Ethnic Studies 101B- Humanities Methods in Ethnic Studies

1/21:

* Politics vested in culture work- Miles Davis created the music for the movie Jack Johnson (first African American boxer)
* Engage in shaping public political discourse
* Make legible the violence that race does and the ways in which people have and continue to contest that violence
* What is the humanities?
	+ Humanities isn’t the social, natural, or physical sciences or the “professional” fields
	+ Humanities is idiographic (as opposed to nomothetic)
		- Idiographic: start from the evidence and work upwards to draw conclusions based on specifics
		- Nomothetic: start with a general rule and then work your way down and draw conclusions from there
	+ Humanities is interpretive (as opposed to quantitate)
		- Examine details of culture work and glean meaning from them
	+ Humanities is interested in expression (cultural, artistic, etc.) and imagination
	+ Mode of organizing knowledge and thinking that centers on the human experience
	+ Who counts as human??
* Three competing narratives about “the humanities”
	+ The absence of work in the humanities
		- No definition of “humanities” in Oxford English Dictionary, American Heritage Dictionary, Webster’s Third International Dictionary; absent from lexicon
		- Routinely underfunded/under resourced
		- Cultural assimilation and extermination
	+ The crisis of work in the humanities
		- Double-edged crisis:
			* Chronically underfunded, unmarketable
			* Always a site of contestation-what should be read, studied, produced?
	+ The proliferation of work in the humanities
		- “culture” gest taken up and deployed in a range of intuitional locations; myriad of actors and fields
		- Utilized across a spectrum of social sectors and sties…from advertisers to political campaigns to state-building projects to military campaigns
		- Cultural production grows moves faster, cheaper to produce, distribute, and engage
* Premise for the course:
	+ We will both learn to apply preconstituted humanities methodologies to analyze and interpret the creative culture work produced by people of color
	+ While simultaneously asking: How have scholars, activists, and culture producers made meaning out of the heterogeneity of the human experience, and worked to delink the humanities from its Eurocentrism?
* Method and Methodology:
	+ Research methodology is “a theory and analysis of how research does or should proceed”
	+ Research method is a “technique for (or way of proceeding in) gathering evidence”- Sandra Harding, qtd. in Linda Smith, Decolonizing Methodologies, 143
* Six Axioms for Cultural Research:
	+ Culture is a site where struggles over meaning take place
	+ Culture is produced, and it addresses audiences/consumers/communities
		- Who is producing the work we’re examining, how are they trying to address that party, and how do we perceive that work (even if it isn’t addressed to us)?
	+ Producers and consumers of culture are active, if non-equivalent, participants in struggles over meaning
	+ Cultural production (like power) circulates. Its directionality is not (only) hierarchical or linear
	+ The study of culture has used methods to normalize and regulate difference
	+ The study of culture has used methods to engage in critique, to dream “freedom dreams”

1/23: Culture, Contestation, and Democracy

* Artists produce creations that not only make culture legible but also are designed to assist the public in dissecting, analyzing, and understanding the mass of culture that they are surrounded by
	+ This can be done by making a social commentary, such as a political satirical comic strip
* Why cultural studies?
	+ “Cultural studies is concerned with describing and intervening in the ways cultural practices are produced within, inserted into, and operate in the everyday life of human beings and social formations, so as to reproduce, struggle against, and perhaps transform the existing structures of power”—Lawrence Grossberg, Cultural Studies in a Future Tense, page 8, 2010
		- Attempting to help create universal understanding of limitations of society and in turn instigate a publicly lead societal and cultural transformation
	+ “Cultural studies aims to provide a better understanding of ‘what’s going on’, through: seeing knowledge as an act (rather than a representation of) the world, and reconstructing a context of possibilities for the future disclosed in the present”—Grossberg, 57
	+ Cultural studies attempts to understand, pinpoint issues, and then intervene in a transform structures of power
* “Keyword”
	+ “term that marks a site of significant contestation and disagreement, not consensus.” –Bruce Burgett and Glenn Hendler
	+ Keywords of American Cultural Studies:
		- Not a dictionary, but a vocabulary
			* Refer to reading notes from introduction
		- Invested in problem-based inquiry
			* Not objective—examines frictions and attempts to understand them better
		- Attentive to shifting meaning over time and place
		- Examining keywords opens people up to collaboration and by extension humility (contestation highlights that you do not know everything)
		- Keywords enables people to view knowledge as a process that govern our understandings of the past, present, and future
* Keywords Project:
	+ Collaboratively produce keywords archive, completed by May 2
	+ Individually produce final essay, completed by May 9
	+ There will be an extra credit assignment in which one may produce a creative work that represents a personal engagement with your keyword
* Fred Moten, “Democracy”
	+ “analysis of democracy that occurs in nonstandard languages and styles”
	+ Perspective of the “eternal internal alien”, the metic, metoikos
	+ Examine democracy in the future perfect tense:
		- Will have been
		- Will have graduated
		- Will have changed
		- Subjunctivity:
			* Designating a mood the forms of which are employed to denote an action or a state as conceived not as fact and therefore used to express a wish, command, exhortation, or a contingent, hypothetical, or prospective event (OED)
			* EX: “If I were you…” “Be that as it may…” “I wish it were…” “We insisted/suggested/demanded/requested…”
	+ “Democracy constantly threatens to overflow its limits, to emerge from the shadows in the outlaw form of an excluded, but also a degrade middle”
	+ “Democracy is not that which is given but that which invades…from an alienated inside, from the interior that it has been the business of already existing democracy, through the long history of its devolution, to expunge and criminalize” (77)
	+ “This is the fantasy of democracy as fantasy, as the contrapuntal arrangement of the many voices of the whole. The materialization of this dream will have been real democracy”
	+ Moten is critiquing hegemony using a hegemonic structure; his language is pompous and undemocratic and inaccessible
* Sun Ra, “Space is the Place” 1974
	+ Jazz player from Detroit
	+ Said he was from Saturn and had a different perspective because of it, because he was the eternal alien
	+ Misogynistic movie

1/30:

* Fractures/fragments of globalization
* Mignolo’s Myth of Global Citizenship:
	+ Global citizenship is, for the vast majority of the world, a myth (crossing borders, feeling secure, ect. Is a myth)
	+ Racism is the condition under which the agents of the state and of capital decide who shall be poor; institutionalized and structural racism
	+ Global capital is more flexible than global citizenship; it moves faster than people do and can travel to different cites quickly
	+ Global citizenship is a myth while global racism is not overcome
	+ Where there is global racism, there cannot be global citizenship
	+ Coloniality of Knowledge Production
		- Knowledge production, and the role of the university, have been deeply implicated in crafting and reproducing global racism
		- Genealogy of Modern/Colonial University:
			* Colonial renaissance university (16th thru 18th centuries)
				+ Constructed at the service of the Christian church and the king
				+ Arrayed through communities of faith
				+ A hierarchy of humanity—humans vs pagans, gentiles, barbarians, heathens
				+ The humanities is organized around the trivium (rhetoric, logic, grammar, predicated on philosophy) and the quadrivium (geometry, arithmetic, music, and astronomy)
			* Colonial Kantian-Humboldtian/enlightenment university (19th and 20th centuries)
				+ A university at the service of the nation-state, not the king or the church
				+ Arrayed through communities of birth (informed structure of communities)
				+ Secular, not theological
				+ The development of the figure of the Citizen and proper notions of citizenship
				+ Disciplines/knowledge production becomes linked to reason
			* Colonial corporate university (post WWII, 1970)
				+ Emerges after 1945, increasingly US centered
				+ Knowledge framed in terms of Cold War state strategies
				+ Knowledge also at the service of capitalist flows (“modernization” and “development” projects)
				+ Euro-American university is interested in the production of a “global citizen”
				+ Knowledge about humans increasingly positivistic, empirical, knowledge based on scientific fact as opposed to differentiated experiences as competing narratives
	+ First Spatial Epistemic Break
		- Founding of renaissance universities in the colonial world
		- Displacement of indigenous knowledges and near-complete erasure thereof
		- “The colonial university was always coeval with and dependent on the metropolitan university, while at the same time disrupting the memories of the colonials”
		- “From the perspective of Western hegemonic knowledge, the only generative and sustainable knowledge is founded on the canon of Western thought and scholarship”
		- “From the perspective of subaltern knowledges, all knowledge and understanding is potentially sustainable and generative” (112)
	+ Second Spatial Epistemic Break:
		- The recent reactivation (and not simply recuperation) of indigenous knowledges
		- An education from the perspective of those knowledges that have been subordinated and displaced in the history of the Western and colonial universities, from the renaissance university to the corporate one
		- Western knowledges are incorporated as one of a variety of forms of knowing about and accounting for the world
	+ A decolonizing framework:
		- Values the heterogeneity of human existence and experience
		- Requires constructing and studying alternative epistemologies (ways of knowing)
		- Sees “difference” as a fund for radical creativity/imagination
		- Aims at unities that are both complex and emancipatory
* Craig Wilder, author of Ebony and Ivy
	+ Shows the ways in which American universities were constituted through the transatlantic slave trade; resources used to build major US universities were garnered through slave trade profits

2/6: Race, Identity, and Context

* Ferguson, “Race”:
	+ “race has shaped the meaning and profile of citizenship and labor”
	+ Racism is the way in the which the state and capital decide who is poor
	+ “race has rendered the body into a text upon which histories of racial differentiation, exclusion, and violence are inscribed”
	+ Race is a resolutely embodied category, and over the course of modernity, embodied difference has been racialized
	+ “race helps locate the ways in which identities are constituted”
	+ How we conceptualize our identity through race matters; it has effects in the world
	+ Insights into race have grown explicitly from anti-racist movements
	+ Movements used largely nation-based forms of racial politics that reproduced morality as both freedom and regulation
	+ Nation-based anti-racist movements could at the same time reproduce structures of hierarchy and normative conceptions of morality, gender, sexuality, etc.
	+ Norms or racial regulation reproduced heterosexual and patriarchal forms of power
	+ Looks to women of color feminism, third world feminism, and queer of color critique to trace critical assessments of purportedly universal “liberation and emancipation”
* Stuart Hall:
	+ “I am the sugar at the bottom of the English cup of tea. I am the sweet tooth, the sugar plantations that rotted generations of English children’s teeth. There are thousands of others beside me that are, you know, the cup of tea itself” (48)
	+ Disruption of Inner/Authentic Identity:
		- Marxism: “individual and collective subjects are always already lodged within historical processes”
		- Psychoanalysis: “subjects are structured by a psychic life about which we know very little”
		- Linguistic turn: subjects are positioned in discourse
		- Decolonization: revitalization of Western episteme
		- Feminist turn: critique of the masculine gaze
	+ Identity:
		- Not an essence but a positioning
		- Identities are multiple; never completed, never finished, they are always in formation
		- Identities are produced through representation, through narrative
		- The structure of identification is always constructed through ambivalence, across the silences of the other
		- The other needs to remain other in order for the self to remain the self
		- You are never in complete control of subjectivity; you are always positioned in relation to the silence of the other
		- Identities cannot be guaranteed
		- Meaning, and hence identity, is always a wager
	+ Importance of the Local:
		- How to think the local in relation to globalization
		- “I have a little local politics to tell you about. It may be all we have, in bringing the politics of the local to bear against the global, is a lot of little local politics” (52)
	+ “The global is the self-presentation of the dominant particular” (67)
		- Whoever is in power gets to decide what is global, and the global is a reflection of whoever is in power

2/13: Community Engagement and Public Humanities

* Representing communities with particularities of community
* Representing a local politics, and practice of community and culture
* How ethnicity is shaped through local history
* How to represent and engage the local and reference to the coloniality of power
* How to represent community and ethnicity effectively and accurately to contest colonialism, racism, ect.
* Omatsu, Divergent Pedagogies:
	+ Colonialism’s Pedagogic Legacy:
		- Thinking and doing are separate things; they happen in isolation from one and other
		- Teaching and learning are separate things
		- Awareness precedes action
		- Learning focuses on the individual
		- Teaching changes minds; teaching works at the level of the intellect
		- Social change and personal transformation and mutually exclusive
	+ Towards and Anticolonial Community-based Approach
		- Thinking and doing are connected; one acts as one thinks, they are connected processes that cannot be isolated
		- Thinking and learning are part of the same process
		- Awareness and action are intertwined
		- Learning happens in a web of social relationships
		- Education engages hearts and souls; it works at the level of the affected
		- Social and personal transformation are simultaneous and symbiotic
	+ Central to his practices is an engagement with community
	+ Tourist tours
		- reproduces stereotypes
		- maintaining and naturalizing hierarchies of power
		- leaving objects of tourism silent, commodifying the people and places
	+ Community Tours:
		- Organized by community organizations
		- Internal communities making decisions about what they want to show outsiders
		- But communities want to put on a good face and show the best possible side of what is going on, which is important but shuts down possibility of getting deeper, more complex pictures while enabling people to say they got the authentic experience
	+ Political Tour:
		- Elements:
			* Visiting elementary schools
			* Bring out unseen landmarks
			* Historic government buildings—make legible where centers of power are located, material infrastructure for power
			* Involvement—awareness and action are imbricated
			* Duration matters—requires scaffolding by spending weeks preparing, talking to community representatives, being where you’re visiting for a while, and revisiting not only in the context of the course but also in terms of the needs of the community you’re visiting
* Ivan Illich:
	+ “I am here to entreat you to use your money, your status and your education to travel in Latin America. Come to look, come to climb the mountains, to enjoy our flowers. Come to study. But do not come to help”
	+ The discourse of help has caused far more hurt than good; it does not take on the mantel of global citizenship with a critical and inspective eye
* Miranda Joseph on “Community”:
	+ Community is not in the opposition to capitalist modernity, as has often been thought…
	+ Rather, “community is a creature of modernity and capitalism” (58)
	+ Tension of the “localized” and globalization
	+ Community is a “supplement to the circulation of state power and capital”
	+ “it not only enables capital and power to flow, it also has the potential to displace those flows” (59)
	+ “NGOs and NPOs are said to “express community”
	+ “The incorporation of subjects as community members at the site of the NGO can be understood as hegemonizing, wedding potentially resistance subjects…to capitalism” (59)
* EXTRA CREDIT: Draft and lesson plan and rationale for a political tour, assuming you have unlimited resources. Due at the end of the semester

2/18: Modernity, Slavery, and Intertextuality

* Intertextuality:
	+ A text’s meaning is not contained within it
	+ It is produced by the reader in relation to the text at hand and the network of texts invoked by the reading process
	+ We can analyze and interpret the meaning of different sources, allusions, etc. to query how they function
	+ Includes examining the historical context and original sources of images, phrases, novels, etc.
	+ Ex: The Bluest Eye is a novel that examines how conceptions and definitions of beauty are racialized
	+ Hip hop is predicated on intertextual production
* Exploratory Assignment #2:
	+ Use readings the same way you did in the first essay
	+ Length is the same as the first
	+ Can simply analyze one of class’s texts
	+ The more precise and refined the object is the more meaning you’ll be able to glean from it and the fewer sweeping generalizations you’ll make
* Slavery:
	+ Enslavement of Africans, and resistance to enslavement, has been constitutive (central) of Euro-American modernity; constitutive to the foundations of the modern nation-state
	+ From 1619 to 1776, slavery was legal in the Americas
	+ From 1776 to 1865, slavery was legal in the United States
* Radical Reconstruction, 1865-1877:
	+ “The slave went free; turned for a brief moment in the sun; then moved back again toward slavery”—Du Bois, Black Reconstruction
	+ The hierarchies of racial power were maintained even after slavery was abolished
* Thirteenth Amendment (1865):
	+ “Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have been duly convicted, shall exist within the United State, or any place subject to their jurisdiction”
	+ Slavery is recoded through the judicial system and through understandings of crime at the very moment it is abolished; through the discourses and systemizations of criminality
	+ Former slaves are coded as criminals and brought into the criminal justice system
	+ Prison labor became central to rebuilding the southern aristocracy
* Fourteenth Amendment (1868)
	+ “All persons born or naturalized in the United States, and subject to the jurisdiction thereof, are citizens of the United States and of the State wherein they reside. No State shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United states; nor shall any State deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws”
	+ Corporations use this to try to separate the idea of corporate personhood from individual personhood
* Fifteenth Amendment (1870)
	+ “The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of race, color, or previous condition of servitude”
	+ Full of tons of loopholes, thus the Voting Rights Act was passed in 1960 (geez that took a while)
* Emancipation of African Americans are still getting contested
* “The Forethought”:
	+ “Herein lie buried many things which if read with patience may show the strange meaning of being black her in the dawning of the Twentieth Century. This meaning is not without interest to you, Gentle Reading; for the problem of the Twentieth Century is the problem of the color-line”
	+ Du Bois is self-authenticating
	+ “the problem of the twentieth century is the problem of the color-line” is a world problem
	+ “The [world] problem of the Twentieth Century is the problem of the color line,--the relation of the darker to the lighter races of men in Asia and Africa, in America and the islands of the sea”
* Dubois died in 1963 (died in Ghana)
* Du Bois was the first black person to earn a PhD from Harvard
* Souls of Black Folk is a modernist text:
	+ In the framing of time and space
	+ In the texture of cultural production; mixes all types of material from all kinds of places
	+ In the theorization of racialized subjectivity; one of the salient interventions that emerges in modern times is that subjectivities are not whole, homogenous entities; there are elements of our subjectivity that we will never know fully insofar as it is produced contextually by historical and social aspects
	+ In the politics of education
* Souls of Black Folk provides insight into Method:
	+ Du Bois inhabits, and transforms, practices of sociology, history, philosophy, politics, autobiography
	+ He works through a range of aesthetic forms: multivocal, poetry, essay, musical, novels, children’s stories, pageants, theater
	+ He provides a perspective on modernity from “within the Veil”; metaphor that persists throughout the text. The veil enables an argument about second sight
* Spiritual Strivings:
	+ “After the Egyptian and India, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh song, born with a veil, and gifted with second-sight in this American world,--a world which yields him to no true self-consciousness, but only lets him see himself through the revelation of the other world”
	+ The veil is historically produced by the long history of race in modernity
	+ Being able to see through that veil provides a second sight that so much of the white world cannot see through; white privilege does not provide the capacity to see the ways in which racial power operates in the world and frames our modes of self-consciousness
	+ “It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity”—having a sense of the optics of white supremacy, how they operate in the world, and the ways in which categories of personhood are measured and understood
	+ “One ever feels his two-ness—an American, a Negro; two souls, two thoughts, two unreconciled strivings, two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder”

2/20: Education as a Practice of Freedom

* Divestment from public education
* Each students needs to submit 10 entries to the keyword archive project
* Multiple Forms
* Intertextual References:
	+ Look at last page of chapter 6 (lots of texts used)
	+ Greek Myths
	+ Atlanta compromise
	+ Bible
	+ Constitutional amendments
* Industrial proletariat through industrialization of education; public schools
* Atlanta Compromise:
	+ Gives up:
		- political power by adhering to the commitment to solely industrial schools
		- Insistence on civil rights; question of civil and voting rights are bracketed
		- Higher education for Negro youth
	+ Booker T Washington’s Contradictions:
		- Businessmen and property-owners, but no way to defend rights (defend themselves politically)
		- Commitment to thrift and self-respect while simultaneously silent submission to civil inferiority
		- Common school and industrial training—but who will train the teachers?
	+ Demand Instead:
		- The right to vote
		- Civic equality
		- The education of youth according to ability
* Talented Tenth:
	+ “The Negro race, like all races, is going to be saved by its exceptional men. The problem of education, then, among Negroes must first of all deal with the Talented Tenth; it is the problem of developing the Best of this race that they may guide the Mass away from the contamination and death of the Worst, in their own and other races”
* “Herein the longing of black men must have respect: the rich and bitter depth of their experience, the unknown treasures of their inner life, the strange rendings of nature they have seen, may give the world new points of view and make their loving, living, and doing precious to all human hearts. And to themselves in these the days that try their souls, the chance to soar in the dim blue air above the smoke is to their finer spirits boon and guerdon for what they lose on earth by being black”
* Top Ten Percent Plan in Texas: contests the banning of affirmative action by saying that top-tier universities in the state will guarantee enrolment of the top 10% of students from all high schools

2/27: The Sound of History’s Facts and Fictions

* A text’s meaning is not solely contained within it
* It is produced by the reader in relation to the text at hand and the network of texts invoked by the reading process
* An intertextual analysis analyzes and interprets the meaning of bringing these different sources together and examine how they function
* We can analyze and interpret the meaning of different sources, allusions, etc. to query how they function
* “To the extent that sociology is wedded to facticity as its special truth, it must continually police and expel its margin…which is the fictive. But these facts are always in imminent danger of being contaminated by what is seemingly on the other side of their boundaries, by fictions” –Avery Gordon, Ghostly Matters, 26
* Claims to fact are always haunted by their fictions. The fictions that need marginalizing to claim them as fact
* Tense dynamic between fact and fiction
* “Criteria of Negro Art”—NAACP Annual Conference, 1926
	+ Published by Dubois during a time when lynching was especially prevalent
	+ Curated images (photographs) of black babies and toddlers
	+ QUOTES IN SLIDES
	+ Art is propaganda
	+ For Dubois, propaganda is culture work that is interested in changing people’s minds about the world they live in
* “Of The Coming of John”
	+ Allegory (primarily political)—narrative structure and a set of characters that are playing out social and political dynamics from which are supposed to learn
	+ Trying to help readers feel what the violence within the veil is like
	+ Trying to communicate how significant these challenges are

3/4: History in the Mix

* All popular music needs to be evaluated in regards to the historical context within it was produced
* Midterm: 30-50 multiple choice question, 7-10 short answer question (select 3-5). All material through today
* Souls of Black Folk has a lot of metaphors about seeing
	+ Seeing through the veil
	+ Double consciousness
	+ Seeing, visibility, and optics are all central to the book
* Souls of Black Folk is also very much about sound; where sound takes us
	+ “Hear my cry, O God the Reader”
	+ Divine interlocutor quality of the reader
	+ Audibility; what can be heard and how
* The Sorrow of Songs:
	+ “The Negro folk-song—the rhythmic cry of the slave—stands to-day not simply as the sole American music, but as the most beautiful expression of human experience born this side the seas”
	+ Du Bois wants us to use the Sorrow of Songs to activate our engagement with history
	+ American music is born out of the struggles of slavery, the struggles between human experience and freedom and democracy
	+ What Does Du Bois Do?:
		- Makes an argument about the centrality of the Sorrow of Songs to American life and music; there is no American music that is not related to the Sorrow of Songs. Bold claim, especially for his time period
		- Constructs an archive
		- Tells history of Fisk Jubilee Singers—quintessentially modern cultural produces of music that is transatlantic in nature
		- Analyzes lyrics and makes meaning out of their nuances, treating them as literary artifacts
		- Invites us to sing, and to do so together
	+ “And the traveler girds himself, and sets his face toward the Morning, and goes his way”
	+ Context matters:
		- Analyzing context means understanding how a work is shaped by (and seeks to shape) the place and time of its writing and its circulation
		- Why do claims to the local, national, international, etc. matter?
		- How and where different moments in time that are not our own get reactivated
		- Temporality really matters (it’s not just about space, it’s also about time)
* Alex Weheliye “In the Mix”:
	+ Always historicize! But historicize how?
	+ “Through his mix, Du Bois shows that different velocities are needed in order to depict the souls of black folk, for they cannot be rendered or contained by the narrow confines of one particular genre or single mode of being in the world” (89)
	+ “What is at stake in Du Bois’s transcription is not whether these spirituals can find an adequate written home that represents them faithfully, but what their fragmentary status does to the text of *Souls*” (96)
	+ “We can imagine Souls as an extended echo chamber in which traces of the spirituals reverberate with and against each other…” (102)
	+ “sonic hauntology of the temporal in which both the past and the future echo in the present, only to transform its status as presence.” (104)
* Walter Benjamin, “On the Concept of History”, 1940:
	+ “the tradition of the oppressed teaches us that the ‘state of exception’ in which we live is the rule. We must arrive at a concept of history which corresponds to this”
	+ Historicism ☹ Vs. Historical Materialism☺
		- Historicism:
			* “slavishly attempts to recreate the ‘true past’; authenticity
			* “accumulates facts in order to fill ‘homogenous and empty time’ that ‘culminates in universal history’”
			* “event form a chain like the ‘beads of a rosary’”
			* This does not enable us to learn from the history of the oppressed, or reexamine history in diverse ways
		- Historical Materialism:
			* “’brushes history against the grain’”
			* Making audible those moments in history that have otherwise been silenced by the ways that history has typically been narrated
			* “’approaches a historical entity where it confronts him in the form of a monad’”. Monad is a singular element that has brought together and fused together a bunch of different things. This is history, a bunch of dynamics coming together and fusing in such a way that we then engage in
			* “monad appears as a breach in the ostensibility inevitable progressive works of historical time and gives way to a model of “messianic time’ that eschews a linear current in favor of a ‘cessation of happening”
			* Calendars no longer matter, elements and events get fused together. Time becomes a conglomeration of the events
			* “the past is reinvented as ‘a configuration of the present which is shot through with shrapnels of the messianic’”
			* “forming hiccups in the machine of ‘universal history’”
			* “The astonishment that the things we are experiencing in the 20th century are ‘still’ possible is by no means philosophical. It is not the beginning of knowledge, unless it would be the knowledge that the conception of history on which it rests in untenable”
			* “to articulate what is past does not mean to recognize ‘how it really was.’ It means to take control of a memory, as it flashes in a moment of danger”

3/6: #throwbackthursday

* Weheleya utilizes Benjamin’s historical materialism against the idea of shallow historicism
	+ Contexts include not just where it takes place, but also when, its temporality
* Souls speaks to our contemporary conditions in addition to acting as a historical document
* Why Cultural Studies?
	+ Six axioms for cultural research:
		- Culture is a site where struggles over meaning (who we are, where we’ve been, what we remember and forget, etc.) take place
		- Culture is produced, and it addresses audiences and consumers
		- Producers and consumers of culture are active, if non-equivalent, participants in this struggle
		- Cultural production (like power) circulates. Its directionality is not (only) hierarchical or linear
		- The study of culture has used methods to normalize and regulate difference
		- The study of culture has used methods to engage in critique, to dream “freedom dreams”. Critiquing the ways in which power operates, to imagine alternatives.
	+ Four Premises toward Decolonial Humanities:
		- Colonialism has taken the hierarchical differentiation of humanity as its point of departure
		- Who counts as human, and how, has structured the West’s rubrics of socio-political inclusion and exclusion
		- Who counts as human, and how, has framed the emergence of humanities disciplines in the West
		- “Human rights” and “cultural production” are linked sites, where contestations over the legacies of humanity’s differentiation grapple with notions of the universal and the particular
	+ Keywords Approach:
		- Keywords:
			* Democracy
				+ Making available to us the ways in which actually existing democracy has been evacuated of its liberatory potentials
				+ Look at the alienated inside that is overflowing the bounds of the polits. Those alternative conceptions of democracy are getting articulated through a future grammar by imagining what will have been
			* Globalization
			* Race
			* Identity
			* Community:
			* Modern
			* Slavery
	+ Author:
		- H Sammy Alim—Keyword on “Occupy” (military occupation and practices of settler colonialism get obscured)
		- Walter Mignolo—maps out genealogy of modern colonial university
			* Colonial Renaissance University (16th thru 18th centuries)🡪Colonial Kantian-Humboldtian/Enlightenment University (19th thru 20th centuries)🡪Colonial Corporate University (post WWII, 1970)
			* The logic of coloniality (oppression, domination, exploitation, and marginalization) is veiled by a rhetoric of modernity (salvation, development, progress, well-being for all, democracy)
		- Morrison/Spivak/Awekotuku—grapple with what it means to engage in the humantiies in a fragmented world
		- Stuart Hall—investigate relationship between the local and the global and the forms of identity that take place in those relationships
			* “The global is the self-presentation of the dominant particular” (67)
				+ The particular is the particular constitution (relation) of power that coalesces and privileges certain ideas while stigmatizing others
		- Jamaica Kincaid—narrates story of persistent colonial violence in wake of independence
			* Enables to think about what coloniality is; the ways in which colonial power doesn’t disappear in the wake of formal independence, but in fact persists beyond formal independence
		- Ivan Illich—teaches us about the ways in which communities in the global south are disinterested in the charity work of the privileged in the North
		- Gelnn Omatsu—maps out decolonial pedagogy and then how to do that through political tours
			* Thinking about community engagement in a decolonial context and in the US
		- WEB Du Bois
			* Double consciousness
			* Education as a practice of freedom; how do we think about the work we do in engaging the practice of freedom and what were Du Bois main ideas about engaging education as a practice of freedom
			* Discourse and counter discourse—challenging dominant discourse through the very forms and genres that that discourse makes it claims on the world
		- History Against the Grain (Walter Benjamin):
	+ EXAM QUESTION (POTENTIAL): What’s the relationship between Mingolo’s veil of modernity and the veil that Du Bois is engaged in??
	+ Multiple choice questions will be identification questions with prominent quotes; what are some of the key terms that go into this quote? Identifying particular concepts (ie: what are some of the elements of Joseph’s critiques of community). Knowing when something happened, major dates (Du Bois died in Ghana in 1963, Publishing dates of Souls and In A Small Place). Form content and context. True/False
	+ Know the 13th, 14th, and 15th amendments
	+ Short answers will be linking ideas and concepts from different authors. Stuart Hall and Lisa Lowe both theorize about globalization. What are the connections between their theories?
	+ Basic understanding of the key counter-texts (Atlanta compromise, history of the freedman’s bureau, legacy of the reconstruction amendments, etc.)
	+ About 50/50 time split between short answers and multiple choice. Short answers are about a paragraph long

3/12:

* The state is interested in the reproductive capacities of its people because that’s where the nation is born and raised. If it has control over those reproductive capacities they have enormous power
* Faviana Rodgriguez posters
* Gender labor, law, and capacity; women’s unions, rights, and power
* Race is an effect of racism; racism has produced race to legitimate hierarchies of power
* Patriarchy has not existed “since the dawn of time”
* Modernity’s deployment of racism has utilized patriarchy and the hierarchical evaluation through gender to legitimate structures of power
* Insights into race radical liberation took primarily the perspective of the men who were leading and mobilizing them
* Gender is operating as a technology of oppression
* Intersectionality helps to name the interlocking modes of oppression that take race, gender, sexuality, class, ability and disability, embodiment, age, religion, etc. into account. Intersectionality unpacks how all those components interact and work together to produce oppression
* 1970s: women of color rising
	+ Restricting freedom fights (they’re shutting people out)
	+ Urban settings getting more violent
* This Bridge Called My Back
* Questions of class and relations to capitalism came out
* Academic discourse doesn’t enable you to express anger
* Creative writing, poetry, and other forms of art become outlets to use anger as a critical technology of expression
* Lorde utilizes evocations of anger to clarify how oppressions operate and how movements get built in response to those forms of oppression
* Staceyann Chin, “All Oppression is Connected”—“all oppression is connected you dick!”
* Certain mechanisms built for inclusion can obfuscate other systems of oppression
* Critical politics that we engage in often tables critical issues, it draws the line somewhere

3/18:

* Palimpsest: layering of texts one on top of another
* Genealogical Approach:
	+ “Genealogy is gray, meticulous, and patently documentary. It operates on a field of entangled and confused parchments, on documents that have been scratched over and recopied many times”—Michel Foucault
	+ Engaging the palimpsest
* Early 1980s engagement with the question of racism in the feminist movement
* Methodology of the Oppressed:
	+ Differential Consciousness:
		- Particularly honed by communities of color
		- “Differential consciousness represents the variant, emerging out of correlations, intensities, junctures, crises” (Sandoval, 14)
		- “As the clutch of a car provides the driver the ability to shift gears, differential consciousness permits the practitioner to choose tactical positions, that is, to self-consciously break and reform ties to ideology, activities which are imperative for the psychological and political practices that permit the achievement of coalition across difference” (Sandoval, 15)
		- Coalition building across difference is crucial
		- Mode of differential consciousness
		- “The differential mode of oppositional consciousness depends on the practitioner’s ability to read the current situation of power and self-consciously choosing and adopting the ideological stand best suited to push against its configurations, a survival skill well known to oppressed peoples” (Sandoval, 15)
	+ Oppositional Consciousness:
		- Cognitive mapping of the different ideologies that have animated oppositional consciousness:
			* Equal rights: women are the same as men
			* Revolutionary: women are different than men
			* Supremacist: women are better than men
			* Separatist: women are autonomous from men
			* These ideologies could also be applied to and found in other domains/movements
* Lisa Suheir Majaj, “Guidelines”
	+ Conscious descriptions of how to respond to attacks and suggestions for particular mindsets and perspectives with which to approach the situation
* Hammad “Letter to Anthony/Critical Resistance”-Poem- Prison Industrial Complex Keyword
	+ The person she’s talking to gets differentially located in relation to different forms of power
	+ Move between locations (physical, historical, temporal); racialized and gendered forms of mobility
	+ Forms of captivity and immobility
	+ Hammad employs poetry to highlight the nuances within the PIC, the different forms a prison can take beyond conventional walls, and the subsequent manifestation of the political, social, and economic causes of the creation of PICs. Her entire poem is constructed within a prison framework, which elucidates that all forms of structural and intuitional inequality are in fact nontraditional forms of prisons. The underlying causes of these myriad prisons make them PICs in that the statuses and roles of these minorities in society are methods used to satisfy the overlapping interests of government and industry to solve economic, social, and political problems. She discusses the economic instability of entrenched inequalities women, particularly women of color face. Hammad highlights the contributing factors that motivate these “criminals” to do illegal acts. She suggests that these spaces that produce such persons and circumstances are in way prisons, similar to where Anthony is housed. When she says “I have always loved criminals” she highlights the alternative roles prisoners within PICs play in other communities and how the politics between those communities, and the actors who act on and engage with those politics (ie: Anthony), is a primary contributor sustaining the Prison Industrial Complex system.

4/1: Mestiza Consciousness, Border Thinking, and Thinking Queerly

* Keyword “Queer”:
	+ Etymology unclear:
		- Broad adjective with negative connotations
		- Verb
		- Adjective of condition
		- A sexual practice
		- Raciliazed meanings (eg: mixed race); destabilizes a binary of black and white
		- Socioeconomic class connotations
		- Reclaiming the term; a new politics
		- Pejorative meaning; used as an insult
	+ Definitions and Usages:
		- Used interchangeably with “gay” and “lesbian” and sometimes “transgender” and “bisexual”
		- An umbrella term for a range or spectrum of secual identities and expressions
		- A term that calls into question the stability of any categories of identity based on sexual orientation. “queer” is a critique of the tendency to organize political or theoretical questions around sexual orientation. To “queer” becomes a way to denaturalize (REST ON SLIDES)
	+ Recent movements:
		- Lesbian/Gay rights approach
			* Advocates for same-sex marriage rights
		- Queer activism approach
			* LONG QUOTE IN SLIDES
			* A more ethical project, queer activists argue, would seek to detach material and social privileges from the institution of marriage altogether
		- Against Equality: Queer challenges to the politics of inclusion
			* Rather than asking for access to marriage, questions why marriage is the vehicle to certain rights and privileges
		- A New Queer Agenda:
			* Critique of the “3 M’s” of the mainstream political agenda: marriage, market, and military
			* Poverty, homelessness, and un-documentation are all also issues that need to be addressed
* Queer Theory:
	+ Emerged late 1980s-early 1990s
	+ Foucault: Sexuality “must not be thought of as a kind of natural given”🡪 yielding an understanding of sexuality not as a psychic or physical drive, but as a “set of effects produced (REST IN SLIDES)
	+ Sexuality is historically and socially constructed
	+ SLIDES
* Heteronormativity:
	+ SLIDES
	+ One could be heterosexual but not heteronormative
	+ Institution of marriage, regardless of the sexual orientation of the two people getting married, is a heterosexual institution and structure of power
* Homornomativity as the representation of gay
* Thinking Queerly:
	+ SLIDES
	+ Reading across the grain of things that are seen as unmarked or unremarked
	+ Think queerly about immigration policy; examining the other identities involved in immigration policy, privilege of brining foreign national spouse to America (Queer people can’t get married…..)
	+ Queer your lens or reading
	+ Noticing the people who are not included
* Gloria Anzaldua (1942-2004)
	+ Border thinking and Borderlands Theory:
		- SLIDES
	+ Form, Content and Context in SLIDES
	+ Creates a new narrative using multiple forms (poetry, cultural legends, music, prose, history, personal anecdotes, multiple languages [Spanish, Tex-Mex, slang, Nahuatl, English, Mexican Spanish, Formal Spanish], etc.): La Autohistoria
	+ Complex layering of multiple identities is enhanced by language switches (code switching). Requires the reader to meet her half way; alienates everyone at some point unless you happen to speak all of those languages
	+ Mestiza consciousness:
		- SLIDES
		- Being able to hold and recognize multiple oppressions while working actively against them
* What is Mestiza consciousness?
* What does it mean to “inhabit the borderlands”?
* What is an example of “thinking queerly”?
* Inhabiting that third space and working against the grain

4/8: Reading and Writing Queerly in the Borderlands

* Anzaldua’s Theory of Writing:
	+ Written expression itself is part of a decolonizing project
	+ Transforming senses of political and historical subjecthood through “autohistoria-teoria”
	+ Discursive and rhetorical choices matter, have material and epistemological effect
* “The more I interact with the text the better. The more entrances, the more access for all of us” (“To(o) Queer the Writer”, 173)
* The author is just an effect of the text itself
* Writer:
	+ Center the writer as a key element in our analysis of writing
	+ “Identity is not a bunch of little cubbyholes stuffed respectively with intellect, race, sex, class, vocation, gender. Identity flows between, over, aspects of a person. Identity is a river—a process” (“To(o) Queer the Writer,” 167)
	+ “[Facets of identity] are all constantly in a shifting dialogue/relationship—the ethnic is in conversation with the academic and so on. The lesbian is part of the writer, is part of a social class, is aprt of a gender, is part of whatever identities one has of oneself” (“To(o) Queer the Writer,” 167)
* Anzaldua distinguishes words from text. Words come from the setting in which they are written. Text is what you end up handing over, and what circulates beyond your control
* Text:
	+ “The text is not a fixed text. The words will always be the same words, right?...But the text will be different with each reader and each reading. The text will move and reveal something new every time you read it” (“On the Process of Writing Borderlands/LaFrontera,” 190).
* Queering the Borderlands:

4/10: Towards Mestiza Consciousness

* What happens when we think about ourselves all as illegal?
* Intimate violence that travels alongside border security
* Linking:
	+ The state violence of homeland security and the intimate violence of heteropatriarchy reduces:
		- Ambiguity, contradiction, mixture, multiplicity, heterogeneity
		- Into the violence of certainties and certitudes
		- State and intimate violence transforms ambiguity into certainties and certitudes
* Linguistic Mestizaje:
	+ Identity is embedded in language
* Mixed Genealogy:
	+ Reconnecting the light and the dark:
		- Coatlicue
		- Huitzilopochtli
		- Coyolxauhqui
		- Tonansti
		- Guadalupe
* Contours of Mestiza Consciousness:
	+ Mixing conquered/conqueror🡪duality/contradiction
	+ Acknowledging and embracing all the different pieces (ie: African, Indian, etc) even those that are silenced, bracketed, contradictory, etc.
	+ Developing defense mechanisms🡪la faultucl—instinctive sense of meanings that are deeper and others only see on the surface (6th sense)
	+ La horona—virgin/hoar dichotomy is internalized
	+ Claiming space
	+ Legitimizing existence without external validation
	+ Individual, internalized, and localized practice that’s also about contesting forms of oppression within communities, coalitionaly

4/17: Decolonizing Research Paradigms: Distance and Difference

* Distance=objectivity
* Researcher’s distance from their subjects=objectivity (especially when notions of difference come into play; differences through class, race, gender, etc.)
* Objectivity matters in colonial paradigms
* Research:
	+ An original knowledge contribution; adding something new to the vast knowledges of the world
	+ Convention distinction: basic vs. applied research
	+ Basic knowledge research advances fundamental knowledge
	+ Applied research “uses research communities’ accumulated theories, knowledge, methods, and techniques for a specific purpose” (wiki)
	+ Applied research is profitable research because it is directed towards a particular domain
	+ Imparting knowledge in an abstract way
	+ Research needs to have impact—people need to utilize your research in some concrete way
	+ Research has to have blind peer-review publication (people reviewing your work don’t know you and you don’t know them)
* Linda Tuhiwai Smith:
	+ Kanohi Kitea: The Seen Face
		- “indigenous research is a humble and humbling activity” (5) because it’s conducted face to face (opposite of blind peer-review)
	+ Key Research Questions:
		- Whose is it?
		- Who owns it?
		- Whose interests does it serve?
		- Who will benefit from it?
		- Who has designed the questions and framed the scope?
		- Who is shaping the questions?
		- Who will carry it out?
		- Who will write it up?
		- How will the results be disseminated?
	+ Larger set of Judgments:
		- Is her spirit clear?
		- Does he have a good heart?
		- What other baggage are they carrying?
		- Are they useful to us?
		- Can they fix up our generator? Are there practical things they can do to assist us?
		- Can they actually do anything?
	+ “Real power lies with those who design the tools” (38)
* Keywords Project:
	+ Archive due May 2
	+ Essay due May 9
	+ Content:
		- What kinds of (political, epistemological, identity, etc.) projects does your keyword engage?
		- What are some of the contested histories of the term?
		- Are there ways of thinking that are blocked by dominant uses of the term?
		- What other keywords constellate around it?
		- How has the keyword been used for (or impeded) projects to decolonize the humanities?
			* How has this keyword animated projects of decolonalizations?
	+ Format:
		- 7-9 pages, double-spaces, 12 point font (plus bibliography)
		- Cite minimum of 10 sources
			* Can include sources from archive project
		- MLA style for citations
		- Demonstrate: clarity, sustain, use of quotations, effective summaries, and a thoughtful open-endedness
	+ Keywords Archive:
		- Essay can draw all of its sources from the archive (and from texts in the course, if you choose)
		- Your essay does not have to account for all the uses your group has archived
		- Your essay is not limited by the archive
	+ Sources:
		- Consider the Oxford English Dictionary
	+ Possible Structures:
		- Chart a common theme across a wide range of uses of the term
			* Ex: “Across a wide array of forms of US journalism (cable news, mainstream print, and “citizen journalism”) the rem ‘illegality’ captures process of racialization”
		- Chart a widespread contradiction in the use of a term
			* “Claims to work in the service of diversity in education and in cultural production are linked with practices of tokenization, indigenization…” (QUOTE IN SLIDES)
		- Chart competing localized uses of a particular term
			* “The usage of the term indigeneity across the globe names a project of decolonization that is both complex and emancipatory”
		- Chart one’s own personal relation to a keyword (similar to auto-historia)
			* “As a white anti-racist scholar, I find myself routinely grappling with the question of agency coming from a wide array of angles”
	+ Helpful Tips:
		- Start local/small/precise, and grow out from there (anecdote, shared experience, moving usage)
		- Study and emulate the keywords essay you find particularly effective
		- Devise flexible, but durable, architecture
		- Evidence does not speak for itself; make things evident
		- Revise revise revise revise revise…..

4/24: Remapping Projects

* Five Dimensions of Struggle:
	+ Development of critical consciousness; developing capacity to critique systems and our awareness and critique of our own imbrication in those structures
	+ Reimagining the world; Traditional sights of the imagination provide insight into absence things
	+ Investment in brining disparate ideas and events together
	+ Create movement/disturbance; creating a “disturbance in the force” to create a change
	+ Engage structural issues: imperialism
* Ethical Research Protocols:
	+ Aroha ki te tangata )A respect for people)
	+ Kanohi kitea (the seen face)
	+ Titiro whakaronga…korero (look, listen…speak)
	+ Manaaki ki te tangata (be generous)
	+ Kia tupato (be cautious, wary, take your time)
	+ Kaua e takahia te mana o te tangata (do not trample over the mana of people)
	+ Kaua e mehaki (don’t flaunt your knowledge)
* Nested identities and communities
* Remapping community:
	+ Community as theory; what does the theory that emerges from community look like
	+ Community as a method
	+ Community as place
	+ Community as identity/sense of belonging
	+ Community as ideology
	+ Community as policy and practice
* Miss you alreadyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyyy—Carly
* Insider-outsider research dynamics
	+ Insider status is given to, not claimed by, the researcher
* Reframing; take what seems the common sense to make legible deep structures like imperialism or racism or coloniality
* Processing information differently:

4/29: Orientalism: the West and the Rest

* Bring in Linda Twee Smith’s ideas to essay
* Keyword Orientalism:
	+ Vijay Prishard:
		- Indian historian, journalist, and professor of South Asian History and International Studies at Trinity College
		- “Behold the difference between the Oriental and the Occidental. The former has nothing to do in this world; the latter is full of activity. The one looks in the sun till his eyes are put out; the other follows him prone in his west-ward course”—Henry David Thoreau, 1849
	+ Orientalism as a materiality and discoursive formation:
		- Disciplinary Context: the academic study of all that lives in the lands outside Europe, the America, Sub-Saharan Africa, and Russia. Not central to the activity of the US and European academy
		- Discoursive Formation (how do we come to know a topic): Edward Said used the term to describe how Europe and SLIDES
	+ Edward Said on Orientalism
	+ Crash course in culture, language, social structure, gestures, etc. that are given to insurgent soldiers going into the Middle East. Weaponization of culture
	+ Many dynamics are left out of these “crash courses”
	+ Issue and necessity of *respect*

5/1: Futures Past

* Imagination as a site for decolonization
* “To feel absent things is a baseline definition of the imagination” (Gayatri Chakravorty Spivak)
* “Instead of claiming a ‘holistic’ space for ourselves, we think of ourselves as a garment fitting into a patterned ‘whole’ that is impossible to experience. Imagination gives the experience of that impossibility”