**ES 176: Against the Grain: Ethnic American Art and Artists (Spring ‘20)**

Professor: Greg Choy

Office: 540 Barrows

Contact: gregchoy@berkeley.edu

Office hours: WF: 1:30-3

Texts:

Books are available at Eastwind Books of Berkeley, 2066 Shattuck Avenue (just west of University Ave.).

- *Cheers To Muses*, AAWAA

- *Dictee*, Theresa Hak Kyung Cha

- *The House on Mango Street*, Sandra Cisneros

Readings on bCourse

Viewings of videos

Guest artist websites (tba)

**Description**:

Welcome to ES 176. This is an upper division comparative survey of art and other cultural production from a cross-section of selected American ethnic groups (in general, Asian American, Chicano, African American, and Native American). We approach works from various critical/theoretical perspectives, often constructing them as we analyze, and through the lens of Ethnic Studies. It assumes that few, if any of you, are entering the course with extensive background in the art and cultural production or the attendant scholarly criticism of American ethnic art. It does, however, assume the ability and willingness to read and analyze works closely. Over the course of the semester we will be visited by a number of Ethnic American artists from the Bay Area who will share and discuss their artistic visions with us.

**Goals**:

The course objectives are as follows:

- To introduce you to a cross-section of the art and cultural production from American ethnic groups and to analyze works in both ethnic specific and interethnic contexts;

- To familiarize you with some of the thematic and socio-historical issues that will provide context for the art and cultural production;

- To learn not only how to ask questions of what you read/view, but also to formulate the questions that a work is asking of you as a reader/viewer;

- To write about and discuss the works, artists, and artistic production covered in this course critically, analytically, and passionately.

**Activities**:

*Attendance and participation*: Please plan to attend class regularly, on time, and up to date on the readings. Class time is composed of lecture and discussion that presumes preparation and attentive participation on your part. At times, you’ll be expected to lead, open, or continue discussion. Please silence your cell phones while in class.

*Two midterm projects*:

**First Midterm Project** - The first midterm is designed to assess your understanding of the themes and concepts we’ve explored in the course up to this point. You will be provided with a prompt and you will create a brief Spark presentation (after having received a Spark tutorial in class) based on specific guidelines that should, in turn, enable you to establish a foundation of information, resources, and insight, that will allow you to explore concepts and ideas you can pursue and expand upon throughout the course.

You will create this first midterm project on your own. You will be provided with the prompt and directions *two class sessions before* the assignment is due. On the day of the midterm you will work in small groups in which you will present and discuss your Spark projects with your peers. The presentation and feedback will be integral to your progress toward the second midterm project.

**Second Midterm Project** - After the first midterm project you’ll begin to work on preparing for your second midterm and, ultimately your final presentation project. By the time the second midterm is introduced you’ll have had the opportunity to attend more Adobe technology trainings to identify tools you might choose to use in place of Spark. In class we’ll have met and questioned local artists, we’ll also have explored more of the thematic and socio-historical issues that provide context for their art and cultural productions. You’ll utilize those experiences to create a presentation (either on your own or in a small group) based on guidelines and prompt options provided in class. When your second midterm is due you will present to your peers. The second midterm presentation is designed to provide you with the opportunity to compare your impressions and ideas with those of your peers, to receive feedback, and to start a plan to revise your existing project, or create a new project for the final course presentation.

*Reflection Essay:*

This is a 5-6 page essay due after RRR Week. You will go back to your earlier statement about art from the first week of the semester and reflect upon your personal learning process to the end of the semester. I’ll say more about the essay later in the semester.

*Cheers to Muses Group Presentations:*

Beginning at the end of Week 8, you will form small presentation groups for short, informal presentations from the book *Cheers to Muses*. For the remainder of the semester, course work will comprise work on presentations from *Cheers to Muses* as well as work on Midterm Two.

*Artist visits:*

Following Spring Break, we will be paid visits by at least five Bay Area artists who will share their work and stories with us. I’ll upload their personal websites just before their visits. Use their visits as inspiration for Midterm Two presentations as well as for comparative points of analysis among other artists in the class.

**Grading**:

These percentages are based on completion of ALL assigned work (that is, you must complete **all** the work to pass the class). **NOTE WELL: Extensive absences from class (three or more), persistently showing up late or leaving early, and needless disruptions (like eating, sleeping, chatting/texting away, and other class distractions) will result in a greater deduction than is stated below for *all* attendance/participation (i.e., yes, excessive absences can result in failure of this class).**

- Midterm One: 25%

- Midterm Two: 30%

- Reflection Essay: 20%

- *Cheers to Muses* Group Presentation: 10%

- Regular attendance and participation: 15% (see "Note well" above)

Please feel welcome to visit me during my office hours or via email to discuss any aspect of the class. Good luck in ES 176.

Important University Policies:

Respect

Students who engage in behavior that disrupts the learning environment for others may be subject to disciplinary action. In addition, students responsible for such behavior may be asked to cancel their registration (or have their registration canceled).

**For the purposes of privacy protection, audio and/or videorecording of lectures is strictly prohibited without prior approval of the instructor.**

Disability Accommodations

Reasonable accommodations will be provided for students with physical, sensory, learning, and psychiatric disabilities.  Contact the instructor to work out the details of accommodations.

Harassment

The University of California is committed to providing a safe climate for all students, faculty, and staff.  All persons shall have equal access to its programs, facilities, and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation.  Reports of harassment are taken seriously. Please consult your student catalogue for the names of individuals and offices available for help.

Scholastic Misconduct

Scholastic dishonesty is submission of false records of academic achievement; cheating on assignments or examinations, plagiarizing (defined below), altering, forging, or misusing a University academic record; taking, acquiring, or using test materials without faculty permission, acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement. Academic dishonesty in any portion of the academic work for a course shall be grounds for awarding a grade of F for the entire course.

PLAGIARISM

Academic dishonesty occurs when students turn in work that is not their own as well as in the case of plagiarism.  Plagiarism occurs when written work 1) fails to cite quotations and borrowed ideas from outside sources, including the World Wide Web and other student work, 2) fails to enclose borrowed language in quotation marks, and 3) fails to put summaries and paraphrases in the writer's own words.  This definition of plagiarism was derived from Diana Hacker's A Writer's Reference (Fourth Edition.

Boston: Bedford/St. Martin's, 1999). Any confirmed case of plagiarism in this class will result in an immediate incomplete for the assignment (quite possibly resulting in a failing grade for the course). A document of the incident will also be sent to the office of University Records to be incorporated in your academic record.

Grading Standards

A - achievement that is outstanding relative to the level necessary to meet course requirements.

B - achievement that is significantly above the level necessary to meet course requirements.

C - achievement that meets the course requirements in every respect.

D - achievement that is worthy of credit even though it fails to meet fully the course requirements.

P - achievement that is satisfactory, which is equivalent to a C- or better.

NP – unsatisfactory achievement, which is equivalent to less than a C-.

F - Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I (see also I).

I - (Incomplete) Assigned at the discretion of the instructor when, due to extraordinary circumstances, e.g., hospitalization, a student is prevented from completing the work of the course on time.  Requires a written agreement between instructor and student.

ES 176 Spring '20 Tentative Syllabus (any changes will be announced ahead of time)

Week 1 (1/21, 1/23)

Tues: Intro

**Thursday: Upload to Bcourse a personal statement about art** (a paragraph or two); discuss projects

Week 2 (1/28, 1/30)

Tues: Modernism and modernity; *The Power of Culture*, Lisa Lowe (Bcourse)

Th: Mission Murals: *Who is art for?*

Week 3 (2/4, 2/6)

Tues: Artistic desire:*The House on Mango Street* and Latinx art

Th: **NO CLASS**

Week 4 (2/11, 2/13)

Tues: Video: *History and Memory*, Rea Tajiri; Japanese American artists; **assign Midterm one prompts**

Th: **Adobe tech training for Spark presentation (presented by Kelly Kinder of the Academic Innovation Studio)**

Week 5 (2/18, 2/20)

Tues: Begin *Dictee*

Th:*Dictee*;

Week 6 (2/25, 2/27)

Tues: Finish *Dictee*

Thursday**: Midterm Project presentations**

Week 7 (3/3, 3/5)

Tues: Tradition in/and the modern: Native American art (Bcourse)

Th: The Movement of African American art: readings from *The Black Aesthetic* (Bcourse)

Week 8 (3/10, 3/12)

Tues: Beyond Black Rage: Kara Walker (Bcourse)

Th: Form presentation groups for *Cheers to Muses*

Week 9 (3/17, 3/19)

Tues: **Jenifer Wofford visits**

Thursday**:** Begin brief presentations from *Cheers to Muses*

**Spring Break**: (3/23-27)

Week 10 (3/31, 4/2)

Tues: *Cheers to Muses*

Th: Artist **Cindy Shih visits**

Week 11 (4/7, 4/9)

Tues: *Cheers to Muses*; **assign prompts for Midterm Two presentations**

Th: **Artist** **Pallavi Sharma****visits**

Week 12 (4/14, 4/16)

Tues *:***Cynthia Tom visits**

Th: **Ala Ebtekar and Jerome Reyes visit**

Week 13 (4/21, 4/23)

Tues: *Cheers to Muses*

Th**: Artist Lydia Nakashima Degarrod visits**

Week 14 (4/28, 4/30)

TTh: **Midterm Two presentations**

Week 15 (5/5, 5/7)

RRR Week: Polish Midterm Two presentations before submitting;

**Reflection Essay due by end of Monday, 5/11**