

SYLLABUS

Dimensions of Culture 3

Lecture C - Professor Danny **WIDENER**

MWF 1:00-1:50, Solis Hall 107

Office Hours: WF 11-12 and by appt.

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Course Description:

DOC 3 begins with an introduction to the ways in which cultural production participates in the ideological and institutional formations discussed in DOC 1 and DOC 2. After our preliminary segment on selected case studies taken from the recent history of US culture, we will move to two cultural sectors—popular music and sports. Our objective will be to understand how categories of gender, class, race, and others operate within these two spheres of activity. We will conclude our course with a brief look at recent cultural developments related to higher education. In addition to one written paper and a final exam, students will complete a capstone creative project that captures key aspects of the three-quarter DOC sequence.

Required Texts and Readings:

- ◆ Weekly readings and other materials (audio and video) are accessible online via links found on syllabus or provided in class. Others may be posted on TritonEd or Electronic Reserves via the UCSD Library (<http://reserves.ucsd.edu>).
- ◆ University e-mail messages – Official communications from the DOC office will be sent to enrolled students' @ucsd.edu e-mail addresses. Students are responsible for checking their inboxes regularly and reading these messages promptly.
- ◆ Purdue University's Online Writing Lab (OWL) <http://owl.english.purdue.edu/owl/>

A Note on Readings: It is my expectation that students will complete all readings. The obvious failure of our class to complete sufficient amounts of the material will result in the inevitable move toward increasing written assignments based upon said readings.

Lecture Hall Decorum: Laptops, cell phones, iPods, tablets, etc., may not be used during lecture. These should be turned off and kept in your bag under your seat. Exemptions will be made for students sitting in the first two rows, and by agreement with the instructor. Bring paper and pens to take notes. You may be asked to sit with your TA and other students from your section.

Writing Assignments: The writing assignments this quarter build on the fundamentals of critical reading and analysis introduced in DOC 1 and DOC 2: reading actively; analyzing key elements in a text; mapping ideological intersections at work in a text; applying key concepts learned this year; and using relevant course lecture materials and readings to place the object of analysis in its historical and cultural context.

The purpose of DOC 3 is to enable undergraduate students to critically elaborate cultural interpretations. Students who successfully complete DOC 3 writing assignments will be able to: 1) Complete all aspects of the writing process, including outlining, drafting, editing, peer reviewing, and revising; 2) Develop an interpretation that is supported by evidence from multiple sources; 3) Employ DOC key words in relevant and effective ways; 4) Use various kinds of feedback to revise papers effectively; and 5) Cite sources using MLA format.

The critical elaboration of cultural materials involves three distinct but related steps. First, we must understand cultural texts in both material and aesthetic terms. Second, we should seek some appreciation of the context in which they were produced, with further attention given to their intertextual linkages. Finally, we should develop a mode for extending the idea, advanced by George Orwell and Mao Tse-Tung, that “All Art is Propaganda, but not all Propaganda is Art!”

Grade Breakdown:	Paper 1.....	25%
	Capstone.....	30%
	Final Exam.....	25%
	Pre-Writing.....	5%
	Assignments.....	10%
	Section Participation & Attendance.....	5%

Maintaining Academic Integrity: All material submitted for a grade must represent your own work. Proper citation of work that is not your own is required. The rules for incorporating MLA documentation can be found on OWL: <http://owl.english.purdue.edu/owl/resource/747/01/>. Students agree that by taking this course required assignments will be subject to submission for textual similarity review to Turnitin for the detection of plagiarism. All submitted assignments will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism. Use of the Turnitin service is subject to the terms of use agreement posted on the Turnitin.com site.

Final Caveat: *Oro kan so ko si awo ile. Oro kan so ko si agbon n’ ile.* [“One word alone does not drive a diviner from the home. One word alone does not drive an elder from the home”]. In other words, the instructor reserves the right to adjust the course syllabus in line with the evolving nature of a given class.

– SCHEDULE OF LECTURES & TEXTS –

INTRODUCTION TO CULTURE AND IDEOLOGIES

WEEK 1: Course Introduction

READ:

“Key Words from DOC 1: Diversity”

<http://marshall.ucsd.edu/doc/doc3/index.html#Handouts-for-Spring-201>

DOC teaching staff, “DOC 3 Key Words” + examples: Bruce Lee

Raymond Williams, from *Marxism and Literature* 108-135 [ON CULTURAL PRODUCTION]

WEEK 2: Music and Social Change, Part I (the 1930s)

Mon. This Land is Our Land

Wed. Hallelujah I’m a Bum!

Fri. Revolution on the Walls

READ:

Michael Kazin, “This Land is Our Land,” *Humanities*, May/June 2011 (Vol. 32, No. 3)

<http://www.neh.gov/humanities/2011/mayjune/feature/land-our-land>

Charles Walker, *American City: a rank-and-file history* (Arno: 1937), selections.

ONLINE: **AUDIO FOLDER #1 (1930s)**

WEEK 3: Music and Social Change, Part II (the 1960s)

Mon. The Revolt of the Youth

Wed. Liberation will come from a Black Thing

Fri. 1968: The Year of Revolution

ONLINE: **AUDIO FOLDER #2 (1960s)**

READ:

Philip S. Foner (ed.), *The Black Panthers Speak* (selections).

WEEK 4: Music and Social Change, Part III (the 1990s)

Mon. Things Fall Apart

Wed. Getting Up: A New History of Bombing

Fri. GUEST LECTURE: Mychal Matsemela-Ali Odom, UCSD Department of History

READ:

Tricia Rose, "All Aboard the Night Train," in Rose, *Black Noise* (New York, 1994)

ONLINE: **AUDIO FOLDER #3 (1990s)**

CULTURAL POLITICS AND WORLD WAR

WEEK 5: World War II

Mon. Race and the Pacific War

Wed. The Power of the Zoot

Fri. Open/TBD

READ:

John Dower, "Apes and Others" and "The Demonic Other," in *War Without Mercy: Race and Power in the Pacific War* (Pantheon, 1987).

Stuart Cosgrove, "The Zoot Suit and Style Warfare," *History Workshop*, No. 18 (Autumn, 1984), pp. 77-91.

WEEK 6: The Cold War

■ PAPER 1 DUE to your TA before lecture Monday, 5/2, and to Turnitin before 4:00 PM

Mon. The Atomic Café

Wed. Art and Music Against the Enemy

Fri. More than a Game: the Olympics as Phony War

READ:

Eva Cockroft, "Abstract Expressionism, Weapon of the Cold War," in Francis Frascina (ed.), *Pollack and After: The Critical Debate* (Harper and Row, 1985), 125-133.

Damion Thomas, "Playing Politics: The Formation of the U.S. Cold War-era Athletic Foreign Policy," in Damion Thomas, *Globetrotting: African American Athletes and Cold War Politics* (Illinois, 2012), 75-102.

WEEK 7: Sport and Segregation in the United States

Mon. The White Man's Burden

Wed. Unforgiveable Blackness

Fri. Race: Playing America's Game?

READ:

Daniel Widener, "Race and Sport," in *The Oxford History of Sport* 2016), pdf. pp.1-38.

Gerald R Gems, "Sport, Colonialism, and United States Imperialism," *Journal of Sport History*, 33:1 (2006): 3-25

WEEK 8: "But is it Cricket?" Sport and Colonialism in the Anglophone World

Mon. Western Civilization: a good idea?

Wed. Rasta and Resistance

Fri. Fire in Babylon

READ:

Horace Campbell, "Rasta, Reggae, and Cultural Resistance," in *Campbell, Rasta and Resistance* (Africa World Press, 1987), 121-152.

WEEK 9: Between Revolution and Fair Play: Sport and Apartheid

Mon. Selma to Soweto: The Struggle Against Apartheid

Wed. A Nation at War

Fri. Invictus?

READ:

Heribert Adam and Kogila Moodley, "A Brief History of South Africa and Apartheid," in Adam and Moodley, *Seeking Mandela*, (Temple, 2005), 47-58.

Kristine Höglund and Ralph Sundberg, "Reconciliation Through Sports? The Case of South Africa," *Third World Quarterly*, Vol. 29, No. 4 (2008), 805-818.

■ **CAPSTONE PROJECT DUE:** Turn in to your TA on Friday, May 27, before 4:00 PM.

WEEK 10: Wrapping Up

▶ No Lecture Monday (Memorial Day Holiday)

Wed. Exam Review

Fri. Other Final Business

FINAL EXAM: THURSDAY, JUNE 9, 2016, 11:30-2:30, Solis Hall 107