

## SYLLABUS

### DOC 3: *Imagination*

Professor Shelley **STREEBY**

**Lecture A:** MWF 10:00-10:50 in Solis 107

Professor Streeby's Office: 223 Social Sciences Bldg.

Office Hours: Monday 2:15-4:15 and by appointment

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### Course Overview: Imagination, Memory, and Culture

DOC 3 – offered every spring quarter – investigates many of the issues and themes raised in the previous two DOC courses through artifacts of modern American culture, including videos, novels, plays, music, films, and TV shows from the post-World War II period until the present. In this course, we will begin with the long 1960s, that is, the revolutionary period that produced numerous social movements that collectively imagined different worlds and futures. Topics to be addressed include Imagination, Memory, Culture, and the 1960s; Remembering the Black Power Movement in Visual Culture; Migrant Imaginaries and World-Building; Zombies in Cross-Cultural Contexts; Moments of Crisis: 1992; Television, War, and Cultural Memory; Borderlands Near Futures in SFF; and Comics, Superheroes, and the Battle for the Future. We will read work by Octavia Butler, Mike Davis, George Lipsitz, Leigh Raiford, Marita Sturken, Sherman Alexie, Rosaura Sánchez, Beatrice Pita, Jaime Hernandez, and more. We will also watch several films and TV shows, including *Berkeley in the 60's* (Kitchell, 1990); *Night of the Living Dead* (Romero, 1968); *Battlestar Galactica*, Season 3 (2006): Episodes 1-3; *Pretty Vacant* (Mendiola, 1996) and *The Sleep Dealer* (Rivera, 2009).

### Required Texts:

- ♦ **2015 DOC 3 Reader** for Professor **Streeby** (Lecture A) – This is a custom coursepack published by and available exclusively from University Readers/Cognella (see below).
- ♦ Octavia Butler, ***Parable of the Sower***. New York: Grand Central Publishing. 2000
- ♦ Hervey, Ben, ***Night of the Living Dead***. London: British Film Institute. 2008
- ♦ Sánchez, Rosaura and Beatrice Pita. ***Lunar Braceros 2125-2148***. San Diego: Calaco Press, 2009.
- ♦ Smith, Anna Deavere. ***Twilight Los Angeles, 1992***. New York: Doubleday, 1994

The five books above should be purchased as a bundle from <http://universityreaders.com> – click on “Students Buy Here” on the right side of the page. A copy of each book will be available at Class Reserves for use in the library. The DOC Readers change from year to year, so students need to purchase the reader for the current quarter which is only available through this website.

- ♦ Some readings will be found **online** on **TED** ([ted.ucsd.edu](http://ted.ucsd.edu)). You need to print out copies of these readings so you can do close analysis of the language and follow along when we all look at particular passages, but this way I don't have to make you pay more to include these texts in the reader.
- ♦ **Purdue University's Online Writing Lab (OWL)** <http://owl.english.purdue.edu/owl/>
- ♦ **University e-mail messages** – Official communications from the DOC office and me will be sent to enrolled students' [@ucsd.edu](mailto:@ucsd.edu) e-mail addresses. Students are responsible for checking their inboxes regularly and reading these messages promptly.

**FILM AND TV TO STREAM:**

- Berkeley in the 60's* (Kitchell, 1990)
- Night of the Living Dead* (Romero, 1968)
- Battlestar Galactica*, Season 3 (2006): Episodes 1-4
- The Sleep Dealer* (Rivera, 2008)

**Classroom Etiquette:** Because the use of computers and other electronic devices can be disruptive in class, you should bring paper and pens to take notes. Laptops, cell phones, iPods, tablets, etc., may **not** be used in my DOC 3 lecture. These should be turned off and kept in your bag under your seat. Please arrive at class on time, and do not leave before the end of the session.

**Writing Assignments:** The writing assignments this quarter build on the fundamentals of critical reading and analysis introduced in DOC 1 and 2: reading actively; analyzing key points in an argument; analyzing ideological intersections at work in a text; applying key concepts learned in the course; and using relevant course lectures and readings to place primary texts in their historical and cultural contexts.

The purpose of DOC 3 is to enable undergraduate students, through rigorous practice, to critically read and write academic arguments about culture. Students who successfully complete DOC 3 writing assignments will be able to: 1) Practice all aspects of the writing process, including outlining, drafting, editing, and revising; 2) Argue and defend a claim that is informed by multiple sources; 3) Select and use evidence in clear and effective ways; 4) Analyze evidence effectively using key terms and concepts; 5) Explain the significance of an argument; 6) Use various kinds of feedback to revise papers effectively; and 7) Cite sources effectively using MLA format. Note: late work will only be accepted in verifiable emergencies or if arranged with the Teaching Assistant before the due date.

**Additional Reading & Writing Assistance:** Beyond DOC, UCSD offers a variety of support programs. Students are encouraged to contact OASIS (<http://students.ucsd.edu/academics/organizations/oasis/index.html>) and the Writing Center (<http://writingcenter.ucsd.edu/>) for general and DOC-specific writing and reading programs. Your first line of support regarding writing should be your DOC TA and/or Dr. Jeff Gagnon, the DOC Writing Director.

**Grade Breakdown:**

Paper 1 (due Monday, in lecture, week 5)	25%
Final Capstone Project (due Friday, in lecture week 9)	35%
Final Exam (week 11)	20%
Section Assignments (pre-writing, journals, etc.) (due in section)	10%
Section Participation	5%
Section Attendance	5%

**Maintaining Academic Integrity:** While DOC strongly encourages intellectual cooperation and discussion, all material submitted for a grade must represent your **own** work. Proper citation of others' work 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. See <http://students.ucsd.edu/academics/academic-integrity/ai-and-you.html>. *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.*

**Section Attendance and Participation Policy:** Attendance and participation are required at all discussion sections starting March 31 or April 1. 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.

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## - SCHEDULE OF READINGS -

Numbered readings below refer to **2015 DOC 3 Reader for Professor Shelley Streeby**  
– see the Table of Contents in the *Reader* for page numbers. **(T)** means it’s on **TED**

### Cultural Memories of the 1960s

**M MARCH 30** Introduction and Keywords: Imagination, Memory, Culture

**W APRIL 1**

#2. Marita Sturken, Introduction and “Camera Images and National Meanings,” *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering* (1997)

**F APRIL 3**

No Class; Students stream *Berkeley in the 60’s* (Kitchell, 1990) at home

**M APRIL 6**

#3. George Lipsitz, “Dancing in the Dark: Who Needs the Sixties?” from *American Studies in a Moment of Danger* (2001): 57-82 and discuss film **(T)**

### Remembering the Black Power Movement in Visual Culture

**W APRIL 8**

#4. SNCC, “Founding Statement” (1960)

-Leigh Raiford, “Come Let Us Build a World Together: SNCC and Photography of the Civil Rights Movement,” *American Quarterly* 59, no. 4 (December 2007): 1129-57 **(T)**

**F APRIL 10**

-Newton and Seale, “The Black Panther Platform” (1966): page 203 in *Fall 2014 DOC 1 Reader* & **(T)**

#5. Leigh Raiford, “Restaging Revolution: Black Power, Vibe Magazine, and Photographic Memory,” in *The Civil Rights Movement in American Memory* (2006)

### Social Movements, Migrant Imaginaries, and World-Building

**M APRIL 13 and W APRIL 15**

-Alicia Schmidt Camacho, “Migrant Imaginaries,” *Migrant Imaginaries: Latino Cultural Politics in the US-Mexico Borderlands*, 5-9, 399 **(T)**

#6. Chavez, Cesar, Dolores Huerta and Luis Valdez, "The Plan of Delano." *Cesar Chavez, An Organizer's Tale: Speeches* (1966)

-Curtis Marez, especially "UFW/VHS Path" in "Cesar Chavez's Video Collection," *American Literature* 2013 Volume 85, Number 4: 811; available on the Scalar platform at <http://dx.doi.org/10.1215/00029831-2370203>. This is a digital piece that you will have to read on-line. When you follow the link above, you will have access to the full piece, which contains several different paths you can follow, with mini-essays, images, and video clips along the different pathways.

### Horror and Cultural Memory: Zombies in Film and Literature

#### **F APRIL 17**

#8. Steven Barnes, "Heart Space"

#9. Neil Gaiman, "Bitter Grounds"

#### **M APRIL 19 and W APRIL 21**

Stream *Night of the Living Dead* (Romero, 1968)

SEPARATE TEXT: Ben Hervey, *Night of the Living Dead* (BFI Film Classics)

#### **F APRIL 23**

#7. Sherman Alexie, "Ghost Dance"

### Moments of Crisis: 1992

#### **M APRIL 26**

Mike Davis, "Fortress L.A." in *City of Quartz: Excavating the Future in Los Angeles*, 221-263 **(T)**

SEPARATE TEXT (start): Anna Deavere Smith, *Twilight Los Angeles 1992*

#### **W APRIL 28**

SEPARATE TEXT: Anna Deavere Smith, *Twilight Los Angeles 1992*

#### **F MAY 1**

Stream *Twilight Los Angeles 1992*

**M MAY 4** Finish discussion of Smith, *Twilight Los Angeles* (1992)

SEPARATE TEXT (start): Butler, *Parable of the Sower*

#### **W MAY 6 and F MAY 8**

SEPARATE TEXT: Butler, *Parable of the Sower*

### Sounds and Visions of the 1990s

#### **M MAY 11**

SEPARATE TEXT (finish): Butler, *Parable of the Sower*

#### **W MAY 13**

Stream *Pretty Vacant* (Mendiola, 1996)

**F MAY 15**

#10. Michelle Habell Pallan, "Soy Punkera y Que?": Sexuality, Translocality, and Punk in Los Angeles and Beyond," *Loca Motion: The Travels of Chicana and Latina Popular Culture*

**Television and Cultural Memory: War on TV and Battlestar Galactica**

Stream *Battlestar Galactica*, Season 3 (2006): Episodes 1-4

**M MAY 18**

#11. Marita Sturken, "Spectacles of Memory and Amnesia: Remembering the Persian Gulf War," *Tangled Memories*

**W MAY 20**

Henry Jenkins, "The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling" at [http://www.convergenceculture.org/weblog/2009/12/the\\_revenge\\_of\\_the\\_origami\\_uni.php](http://www.convergenceculture.org/weblog/2009/12/the_revenge_of_the_origami_uni.php) (T)

**F MAY 22**

Tavia N'yongo, "So Say We All," *Social Text Periscope: Speculative Life* (2012): [http://socialtextjournal.org/periscope\\_article/so\\_say\\_we\\_all/](http://socialtextjournal.org/periscope_article/so_say_we_all/) (T)

**Borderlands Near Futures in SFF**

**M MAY 25** Memorial Day; NO CLASS

**W MAY 27**

SEPARATE TEXT (start): Rosaura Sánchez and Beatrice Pita, *Lunar Braceros 2125-2148*

Stream *The Sleep Dealer* (Rivera, 2009)

**Special Event:** Attend Alex Rivera movie night at the Clarke Center for Human Imagination

**F MAY 29 and M JUNE 1**

SEPARATE TEXT: Sánchez and Beatrice Pita, *Lunar Braceros 2125-2148*

**Comics, Superheroes, and the Battle for the Future**

**W JUNE 3 and F JUNE 5**

-Jaime Hernandez, selections from *Love and Rockets* and "The Search for Penny Century" in *God and Science: Return of the Ti-Girls* (Seattle: Fantagraphics, 2012): 5-31 (T)

-*Ms. Marvel* selections (T)

**FINAL EXAM:**Lecture A (Professor Streeby): Monday, June 8, 2015, from 8:00 to 11:00 AM