Course Description and Objectives:
This upper division 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 2016 first iteration of this class will have a special focus through its collaboration with the 25th anniversary conference of the 1992 LA riots/civil unrest/uprising organized by USC’s RAP faculty, http://slab.today/2016/11/rap-conference/.

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?
3. What has been the role of arts and culture in re-building the city of Los Angeles since 1992?

The learning objectives of this course are:
- To develop critical thinking by outlining absences and uneven geographies in the art and placemaking literature through reflective essays.
- To create new knowledge to fill these absences through an oral history final project.
- 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. Exemplary projects may have the opportunity to be presented at the RAP conference to be held on April 27-28, commemorating the 25th anniversary of LA’s civil unrest. The 2 components are:

Final Project Component 1: Creation of an oral history video piece about a) an individual who has some relation to LA’s 1992 civil unrest and/or b) an individual involved in arts and culture as well as urban space in Los Angeles. 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 Reflective Essay. At the end of the class, undergraduate students will write a five page essay that synthesizes what they have learned during the semester through their reading, class discussions, as well as their oral history project.

*For graduate students taking the class, a final paper of 2500-3500 words will be submitted in lieu of the essay described above. It 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:

- 9 short reading reflection essays (5 points each) 45 points
- Class Participation: discussions 15 points
- Final project 1: oral history 20 points
- Final project 2: final reflective essay/paper* 20 points

*RAP Conference 10 points extra credit

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 Section 11, Behavior Violating University Standards
https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions. 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.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu or to the Department of Public Safety http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on
behalf of another person. The Center for Women and Men http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage http://sarc.usc.edu describes reporting options and other resources.

Support Systems
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information http://emergency.usc.edu will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.
Overview of Topics

1) Introduction: knowledge and ethics
2) Los Angeles, 1992: Past, Present, Future
3) Race and Urban Space 1: Migration, segregation, public policies, public space
4) Race and Urban Space 2: Race, ethnicity, and cultural urbanisms, mobilities, enclaves, territories
5) Race and Arts: Who is an artist? What is art?
6) Race and Arts: The role of the arts in society, case studies
7) Arts as Economic Development: Placemaking or Placekeeping?
8) Participatory Art: Social Practice as Art
9) Race, Art, and Placemaking: The intersections of art, race, property ownership, gentrification
10) Race, Art, and Placemaking: Art from the street, expression, agency, claiming urban space

Detailed Schedule

Session # 1       January 9
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


Reading for Advanced Students:

NO CLASS January 16: USC Holiday: MLK Day

January 17: Human Subjects Ethics training certification DUE (for those who have not had any training)

Session # 2  January 23
Los Angeles, 1992: Past, Present, Future
Introduction of final project

Guest speaker: Anne Bray, Freewaves arts collective

Intro videos:
Matthew McDaniel’s Birth of a Nation documentary: 4:30-end
https://www.youtube.com/watch?v=p4mdl_h65vl

Readings:
LA Times: “The L.A. Riots: 24 years later”
http://timelines.latimes.com/los-angeles-riots/


https://www.theatlantic.com/magazine/archive/2017/01/my-president-was-black/508793/?utm_source=twb

Reading for Advanced Students (pick two):


Patricia Williams, “The Luminance of Guilt: On Lives through the lense of Apocalypse,”
Extra video about Bradford’s process: Mark Bradford Interview: Layers of Violence, Louisiana Channel
https://www.youtube.com/watch?v=5BZMiS0XQYs

Session # 3 January 30
Race and Urban Space 1: Migration, segregation, public policies, public space.

Guest speaker: Robert Bedoya, artist and Cultural Affairs Manager for the City of Oakland.
Also attend his DUPSA lecture, 12:15-1:30pm, after class.

Intro video:
Claudia Rankine and John Lucas situation videos

Readings and Materials:
The Visual Environment of Los Angeles. Los Angeles City Planning Department.


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

Reading for Advanced Students (pick two):
T-RACES: http://salt.umd.edu/T-RACES/demo/demo.html Map of redlining in Los Angeles, Sample redlining reports


Session # 4 February 6
Race and Urban Space 2: Race, ethnicity, and cultural urbanisms, mobilities, enclaves, territories.

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

Readings and Materials:
Claudia Rankine, Citizen.

Margaret Crawford keynote video from SLAB’s Contesting the Street’s Symposium: https://www.youtube.com/watch?v=IEGiui4P-Mk


Reading for Advanced Students (pick two):
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;

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

Baldwin, James. Collected Essays:
A Letter to My Nephew - James Baldwin
Autobiographical Notes - James Baldwin
Session # 5  February 13

Race and Arts: who is an artist? What is art?
Cultural industries, inside/outside art, community engaged art

Intro video: Ava DuVernay’s Top 10 Rules For Success (@AVAETC)
https://www.youtube.com/watch?v=RG_IR8TxBk

Readings:
Kerry James Marshall “Mastry”
https://vimeo.com/163582206


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

Film: “This is the Life” by Ava DuVernay

Reading for Advanced Students (pick two):


Session # 6  February 27

Race and Arts: What is the role of the arts in society? Case studies

Field Visit: Underground Museum, Megan Steinman, Director

Readings:

https://www.artsy.net/article/the-art-genome-project-can-art-change-the-future-for-racial-and

Packer, George. “Race, Art, and Essentialism.”
Facing Evil with Maya Angelou
https://www.youtube.com/watch?v=ewvcTjTejZ4

Reading for Advanced Students (pick two):

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

NO CLASS February 20: USC Holiday – President’s Day

Session # 7 March 6:

NOTE, class held from 10am-1pm

Arts as Economic Development: Placemaking or Placekeeping?

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

Readings:


Reading for Advanced Students (pick two):


“How the arts impact communities”

NO CLASS March 13: USC SPRING BREAK

Session # 8 March 20
Participatory Art: Social Practice as Art
Case Studies on race, social practice, long-term urban interventions

Guest Speaker: Prof. Victor Jones, USC Department of Architecture and Trinidad Ruiz

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.*


Session #9  March 27
The intersections of art, race property ownership, 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 # 10  April 3  
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=PA2ZkPpHGH

Readings and Materials:  


Jackson, MR. 2015. Cultural Vitality in Communities: Interpretation and Indicators.  
http://www.urbanc.org/sites/default/files/alfresco/publication-pdfs/311392-Cultural-Vitality-in-Communities-Interpretation-and-Indicators.PDF.

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

Reading for Advanced Students (pick two):  


April 10: Class site visit to Kaos Network, A+P, in Leimert Park  
9:30AM at 3401 W. 43rd Place Los Angeles, CA. 90008

Session # 11  April 17  
Presentation and Discussion of Oral Histories Project  

Session # 12  April 24  
Presentation and Discussion of Final Oral Histories Project
April 27/28: Participation at RAP Conference on the 25th Anniversary of the LA Uprising

Final Projects Due: May 3-10 (TBA).
   Part 1: oral history media creation
   Part 2: Essay

Graduate students are also required to submit a final paper referencing the literature used in this class as well as from their own review.
**Additional Resources Appendix:**


Mike Davis, *Ecology of Fear and City of Quartz* (excerpts)


White House. 2010. Place-Based Investments.


McCarthy, Kevin et.al. *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*, Rand 2004

The Arts & Economic Prosperity III: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences, [http://www.artsusa.org/information_services/research/services/economic_impact/default.asp](http://www.artsusa.org/information_services/research/services/economic_impact/default.asp)


2008 Survey of Public Participation in the Arts, NEA Publication


Khalil Joseph’s Good Kid M.a.a.d City

Solange’s *A Seat at the Table* and Beyoncé’s *Lemonade*


Rick Lowe’s pearl street residency in Philly [https://www.youtube.com/watch?v=zmxz--4P3s](https://www.youtube.com/watch?v=zmxz--4P3s) [https://www.youtube.com/watch?v=IO85pmcnJAU](https://www.youtube.com/watch?v=IO85pmcnJAU)


PPD 499  
Spring 2017  

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?