

**General Education Course Information Sheet***Please submit this sheet for each proposed course*

Department &amp; Course Number \_\_\_\_\_

Course Title \_\_\_\_\_

Indicate if Seminar and/or Writing II course \_\_\_\_\_

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

**Foundations of Society and Culture**

- Historical Analysis
- Social Analysis

**Foundations of Scientific Inquiry (IMPORTANT: If you are only proposing this course for FSI, please complete the [updated FSI information sheet](#). If you are proposing for FSI and another foundation, complete both information sheets)**

- Physical Science  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Do you intend to use graduate student instructors (TAs) in this course?      Yes                  No

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course over the next three years:

2018-19	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE?    Yes    No

If yes, provide a brief explanation of what has changed:

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: \_\_\_\_\_

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

Rhetorical Effectiveness

Problem-solving

Library & Information Literacy

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- 1. Lecture: \_\_\_\_\_ (hours)
- 2. Discussion Section: \_\_\_\_\_ (hours)
- 3. Labs: \_\_\_\_\_ (hours)
- 4. Experiential (service learning, internships, other): \_\_\_\_\_ (hours)
- 5. Field Trips: \_\_\_\_\_ (hours)

**(A) TOTAL Student Contact Per Week** \_\_\_\_\_ **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- 1. General Review & Preparation: \_\_\_\_\_ (hours)
- 2. Reading \_\_\_\_\_ (hours)
- 3. Group Projects: \_\_\_\_\_ (hours)
- 4. Preparation for Quizzes & Exams: \_\_\_\_\_ (hours)
- 5. Information Literacy Exercises: \_\_\_\_\_ (hours)
- 6. Written Assignments: \_\_\_\_\_ (hours)
- 7. Research Activity: \_\_\_\_\_ (hours)

**(B) TOTAL Out-of-class time per week** \_\_\_\_\_ **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week** \_\_\_\_\_ **(HOURS)**

## Race, Myth, and Landscape: The Design of White Supremacy

Maura Lucking  
[Maura.lucking@ucla.edu](mailto:Maura.lucking@ucla.edu)

If white people often think of themselves as simply “people,” then what of white landscapes? This course posits that the design, manipulation and representation of land been central to the construction of race, identity, and belonging in America. Together, we will examine various Western mythologies, from “the countryside” to “the wilderness,” as expressed across art, architecture, planning, and landscape architecture, considering their role in inscribing racial hierarchies and shaping—culturally, aesthetically, spatially, and legally—white identity and structures of white supremacy.

The class is organized around these mythologies, beginning with a brief introduction to 18<sup>th</sup> century French and English precedents and moving, roughly chronologically, to the Americas, paying special attention to moments of rapid industrialization, immigration, and slavery debates in the nineteenth century United States. We will consider how an embrace of disappearing and idealized rural imaginaries, from the yeoman farmer to frontier expansionism, supported a growing sense of American exceptionalism. The designed environments produced by these imaginaries were therapeutic for dominant, white audiences, provided paths to “naturalization” for those considered non-white, and excluded or repressed racialized actors that did not fit within these narratives. Notions of racial purity, nativism, cultural heritage, and the noble savage will be interrogated for their construction both with and through the landscape tradition.

### Learning Objectives

- Apply the tools of social history to a reading of the practices of historical and contemporary artistic disciplines through personal engagement, research, and writing; begin to understand these works as participating in artistic traditions, both organizational and intellectual.
- Gain a shared vocabulary of core concepts in critical race and whiteness studies as well as a foundation in the history of American environment, landscape, architecture, and art.
- Develop an awareness of history as an on-going process rather than a static canon through the idea of historiography; consider the ethics and responsibilities of critique and revision within established histories and demonstrate these skills in writing.

### Assignments

#### **Weekly Reading Journal**

Each week, students will be expected to submit a new reading log entry via CCLE *before class*. It may take any form you choose—you may summarize the text, connect it to personal experience, argue with it or analyze it. I will occasionally provide feedback or comments, but really this is a space for you to reflect in whatever way you find most useful. My only requirement is that each log entry end

with a discussion question that you are prepared to bring to class based on your experience with the readings.

*150 words*

### **Short Paper**

Students to visit the permanent collections at LACMA and note art and design objects that speak to relevant themes and subject matter of our course. Afterward, each student will organize a ‘virtual’ exhibition. Select four art or design objects from the LACMA collection that engage with landscape or pastoralism as a genre or subject matter. Rewrite their exhibition wall texts to reflect an interest in these themes and engage the artists in a larger social history, taking care to describe the subject matter and formal composition of the works. Keep in mind issues of audience for a museum-going public. These texts should draw on course reading materials for their critical framework and supplement with 4 additional scholarly sources to provide historical background information.

*1000 words*

### **Paper Proposal**

Select one object either from our readings and in-class presentations or related material. This “object” can take many forms—perhaps a park, a painting, a building or a photograph—but should be specific enough that you can describe its form and content in aesthetic terms, and well-known enough that you will be able to find ample secondary literature.

Write a short proposal that 1) illustrates your object of study, 2) describes your selected object, 3) explains what interests you about this object, and 4) articulates a research question that draws the object into a larger set of historical interests, speculating about what your inquiry into it might help us better understand about American

*300 words*

### **Annotated Bibliography**

Compile a list of a minimum of ten scholarly sources (books and journal articles) that constitute a historiography of your object of study through time. For each source, write a one-paragraph analysis of the source that summarizes its content and discusses the strengths and weaknesses of its evaluation of your object of study.

### **Research Presentation**

Prepare a visual presentation with 5-10 image slides and read a formal paper draft of your in-progress research. Your slides should engage with visual materials, such as photographs and reproductions of your object, cropped detail images, historical references or comparisons with other art objects, as a form of evidence for your research rather than simply illustrating your talk. That means no biographical photographs and no bullet points! Your presentation needn’t cover the entirety of your proposed paper in a shortened form but should clearly articulate the general argument you are developing and share at least one body of your supporting evidence. The average

person speaks at a rate of about 125 words per minute, which would mean that a 10 minute presentation would be no more than 1,250 words.

*10 minutes*

### **Final Paper**

Integrating the feedback received from your research presentation, develop your work into a full scholarly paper. While you may organize the paper as you chose, it should accomplish the following major goals: 1) present a thorough literature review of the historiography of your object, explaining what it's cultural significance has been understood to be and positioning your own interest in the object relative to other authors 2) articulate an original argument about the object that builds off that knowledge 3) document a process of close looking and examination of the object for its formal, organizational and conceptual qualities and 4) demonstrate an awareness of key social and political issues of the time and how the object participates in them.

*3,500 words*

### Grading

Attendance & Participation	30%
Weekly Journals	5%
Short Paper	20%
Proposal, Bibliography, Presentation	10%
Final Paper	30%

### **Week 1 INTRODUCTION: Whiteness**

- Toni Morrison, “Disturbing Nurses and the Kindness of Sharks” in *Playing in the Dark: Whiteness and the Literary Imagination* (New York: Vintage Books, 1992): 63-69; 90-91.
- J.B. Jackson, “The Word Itself,” in *Discovering the Vernacular Landscape* (New Haven: Yale University Press, 1984): 3-8.
- Michael Pollan, “Beyond Wilderness and Lawn,” *Harvard Design Magazine* 4 (1998): 1-12.
- Roland Barthes, *Mythologies*, Trans. Jonathan Cape (New York: Farrar, Strauss & Giroux, 1957/1972): 107-109.
- George Lipsitz, “The Racialization of Space and the Spatialization of Race,” *Landscape Journal* 26:1 (2007): 10-23.

### **Week 2 PRE-HISTORIES: Arcadia & the Commons**

- Erwin Panofsky, “Et in Arcadia Ego: Poussin and the Elegaic Tradition,” *Meaning in the Visual Arts* (New York, 1955): 295-320.
- Raymond Williams, “A Problem of Perspective,” and “Enclosures, Commons, and Communities” in *The Country & The City* (London: Oxford University Press, 1973): 1-12, 120-126.

- Frederick Engels, “Introduction,” and “Irish Immigration,” sections in *The Conditions of the Working Class in England* (1845): 3-14, 60-62.

### **Week 3 AMERICA: First Encounters, Imperial Exploration and Race Science**

- Immanuel Kant, “Of the Different Human Races,” (1777): 8-22.
- Dana Bleichmar, “Rewriting the Book of Nature,” in *Visual Voyages: Images of Latin American Nature from Columbus to Darwin* (New Haven: Yale University Press, 2017): 1-20.
- Michael Gaudio, *Engraving the Savage: The New World and Techniques of Civilization* (Minneapolis: University of Minnesota Press, 2009): TBD.
- Ruth Phillips, *Trading Identities: The Souvenir in Native North American Art from the Northeast, 1700-1900* (Seattle: University of Washington Press, 1998): TBD.

In-Class: Offsite Meeting at LACMA

### **Week 4 THE HOMESTEAD: Surveying, Settlement, Property**

- May 20, 1862, Homestead Act, Public Law 37-64: 1-2
- John Nash, “The Agrarian Utopia in Politics: The Homestead Act,” *Virgin Land: The American West as Symbol and Myth* (New York: Norton, 1950): TBD.
- Cheryl I. Harris, “Whiteness as Property,” *Harvard Law Review* 106:8 (1993): 1709-1745.
- Ta-Nehisi Coates, “The Case for Reparations,” *The Atlantic* (June 2014).

\*Short Paper Due

### **Week 5 THE PLANTATION: Agrarianism and Industrialization**

- J. Hector St. John de Crèvecoeur, *Letters from an American Farmer* (1782): TBD.
- Walter Johnson, *River of Dark Dreams: Slavery and Empire in the Cotton Kingdom* (Cambridge, MA: Harvard University Press, 2017): TBD.
- Rebecca Ginsburg and Clifton Ellis, *Cabin, Quarter, Plantation: Architecture and Landscapes of North American Slavery* (New Haven: Yale University Press, 2010): TBD.
- Sarah Burns, “Farmscapes Ideal and Real,” *Pastoral Inventions: Rural Life in Nineteenth-Century American Art and Culture* (Philadelphia: Temple University Press, 1989): 11-49.

### **Week 6 THE WEST: Adventure, Assimilation and Orientalism**

- Frederick Jackson Turner, “The Significance of the Frontier in American History” (1893): 1-2.
- Stephanie Meyer Heydt, “Go West! Forging the Image of the American Frontier,” in *Art of the American Frontier* (Atlanta: High Museum of Art, 2013): 15-25.

- Linda Nochlin, “The Imaginary Orient,” in *The Politics of Vision: Essays on Nineteenth Century Art and Society* (New York: Routledge, 1989): 33-57.

In-Class: Library Visit and Research Methods

\*Assignment Due: Paper Proposal

### **Week 7 THE PARK: ‘The Prairie’ and the Natives**

- John Higham, *Strangers in the Land: Patterns of American Nativism, 1860-1925* (Rutgers: Rutgers University Press, 1955): TBD.
- Gert Grönig and Joachim Wolschke-Bulmahn, “The Native Plant Enthusiasm: Ecological Panacea or Xenophobia?,” *Arnoldia* vol. 62 no. 4 (2004): 20-28
- Anne Whiston Spirn, “The Authority of Nature: Conflict and Confusion in Landscape Architecture,” in *Nature and Ideology: Natural Garden Design in the 20<sup>th</sup> Century* (Washington D.C., Dumbarton Oaks, 1997): 249-261.

\*Assignment Due: Annotated Bibliography

### **Week 8 THE WILDERNESS: Environmentalism, Eugenics, and Cultural Heritage**

- Teddy Roosevelt, *Hunting Trips of a Ranchman* (1885): TBD.
- Nell Irving Painter, “Roosevelt, Ross, and Race Suicide,” *The History of White People* (New York: Norton, 2010): TBD.
- Martin Berger, “Overexposed: Whiteness and the Landscape Photography of Carleton Watkins,” *Oxford Art Journal* vol. 26 no. 1 (2003): 3-23.
- Harvey H. Kaiser, “A Sense of Place” and “The Western Landscape,” in *Landmarks in the Landscape: Historic Architecture in the National Parks of the West* (San Francisco: Chronicle Books, 1997): 1–23.
- Karl Jacoby, *Crimes Against Nature: Squatters, poachers, Thieves, and the Hidden History of American Conservation* (Berkeley: University of California Press, 2014): TBD.

### **Week 9 ALTA CALIFORNIA: Spanish Colonial Revival**

- Phoebe S.K. Young, “Spanish Colonial Inspiration: The Politics of Style in Southern California, 1890s-1930s,” *Found in Translation: Design in California and Mexico, 1915-1985* (Los Angeles, LACMA, 2017): 47-84.
- Elizabeth Kryder-Reid, *California Mission Landscapes: Race, Memory, and the Politics of Heritage* (Minneapolis: University of Minnesota Press, 2016): TBD.
- Dean McCannell, “Staged Authenticity,” *The Tourist: A New Theory of the Leisure Class* (Berkeley: University of California Press, 1999): TBD.

### **Week 10 THE BORDER: Design Interventions**

- Teddy Cruz and Fonna Forman, “Unwalling Citizenship,” *Avery Review* Issue 3 (January 20, 2017): 66-75.
- Gloria E. Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (1987): TBD.
- Lee Bebout, *Whiteness on the Border: Mapping the US Racial Imagination in Brown and White* (New York: NYU Press, 2016): TBD.
- Andrew Herscher and Anooradha Iyer Siddiqi, “Spatial Violence,” *Architectural Theory Review* 19:3 (2014): 269-277.

### \*Final Paper Drafts Due

### \*Final Papers Due (Finals Week)

#### Course Policies

- **Class Presence:** You are expected to attend class, arriving on time and remaining active and engaged throughout. If you need to miss class for any reason, please email the instructor in advance to explain your absence. Students who miss more than two classes without explicit approval from the instructor will have their grade docked. Likewise, repeated lateness will also impact your grade.
- **Participation:** In order to make class productive and engaging, everyone needs to come prepared and ready to contribute. This means having done the readings and advance assignments and participating in class conversation, not only with the instructor but with other students. We’re less concerned with “understanding” readings or lectures or procuring “right” answers than with making thoughtful contributions which follow the ongoing discussion and either add to it or move it in a new direction. In addition to in-class participation, contributing to the class forum and visiting office hours will help you speak up in class.
- **Laptop Policy & Readings:** Research shows that student retention is significantly improved in low technology classrooms. In order to ensure you these benefits, all students are required to print class readings and take notes in hard copy. If this provides any difficulty logistically or financially, please speak to the instructor to work out a solution.
- **Assignments:** Accountability is expected of you in this classroom. Assignments are docked a half grade immediately when late and an additional half grade for every day afterward without explicit instructor approval. Extensions need to be requested in advance and are subject to instructor approval.



# New Course Proposal

## Architecture & Urban Design 98T Race, Myth & Landscape: The Design of White Supremacy

**Course Number** Architecture & Urban Design 98T

**Title** Race, Myth & Landscape: The Design of White Supremacy

**Short Title**

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examines various Western mythologies, from "the countryside" to "the wilderness," as expressed across art, architecture, planning, and landscape architecture, considering their role in inscribing racial hierarchies and shaping?culturally, aesthetically, spatially, and legally?white identity and structures of white supremacy.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows

**Syllabus** File [ARCH&UD 98T Lucking\\_Syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Instructor (Maura Lucking) UID: 203684742

Professor Michael Osman is the faculty mentor for this course. UID: 203750460

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 19, 2019

**Grading Structure** Attendance & Participation 30%  
Weekly Journals 5%  
Short Paper 20%  
Proposal, Bibliography, Presentation 10%  
Final Paper 30%

**Effective Date** Spring 2020

**Discontinue Date** Summer 1 2020

**Instructor**

Name	Maura Lucking	Title	Teaching Fellow
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**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Architecture & Urban Design

**Contact**

Name	MICHELLE CHEN	E-mail	mchen@teaching.ucla.edu
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## ROUTING STATUS

**Role:** L&S FEC Coordinator - Ries, Mary (mries@college.ucla.edu) - 61225

**Status:** Pending Action

**Role:** CUTF Coordinator - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

**Status:** Approved on 8/14/2019 1:36:05 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

**Status:** Submitted on 8/14/2019 1:27:05 PM

**Comments:** Initiated a New Course Proposal

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