Course Description and Objectives:
This class explores the inter-relationships between race, arts, and urban space. It positions itself at this underexplored intersection of inquiry. For one it explores the issues and dynamics of race amidst the literature about arts and cultural placemaking in order to consider its absence in the literature and yet its pervasive presence to an understanding of urban space. Conversely, it also explores how the urban development and planning literature might benefit from seriously considering how arts and culture might be a potent realm for expressing and empowering the fuller humanity and agency of marginalized ethnic communities and a strategy for claiming urban space. Furthermore, the class investigates what a spatialized framework might elucidate about arts and race.

The overarching questions pursued during the semester are:
1. What are the different ways we can understand the value of the arts for society in general and for minority communities in particular?
2. What has been problematic about how arts and culture policies have played out in urban space and what are the alternatives?

The learning objectives of this course are:

a. To develop critical thinking by outlining absences and uneven geographies in the art and placemaking literature through reflective essays.

b. To create new knowledge to fill these absences through an oral history final project.

c. To develop inter-disciplinary thinking between art, art history, arts policy, economic development, community development, and cultural geography literatures through the course readings.

Course Materials and Communication:
Overall, the course will use two websites: 1) Blackboard for primarily downloading textual material and online discussions with classmates. 2) Pathbrite for a portfolio compilation of multi-media content to review.

All readings and media content are required to be read and reviewed before the class meets in order to have a dynamic discussion.

Blackboard: registered students will have access to the Blackboard site to locate syllabi, readings, and assignment directions. Please use the syllabus as a guide to keep on track with the course’s materials.
**Reading reflection essays** to the session’s material is due by the Saturday before class meetings (except for Session 1). The discussion boards are accessed through the Blackboard site. These will be graded primarily for completion rather than quality of writing. These should be brief responses, approximately two paragraphs long. The intention is to provide incentive to prepare before class as well as for the group to have a sense of where classmates are coming from before we meet.

Undergraduates are expected to read all the required reading. Graduate students are expected to read the required and at least two of the advanced readings. All readings are available for all students on the Blackboard site (if you want to read more!).

**Pathbrite:**
The course organizes the multi-media content to be reviewed through Pathbrite’s portfolio format for ease of navigation. The course will also have a Pathbrite course site to which students’ oral history projects will be submitted and can be seen by and commented on by classmates.

**Final Projects:**
Students will be responsible for working on a final project with two components throughout the course of the semester, to be presented in the final weeks of the term. The project requirements will be presented in more detail with multi-media and ethics training that will be conducted during class sessions to equip students. The 2 components are:

**Final Project Component 1:** Creation of an oral history video piece at the intersection of race, arts, and placemaking. You must plan ahead for the collection of this oral history. Steps include researching your interviewees as well as their context, arranging to meet the individual you plan to collect your oral history from, preparing interview questions, practicing methods of oral history collection, etc. With your video footage you will integrate it with additional primary documents, academic research, your original writing, photography, secondary video footage, etc. and edit a multi-media oral history. The goal is to construct new knowledge.

**Final Project Component 2:** Final Paper. A final paper of 2500-3500 words should be informed by the expanded list of readings in the syllabus, and discuss a topic of their choosing in consultation with the professor.

**Assignments and Grading:**
The following activities constitute the student’s grade:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 short reading reflection essays (5 points each)</td>
<td>45</td>
</tr>
<tr>
<td>Class Participation: discussions</td>
<td>15</td>
</tr>
<tr>
<td>Final project</td>
<td>40</td>
</tr>
</tbody>
</table>

Grading uses the following system for each assignment:

>91% = A
90-91% = A-
88-<90% = B+
82-<88% = B
80-<82% = B-; etc.

Statement on Academic Conduct and Support Systems

Academic Conduct:
Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” https://policy.usc.edu/scampus-part-b/. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Statement for Students with Disabilities
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 am to 5:00 pm, Monday through Friday. The phone number for DSP is 213-740-0776.

Support Systems:
Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. https://engemannshc.usc.edu/counseling/

National Suicide Prevention Lifeline - 1-800-273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. http://www.suicidepreventionlifeline.org

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm. https://engemannshc.usc.edu/rsvp/

Sexual Assault Resource Center
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: http://sarc.usc.edu/

Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. https://equity.usc.edu/

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. https://studentaffairs.usc.edu/bias-assessment-response-support/

Student Support & Advocacy – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. https://studentaffairs.usc.edu/ssa/

Diversity at USC – https://diversity.usc.edu/
Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students
Overview of Topics

1) Introduction: Absent discourses, knowledge and ethics
2) Race and Urban Space 1: Migration, segregation, public policies, public space
3) Race and Urban Space 2: Race, ethnicity, and cultural urbanisms, mobilities, enclaves, territories
4) Race and Arts: Who is an artist? What is art? Artistic Process, Gatekeepers and Positionality
5) Race and Arts: The role of the arts in society, racism in cultural industries
6) Arts and Urban Space: Arts as Economic Development
7) Arts and Urban Space: Placemaking or Placekeeping? Rasquache
8) Participatory Art: Social Practice Art: case studies
9) Race, Art, and Placemaking: The relationship between material and symbolic gentrification
10) Race and Art from the Street: expression, agency, claiming urban space; Krumping, Graffiti, Basquiat
11) Tactics and Strategies

Detailed Schedule

Session # 1 January 11
Introduction: Absent discourses, interdisciplinarity, creation of new knowledge, research ethics. Art as a mechanism for critique

Intro video: Kendrick Lamar “Alright” video:
https://www.youtube.com/watch?v=Z-48u_uWMHY

Readings and materials:


MPL 2015 Katharine Bray’s PPDE 635 final assgt paper on Skid Row


Coates, Ta-Nehisi. “My President was Black: A history of the first African American White House—and of what came next,” the Atlantic, January/February
2017.
https://www.theatlantic.com/magazine/archive/2017/01/my-president-was-black/508793/?utm_source=twb

**Reading for Advanced Students:**

**January 18: Human Subjects Ethics training certification DUE (for those who have not had any training)**

Session # 2 January 18
**Race and Urban Space 1: Migration, segregation, public policies, public space.**

Intro video:
Mark Bradford Interview: Layers of Violence, Louisiana Channel
https://www.youtube.com/watch?v=5BZMiS0XQYs

**Readings and Materials:**

T-RACES: [http://salt.umd.edu/T-RACES/demo/demo.html](http://salt.umd.edu/T-RACES/demo/demo.html) Map of redlining in Los Angeles, Sample redlining reports


Baldwin, James. Collected Essays:
A Letter to My Nephew - James Baldwin
Autobiographical Notes - James Baldwin

**Reading for Advanced Students:**


Session # 3  January 25
Race and Urban Space 2: Race, ethnicity, and cultural urbanisms, mobilities, enclaves, territories.

Intro videos:
Matthew McDaniel’s Birth of a Nation documentary:  4:30-end
https://www.youtube.com/watch?v=p4md1_h65vl

Readings and Materials:


Ch.11 "Landscapes of Black and Brown Los Angeles: A Photo Essay" by Wendy Cheung;
Ch.12 "Spatial Entitlement: Race, Displacement, and Sonic Reclamation in Postwar Los Angeles" by Gaye Theresa Johnson;


Film: “This is the Life” by Ava DuVernay

Session # 4  February 1
Race, Culture, and Public Space in the City

Intro videos:
“Question Bridge: Black Males,”:  http://questionbridge.com

Readings:
Claudia Rankine, Citizen.

Margaret Crawford keynote video from SLAB’s Contesting the Street’s Symposium:
https://www.youtube.com/watch?v=lEGliu4P-Mk

de Certeau, M. 1984. The Practice of Everyday Life. Los Angeles: University of
California Press. Chapter 7, “Walking in the City.”


**Reading for Advanced Students:**

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**Session # 5 February 8**

**Race and Arts: Who is an artist? What is art? Artistic Process, Gatekeepers and Positionality**

Intro video: Ava DuVernay's Top 10 Rules For Success (@AVAETC)  
[https://www.youtube.com/watch?v=RG_lR8TxOBk](https://www.youtube.com/watch?v=RG_lR8TxOBk)

**Readings:**
Kerry James Marshall “Mastry”  
[https://vimeo.com/163582206](https://vimeo.com/163582206)


Chang, Jeff. *Who We Be: the Colorization of America*, chapter 8.


**Reading for Advanced Students:**
Chapter 3: The Black City: The Early Jim Crow Migration Narrative and the New Territory of Race  
Chapter 4: Somebody Else’s Civilization: African American Writers, Bohemia, and the New Poetry


Intro video: Facing Evil with Maya Angelou
https://www.youtube.com/watch?v=ewvcTJejZ4

Readings:


Packer, George. “Race, Art, and Essentialism.”


Gita Gulati-Partee and Maggie Potapchuk. “Paying Attention to White Culture and Privilege: A Missing Link to Advancing Racial Equity”
http://www.giarts.org/article/paying-attention-white-culture-and-privilege


Reading for Advanced Students:


Hughes's "The Negro Artist and the Racial Mountain" (1926):
http://www/english.illinois.edu/maps/poets/g_l/hughes/mountain.htm

Session # 7    February 22:
Arts and Urban Space: Arts as Economic Development

Guest speaker: Elizabeth Currid-Halkett, James Irvine Chair in Urban and Regional
Planning Professor of Public Policy

Readings:


Session # 8 March 1
Arts and Urban Space: Placemaking or Placekeeping? Rasquache
Guest speaker: James Rojas

Readings:


“‘Latino Urbanism’ Influences a Los Angeles in Flux” Christopher Hawthorne, Los Angeles Times, December 6, 2014.


“How the arts impact communities”

Session # 9 March 8
Participatory Art: Social Practice as Art
Case Studies on race, social practice, long-term urban interventions

Readings and Materials:


Art as Social Practice Conference at Project Row Houses with Mark Bradford, Theaster Gates, and Rick Lowe:
https://www.youtube.com/watch?v=cxr0MKCo9Uc

Reading for Advanced Students (pick two):

Bishop, Claire. Artificial Hells: Participatory Art and the Politics of Spectatorship.

Kester, Grant. Conversation Pieces: Community and Communication in
NO CLASS March 15: USC SPRING BREAK

Session # 10 March 22
Race, Art, and Placemaking: The relationship between material and symbolic gentrification

Guest speaker: Suzanne Lacy, artist, Roski School of Art

Readings:


Critical Practice Newsletter, Fall 2016

Jackson, M. (2012). Developing Artist-Drive Spaces in Marginalized Communities. Washington DC, Urban Institute


Reading for Advanced Students (pick two):


**Session # 11  March 29**

**Race and Art from the Street: expression, agency, claiming urban space; Krumping, Graffiti, Basquiat,**

**Guest speaker: Taj Frazier, Associate Professor at Annenberg School, Director of IDEA (Institute for Diversity and Empowerment at Annenberg)**

**Intro video:**
Carrie Mae Weems: [https://www.youtube.com/watch?v=PA2ZkPpHGHhA](https://www.youtube.com/watch?v=PA2ZkPpHGHhA)

**Readings and Materials:**


Film: *Style Wars* (dir. Tony Silver, 1983) [https://www.youtube.com/watch?v=0EW22LzSaJA&list=RD0EW22LzSaJA&t=12](https://www.youtube.com/watch?v=0EW22LzSaJA&list=RD0EW22LzSaJA&t=12)

**Video:** [https://www.kcet.org/history-society/krump-dancers-reimagine-public-space](https://www.kcet.org/history-society/krump-dancers-reimagine-public-space)

**Session # 12  April 5**

**Class site visit to Kaos Network, A+P, in Leimert Park**
9:30AM at 3401 W. 43rd Place Los Angeles, CA. 90008

**Session # 13  April 12**

**Field Visit:** Underground Museum, Megan Steinman, Director
Session # 14   April 19  
Presentation and Discussion of Final Oral Histories Project

Session # 15   April 26  
MPL exam preparation week

Final Project Due week of May 3
   Part 1: oral history media creation
   Part 2: Essay

Final Exam: Thursday, May 3rd, 7-9pm: Location: TBA.
PPD 599  
Spring 2018

Informational Questionnaire:

Student Name: ________________________________________________

Email: ________________________________________________________

Phone number: ________________________________________________

Languages you can speak (intermediate level and above):

What school and program are you in?

Degree Program: Undergrad Masters PhD other ____________

Year in the program: 1 2 3 4

What courses have you taken that provide background for this course?

Any relevant experience in video production before? And do you have any equipment?

Why are you interested in taking this course? What do you hope to learn?