

SYLLABUS DOC 3

Dr. Megan STROM

Lecture C: MWF 1:00-1:50 in Solis Hall 107

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. Strom's Office: Sequoyah Hall 134

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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. We will then explore how music, sport, art, and other types of popular culture intersect with select historical events in domestic and international contexts. Our objective will be to understand the politics of culture and the many ways that categories of gender, class, race, and others operate within different cultural productions. 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 lecture. These should be turned off and kept in your bag under your seat. Bring paper and pens to take notes. Since all the readings are online, you may want to print hard copies and bring them to class.

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 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) Understand 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.

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| Grade Breakdown: Paper 1..... | 25% |
| Capstone..... | 35% |
| Final Exam..... | 30% |
| Pre-Writing & Participation..... | 5% |
| 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.

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. More information will be given in section.

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 –

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| WEEK 1: INTRODUCTION TO DOC 3: CULTURE, IDEOLOGIES, & NATIONAL IDENTITY |
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“Key Words from DOC 1” <http://marshall.ucsd.edu/doc/doc3/index.html#Handouts-for-Spring-2016>

Raymond Williams, Excerpt from *Marxism and Literature* (1977)
https://blogs.common.georgetown.edu/engl-594-fall2013/files/2013/08/Marxism-and-Literature_Dominant_Residual_Emergent.pdf

- José Feliciano (World Series, 1968): <https://www.youtube.com/watch?v=x1ZQawbo4Mo>
- Jimi Hendrix (Woodstock 1969): <https://vimeo.com/90907436>
- Marvin Gaye (NBA, 1983): <https://www.youtube.com/watch?v=QNYdcwDriuU>
- Whitney Houston (NFL, 1991): https://www.youtube.com/watch?v=N_lCmBvYMRs
- Sebastien de la Cruz (NBA, 2013): <https://www.youtube.com/watch?v=8GivmO32OSk>

WEEK 2: LABOR, CLASS, & CULTURE (1900s-1930s)

Jeffrey A. Johnson, "Raising the Red Flag: Culture, Labor, and the Left, 1880-1920" in *Homer Simpson Marches on Washington: Dissent through American Popular Culture* (2010)

Joe Hill, "'Workers of the World, Awaken!' by Joe Hill "

<https://zinnedproject.org/materials/workers-of-the-world-awaken-by-joe-hill/>

WEEK 3: BLUES & WORKING CLASS ART (1920s-30s)

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

"The Sound of 1930s Florida Folk Life", NPR (Feb. 28, 2002)

http://www.npr.org/programs/atc/features/2002/feb/wpa_florida/020228.wpa_florida.html

Tess Thackara, "What We Can Learn from the Brief Period When the Government Employed Artists" (Feb. 1, 2017) <https://www.artsy.net/article/artsy-editorial-government-paid-working-class-artists>

WEEK 4: CULTURE & THE COLD WAR – PART I (1940s-50s)

Dorothea Lange's Censored Photographs of FDR's Japanese Concentration Camps (Dec. 7, 2016) <https://anchoreditions.com/blog/dorothea-lange-censored-photographs>

Grace Elizabeth Hale, "The Union of Folk Music and Left Politics: Pete Seeger in Cold War America", in *Liberty and Justice for All? Rethinking Politics in Cold War America* (2012)

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

<https://www.k-state.edu/english/nelp/american.studies.s98/god.bless.and.this.land.html>

WEEK 5: CULTURE & THE COLD WAR – PART II (1940s-50s)

Ronald A. Smith, "The Paul Robeson-Jackie Robinson Saga and a Political Collision", *Journal of Sports History*, Vol. 6, No. 2 (Summer, 1979)

<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.608.2022&rep=rep1&type=pdf>

Eva Cockroft, "Abstract Expressionism, Weapon of the Cold War," in *Pollack and After: The Critical Debate* (1985)

WEEK 6: CULTURE & THE COLD WAR – PART III (1950s-60s)

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

Jorge Huerta, “The Legacy of Luis Valdez and El Teatro Campesino: The First Fifty Years”, *HowlRound*, (2015)
<http://howlround.com/the-legacy-of-luis-valdez-and-el-teatro-campesino-the-first-fifty-years>

WEEK 7: MUSIC, SPORT, & SEXUALITY (1970s-80s)

Tim Lawrence, “Disco and the Queering of the Dance Floor,” *Cultural Studies* (2011)

Susan Ware, “The Perils of Celebrity and Sexuality: THE OUTING OF BILLIE JEAN KING”, in *Billie Jean King and the Revolution in Women’s Sports* (2011)

WEEK 8: HIP HOP CULTURE (1980s-90s)

Tricia Rose, "All Aboard the Night Train" in *Black Noise* (1993)

Kyle Coward, “When Hip-Hop First Went Corporate”, *The Atlantic* (April 21, 2015)
<https://www.theatlantic.com/business/archive/2015/04/breaking-ad-when-hip-hop-first-went-corporate/390930/>

WEEK 9: CONTEMPORARY SNAPSHOT

► 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

Sam Borden, “Colin Kaepernick’s Anthem Protest Underlines Union of Sports and Patriotism”, *The New York Times* (Aug. 30, 2016) <https://www.nytimes.com/2016/08/31/sports/football/colin-kaepernicks-anthem-protest-underlines-union-of-sports-and-patriotism.html>

Yxta Maya Murray, “Ana Teresa Fernandez Paints It Away: Border Dissolve”, *Artillery* (Mar. 7, 2017)
<http://artillerymag.com/36136-2/>

“How Sign Language Innovators Are Bringing Music to the Deaf”, *Vox* (Mar. 27, 2017)
<http://www.vox.com/videos/2017/3/27/15072526/asl-music-interpreter>

WEEK 10: COURSE WRAP UP

FINAL EXAM: Thursday, June 15, 2017, 11:30 a.m. - 2:30 p.m.