here and my three reasons now serve as my body paragraphs that serve as the foundations for my analysis.
- Third component of the paper will be your analysis. You already have your body paragraphs that serve as the foundation. You now need to build a house on that foundation. For your analysis, take specific examples from the film you chose and look how they intersect with class readings to either reinforce or challenge perceptions of race in popular culture.
- Fourth component of the paper will be your sources. The use of sources in an academic paper is the support that you build your argument on. No support and your argument falls apart. For this paper, I want you to use a total of **five sources**. Two from class readings and three from outside academic sources. **By academic sources, I mean books and peer reviewed journal articles that you can find in the WSU library.**
 - **Random websites, blogposts, Wikipedia, newspapers, my lectures, are not acceptable sources**
 - If you have any questions on what constitutes an acceptable source, please contact me.
- Fifth component of the paper will be grading. I will be breaking up the score in to four distinct categories: formatting/grammar, thesis statement, sources and analysis with each category being worth twenty-five points. An A paper will have excellent formatting and grammar, a rock-solid thesis statement, excellent sources and great analysis.