

SYLLABUS DOC 3

Professor Jorge MARISCAL

Lecture A: MWF 10:00-10:50 in Peterson Hall 110

DOC Office: Sequoyah Hall 132

Email: docinfo@ucsd.edu

*Please bring letters from the Athletics Dept. or
the Office for Students with Disabilities to Sue.*

Dr. Mariscal's Office: Sequoyah Hall 125

Office Hours: Monday 11:00 -11:50 a.m.,

and by appointment (gmariscal@ucsd.edu)

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 a specific cultural sector – popular music. Our objective will be to understand how categories of gender, class, race, and others operate within popular music production. 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 Readings:

- ♦ Readings will be accessible online via links found on syllabus or posted on TRITONED. (Students are not required to purchase books or readers for this quarter's course.)
- ♦ 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.

Lecture Hall Decorum: Laptops, cell phones, iPods, tablets, etc., may not be used during this lecture. These should be turned off and kept in your bag under your seat. Bring paper and pens to take notes.

Assignments: The assignments this quarter ask students to employ the methodology introduced in DOC 1 and DOC 2. This includes: mapping ideological intersections at work in a cultural object or relationship; applying key concepts learned this year; 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 understand the intersections of class, gender, sexuality, race, and other categories within a cultural field. The identification of social contradictions within a given object is especially important. Students who successfully complete DOC 3 assignments will be able to: 1) Develop an analysis that is supported by evidence from multiple sources; 2) Continue practicing key aspects of the writing process, including outlining, drafting, editing, peer reviewing, and revising; 3) Produce a creative project using a genre or format approved by your TA (capstone project), and 4) Develop a brief written project proposal and analysis that uses the DOC method on your own creation.

Grade Breakdown:	Paper 1.....	25%
	Capstone.....	35%
	Final Exam.....	30%
	Pre-Writing & Assignments.....	5%
	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/>. Suspicions of academic misconduct and plagiarism will be investigated, and verified cases will be reported to the Academic Integrity Office according to university policy. A finding of plagiarism will result in an “F” grade for that assignment. See <http://academicintegrity.ucsd.edu/> for more information on the UCSD policies regarding academic integrity and plagiarism. *Students agree that by taking this course all required papers will be subject to submission for textual similarity review to Turnitin for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin service is subject to the terms of use agreement posted on the Turnitin.com site.*

Additional Reading & Writing Assistance: Your first line of support for writing should be your DOC TA. You may also wish to consult with Dr. Jeff Gagnon, the DOC Writing Director, but only after you have met with your TA first. For students whose first language is not English, the DOC program provides an EFL/ESL tutor named Gwen Fish who can assist with assignments. She will be available for one-on-one and small group tutoring beginning Week 2. Her Spring Quarter Office Hours will be Tuesday and Thursday from 1:30 to 4:00 p.m. in Sequoyah Hall 120.

Section Attendance and Participation Policy: Attendance and participation are required at all discussion sections, starting April 4 or 5. In order to earn the highest Section Participation score, you must complete the corresponding readings prior to each class and be ready to discuss them and/or ask questions. Listen to others, and show respect for people, ideas, and perspectives with which you may disagree. If you are absent from discussion section **more than three times**, for *any* reason (e.g., an emergency or illness), 5% of your course grade will be a zero. There are no “excused absences,” so if you don’t want to be penalized you should not miss four or more discussion sections. Your Teaching Assistant will explain his/her Section Assignments in class.

– SCHEDULE OF LECTURES & TEXTS –

WEEK 1: INTRODUCTION TO CULTURE AND IDEOLOGIES

MONDAY, 4/3 – Introduction to Course: Intersections, Social Contradiction, and other Key Words for DOC 3

WEDNESDAY, 4/5 – Context and case studies

READING ONLINE: “Key Words from DOC 1” <http://marshall.ucsd.edu/doc/doc3/index.html#Handouts-for-Spring-2017>

FRIDAY, 4/7 – Context and case studies

READING ONLINE: Raymond Williams, Excerpt from *Marxism and Literature*

<https://blogs.commonsgeorgetown.edu/engl-594-fall2013/files/2013/08/Marxism-and-Literature-Dominant-Residual-Emergent.pdf>

WEEK 2: THE BLUES AND WORKING CLASS MUSIC

READING ONLINE: Angela Davis, “I Used to Be your Sweet Mama,” *Blues Legacies and Black Feminism*. New York: Random House, 1999.

http://kristiner.com/assets/classes/B27/readings/davis_usedtobe.pdf

MONDAY, 4/10 – Context and case studies

WEDNESDAY, 4/12 – Context and case studies

FRIDAY, 4/14 – Context and case studies

WEEK 3: FOLK MUSIC AND THE RADICAL TRADITION

READING ONLINE: “The Story of Woody Guthrie's ‘This Land Is Your Land’”

<http://www.npr.org/2000/07/03/1076186/this-land-is-your-land>

READING ONLINE: “‘God Bless America’ and ‘This Land Is Your Land’” [https://www.k-](https://www.k-state.edu/english/nelp/american.studies.s98/god.bless.and.this.land.html)

[state.edu/english/nelp/american.studies.s98/god.bless.and.this.land.html](https://www.k-state.edu/english/nelp/american.studies.s98/god.bless.and.this.land.html)

READING ON TRITONED: Alec Wilkinson, “The Protest Singer: Pete Seeger and American Folk Music”
The New Yorker (April 17, 2006). pdf

MONDAY, 4/17 – Context and case studies

WEDNESDAY, 4/19 – Context and case studies

FRIDAY, 4/21 – Context and case studies

WEEK 4: IMMIGRATION AND THE FARMWORKERS’ MOVEMENT

READING ON TRITONED: Marisa Mendoza, “Canciones del Movimiento Chicano, Chapter 3: ‘El Teatro Campesino,’” Claremont Colleges (2012) pdf

MONDAY, 4/24 – Context and case studies

WEDNESDAY, 4/26 – Context and case studies

FRIDAY, 4/28 – Context and case studies

WEEK 5: COUNTER CULTURE & ANTIWAR MOVEMENTS

READING ONLINE: Justin Patch, “Total War, Total Anti-War: Music, Holism, and Anti-War Protest,”

Ethnomusicology Review (2013)

<http://ethnomusicologyreview.ucla.edu/printpdf/journal/volume/18/piece/700>

MONDAY, 5/1 – **PAPER DUE** to your TA before lecture and to Turnitin before 4:00 p.m.

WEDNESDAY, 5/3 – Context and case studies

FRIDAY, 5/5 – Context and case studies

WEEK 6: BLACK AND BROWN POWER IN THE LATE 1960S AND EARLY 1970S

READING ON TRITONED: Luis Alvarez and Daniel Widener, “Brown-Eyed Soul: Popular Music and Cultural Politics in Los Angeles” in Brian Behnken, *The Struggle in Black and Brown* (2015) pdf

MONDAY, 5/8 – Context and case studies

WEDNESDAY, 5/10 – Context and case studies

FRIDAY, 5/12 – **GUEST LECTURE: SHERRY BOULTER**, MA, History, San Diego State University

WEEK 7: DISCO, REGGAE, PUNK

READING ON TRITONED: Tim Lawrence, “Disco and the Queering of the Dance Floor,” *Cultural Studies* (2011). pdf

MONDAY, 5/15 – Context and case studies

WEDNESDAY, 5/17 – Context and case studies

FRIDAY, 5/19 – **GUEST LECTURE: TIM RIDLEN**, Graduate Student, UCSD Department of Visual Arts

WEEK 8: HIP HOP

READING ONLINE: Robin D.G. Kelley, “Kickin’ Reality, Kickin’ Ballistics,” *Race Rebels*. New York: The Free Press, 1994. http://sites.psu.edu/comm292/wp-content/uploads/sites/5180/2014/10/Kelly-Kickin_Reality_Kickin_Ballistics.pdf

MONDAY, 5/22 – Context and case studies

WEDNESDAY, 5/24 – **GUEST LECTURE: MYCHAL ODOM**, Graduate Student, UCSD Department of History

FRIDAY, 5/26 – Context and case studies

WEEK 9: 21ST CENTURY MOVEMENTS

► No Lecture Monday, May 29 (Memorial Day Holiday)

■ **CAPSTONE PROJECT DUE:** Turn in to your TA in section Tuesday, May 30 or Wednesday, May 31

WEDNESDAY, 5/31 – Context and case studies

FRIDAY, 6/2 – Context and case studies

WEEK 10: POPULAR MUSIC AS A FIELD OF CONTRADICTIONS

READING ON TRITONED: Jelani Cobb, “Prodigy of Hate” *The New Yorker* (February 6, 2016). pdf

MONDAY, 6/5 – **VIDEO:** bell hooks, “Are You Still a Slave? Liberating the Black Female Body” (2014)

WEDNESDAY, 6/7 – Context and case studies

FRIDAY, 6/3 – Closing remarks and review

FINAL EXAM: Monday, June 12, 2017, 8:00-11:00 a.m.