

DOC 3: IMAGINATION SYLLABUS

SPRING QUARTER 2009 – DR. CHAD HARRIS

Lecture C meets MWF 1:00-1:50 in Peterson Hall 110

Marshall College was founded on the ideals of developing scholars and citizens. Dimensions of Culture (DOC) is a core sequence of courses designed to improve skills in critical thinking, analysis, and writing in the service of positive social engagement as well as future careers. Spring quarter's segment, "Imagination," introduces strategies of analysis and interpretation in the context of contemporary American culture. DOC 1 analyzed academic and public arguments pertaining to race, class, gender, ethnicity, and sexual orientation. DOC 2 examined the changing legal and Constitutional arguments about these and other important social differences. DOC 3 will analyze how a wide variety of cultural texts – including advertisements, short stories, film, music, and poetry – have represented and re-imagined these same social differences and cultural tensions. Writing assignments in DOC 3 build on the fundamentals of deductive argument introduced in DOC 1 and DOC 2, and help students learn how to construct interpretations of cultural texts based on careful inductive analysis and well-reasoned support.

Required Texts:

- ❖ **2009 DOC 3 Reader** (available only from <http://universityreaders.com> – click on “Students Buy Here” on the right side of the page)
- ❖ Don DeLillo, *Falling Man* (available at the UCSD Bookstore)
- ❖ **Additional required readings** will be on E-Reserves and are accessible via the DOC 3 website
- ❖ Ann Raimes, *The Open Handbook* (available at the UCSD Bookstore)
- ❖ **University e-mail messages** – Official communications from DOC, Marshall College, and the University will be sent to your @ucsd.edu e-mail address. Check this address often each week.

A copy of each book will be at Class Reserves in the Geisel Library. The DOC Readers change from year to year, so students need to purchase the reader for the current quarter. *The Open Handbook* is a required text for DOC 1, DOC 2, and DOC 3.

Grading:

First Paper.....	20%
Second Paper.....	30%
Final Exam.....	30%
Writing Exercises.....	10%
Attendance.....	5%
Participation.....	5%

Principles of Community and Academic Integrity: Students are members of the academic community at UCSD, with accompanying rights and responsibilities based on honesty, trust, fairness, and mutual respect. The term “academic integrity” represents the values and practices essential to the successful pursuit of education here at UCSD. DOC affirms the right to freedom of expression and encourages students to participate in discussions. Be prepared to analyze and discuss controversial topics thoughtfully with courtesy and respect for differing ideas and perspectives. DOC is committed to high standards of civility and respect among the faculty, staff, and students. **Civility is a matter of arriving to class on time, being prepared for lectures and discussions, using laptops only for current class activities, and making sure cell phones, iPods, and wireless electronic devices are turned off during class time. Course instructors reserve the right to limit the use of laptops** if students abuse the privilege by surfing the Net during class time, examining Facebook, etc. UCSD’s “Principles of Community” (at <http://www-vcba.ucsd.edu/principles.htm>) clarifies the university’s commitment to creating and maintaining a positive learning environment for all students, staff, and faculty both within and outside of the classroom. Students misusing electronic devices or otherwise disrupting other students will be asked to leave lecture. They will need to meet with a DOC Director before they are allowed back into lecture.

Academic integrity also means following the rules for academic honesty – doing your own work on all assignments and examinations, written or otherwise; and giving credit where credit is due when using the words or ideas of other people and sources. DOC and UCSD therefore require that you carefully study the rules for how to cite sources accurately and avoid plagiarism. These rules are found in *The Open Handbook*, chapter 7, as well as in many online sources. The general UCSD guidelines for academic conduct are also available at <http://www-senate.ucsd.edu/manual/appendices/app2.htm#AP14>. Follow the rules of citation in all your academic work. If in doubt, ask for clarification before submitting any work for a grade. For further information, see the “crash course” available at http://college.hmco.com/english/plagiarism_prevention.html. *Students agree that by taking this course all required papers will be subject to submission for textual similarity review to Turnitin [via WebCT] 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.*

Proven cases of plagiarism or cheating on any work or exam will result in an “F” on the assignment and an “F” in the course. The college also reserves the right to impose additional sanctions on all cases of proven academic misconduct or plagiarism. Your signature on assignments and examinations will affirm that you have upheld the rules of academic integrity and the Thurgood Marshall College Academic Honor Code, which is distributed in section.

Attendance & Participation: Attendance and participation are required at all lectures and discussion sections, and your success in the course is largely contingent on your active engagement in both instructional settings. Lectures offer crucial context for the analysis of primary sources as they relate to course themes. Each student is required to sit in the section of the lecture hall assigned to his/her TA.

To earn credit for attendance and participation, come to lecture and section prepared and show respect for people, ideas, and perspectives with which you might disagree. Discussion sections offer the opportunity to work in small groups, analyze texts, compare ideas with your peers, and hone your skills in written and oral argument. We understand that – due to an emergency or illness – you may need to miss lecture or discussion section once or twice during the quarter. But if you are absent from discussion section more than **two** times, for any reason, you will lose the 5% attendance credit. If you are attentive and engaged in lecture and participate actively in discussion section meetings, you will receive up to 5% for your participation grade. Attendance and participation together contribute 10%, or one full letter grade, to your overall course grade.

Readings: DOC 3 is a six-unit course. In addition to three hours of lecture and two hours of discussion section, be prepared to spend an average of 10-13 hours of outside preparation each week, including reading. The lectures for each week focus on specific topics, and required readings will be announced during lecture. Prepare for lectures and section by completing the assigned readings for each week in advance. Required readings include primary and secondary sources (see Raimes chapter 38c). Some readings will be available via Electronic Reserves, and/or distributed in lecture or section. Check the website frequently: <http://marshall.ucsd.edu/current/doc/doc3.php>

Writing Assignments: In DOC 3, you will be assigned writing exercises, including journal questions, and two 5-page papers using MLA citation format. The writing and journal exercises are intended to help you engage with course readings, develop ideas for your essays, and improve your analytical skills. You must complete the theses/plans, peer review assignments, and two major papers including their submission to WebCT/Turnitin to earn a passing grade in the course. Submission of the two major papers to Turnitin via WebCT is required. **Late submission of assignments** must be accompanied by documentation of a verifiable emergency, and will only be accepted if the student has made arrangements with the Teaching Assistant **prior** to 3:00 p.m. on the due date. Papers turned in late without prior notification and approval will be graded down one full letter grade for each 24-hour period past the due date. Late submissions of the paper to WebCT/Turnitin will result in a 1/3 grade reduction per day late (e.g., B- becomes C+). If a student receives a non-passing grade for Paper 1 – after having submitted it and all the preliminary work on time – he/she may, with the TA’s permission, **revise** the paper for a maximum new grade of C-. The student must revise the non-passing paper according to his/her TA’s suggestions on the draft and/or those discussed during office hours. All such revisions must be submitted by the end of Week 9.

Exams: The final exam will cover material from lectures and required readings. The exam often includes brief identifications of key terms and quotations, as well as essay questions. You will be tested on the required readings discussed in lecture. Take careful lecture notes and keep all assigned work in preparation for this comprehensive exam. UCSD schedules all final exams based on the regular lecture time of the class. Read about students’ Final Exam Responsibilities here: <http://www.ucsd.edu/current-students/academics/exams/>. All students must complete the final exam to earn passing credit for the course. Make-up exams will not be offered to students who miss their exams. The DOC 3 final exam for **Lecture C** will be held on Thursday, June 11, at 11:30 a.m.

Office Hours: During the second week of the quarter, a list of individual instructors' and TAs' office hours will be posted outside the DOC main office, Sequoyah Hall 132, and on the DOC website. DOC's main office is open Monday through Friday, 8:00 a.m. to 12:00 noon, and 1:00 p.m. to 4:30 p.m. The main office phone number (with 24-hour VoiceMail) is (858) 534-2742, and the e-mail address is **docinfo@ucsd.edu**.

Writing Assistance: The DOC Program offers students supplemental help with reading and writing assignments. This assistance might include discussion of the readings and help with strategies for argumentation (clarification of the topic, thesis development, organizational strategies, etc.). Stop by the bulletin board outside Sequoyah Hall room 125 to view the current tutoring and workshop offerings, as well as Writing Assistance office policies. Please visit the WA webpage at http://marshall.ucsd.edu/current/doc/writing_assist.php for more information.

OASIS: UCSD's Office of Academic Support & Instructional Services (OASIS) will offer weekly DOC language workshops and individual appointments with tutors familiar with DOC materials. These services are designed for multilingual and ESL students. Stop by Center Hall 317 to get an application form, or email oasislanguage@ucsd.edu with your name and PID number.

– SCHEDULE of DR. HARRIS' READINGS and ASSIGNMENTS –

Numbered readings are in the **2009 DOC 3 Reader** – see the Table of Contents for page numbers.

Texts marked **E-Reserves** are on Electronic Reserves through Geisel Library, and can be accessed via the DOC 3 webpage: <http://marshall.ucsd.edu/current/doc/doc3.php>

Look for the chapter numbers in *The Open Handbook* in blue tabs at the top of the pages in that text.

WEEK 1: INTRODUCTION

REQUIRED READINGS include primary and secondary texts:

Primary Texts:

- ♦ Music and images discussed in lecture

Secondary Texts:

- ♦ Stuart Hall, "Representation and the Media" shown in lecture
- 3. Sonia Maasik and Jack Solomon, "Popular Signs" (2002)
- 4. Clotaire Rapaille, "Introduction" from *The Culture Code* (2006)
- 5. Clotaire Rapaille, "Who Do These Upstarts Think They Are?" (2006)

The Open Handbook:

REVIEW > Chapter 2: "Think Critically about Reading and Writing"

Chapter 11: "Visuals: Analysis and Preparation"

Chapter 38c: "Primary and Secondary Sources"

Chapter 52b: "Writing about Literature," including "Ten Ways to Analyze a Work of Literature"

HANDOUT: "Writing About Imaginative Texts"

WEEK 2: CONTAINMENT AND NONCONFORMITY

Paper 1 Assigned

Primary Texts:

- ♦ **FILM:** *The Graduate* (1967)
- ♦ Music and images discussed in lecture
- 6. Allen Ginsberg, "Howl" (1956)
- 7. Betty Friedan, "The Problem That Has No Name" (1963)

Secondary Texts:

- 8. Elaine Tyler May, "Introduction" from *Homeward Bound* (1988)

9. Elaine Tyler May, "Containment at Home: Cold War, Warm Hearth" (1988)
10. Juliet B. Schor, "Overwork in the Household" (1992)

The Open Handbook:

REVIEW > Chapter 2b: "Annotating a Reading" and 52b: "Writing about Literature"

Chapter 6a: "What Makes a Good Argument?"

Chapter 3: "Generate Ideas"

HANDOUT: "Analyzing Cultural Texts"

WEEK 3: CONTAINMENT AND NONCONFORMITY – PART II
--

Thesis & Plan, Writing Exercise #3 DUE in section

Primary Texts:

- ♦ Music and images discussed in lecture ("Ali as St Sebastian")

11. Malcolm X, "The Ballot or the Bullet" (1964)

16. David Remnick, "Underground Man" (1998)

Secondary Texts:

- ♦ **E-Reserves** Herman Gray, *Watching Race: Television and the Struggle for "Blackness"* Chap 4, pp. 57-69

- ♦ **E-Reserves** Gene Roberts and Hank Klibanoff, "An American Dilemma," "A Fighting Press," and "Southern Editors in a Time of Ferment" (2006)

The Open Handbook:

REVIEW > Chapter 6a, 6c, 6d, 6e, 6f (in "Constructing an Argument")

Chapter 4a-d: "From topic to thesis" and "Planning and Structuring your Essay"

Chapter 5: "Develop Paragraphs"

HANDOUTS: Sample Student Papers (on DOC website) and "The Writing Process"

WEEK 4: GEOGRAPHY OF CONTAINMENT – PART I / URBAN LIFE

Rough Draft DUE in section

Primary Texts:

- ♦ **FILM: *Zoot Suit*** (1981)

- ♦ Music and images discussed in lecture

14. Pedro Juan Soto, "Captive" (1956)

15. Pedro Juan Soto, "The Innocents" (1956)

Secondary Texts:

18. Eli Ginzberg, "The Changing Urban Scene: 1960-1990 and Beyond" (1993)

19. Mike Davis, "Fortress L.A." (1990)

20. John Fiske, "Surveilling the City: Whiteness, the Black Man and Democratic Totalitarianism." (1998)

The Open Handbook:

Chapter 7c: "Giving and getting feedback" and 7d: "Beginning and ending well"

Chapter 7e: "Tools for content revision" and 7f: "Editing and Proofreading"

Chapters 8: "Style"

Chapter 42: "Citing Sources in Your Text"

Chapter 43: "Setting Up the MLA List of Works Cited" and 44: "Sample Entries"

WEEK 5: GEOGRAPHY OF CONTAINMENT – PART II / URBAN RESISTANCES

✍ PAPER 1 DUE Monday – to your TA in lecture and to WebCT/Turnitin before 4:00 p.m.

Paper 2 Assigned

HANDOUTS: “Analyzing Cultural Texts” (review) and “A Movie is not Just a Movie”

Primary Texts:

13. Gil Scott-Heron, “The Revolution Will Not Be Televised” (1974)

22. Steven Loza, “Reflections of a Homeboy” (1993)

Secondary Texts:

24. Craig Castleman, “The Politics of Graffiti” (2004)

♦ **E-Reserves** Simon Philo, ““Be childish, be irresponsible, be disrespectful, be everything this society hates’: punk, youth, and protest” (2004)

♦ **E-Reserves** Charles Aaron, “What the White Boy Means When He Says ‘Yo’” (2004)

23. Anthony W. Lee, “Crooning Kings and Dancing Queens” (2000)

25. Sarah Schrank, “Picturing the Watts Towers: The Art and Politics of an Urban Landmark” (2000)

The Open Handbook:

REVIEW > Chapter 2b: “Annotating a Reading” and 52b: “Writing about Literature”

REVIEW > Chapter 6a: “What Makes a Good Argument?”

REVIEW > Chapter 3: “Generate Ideas”

WEEK 6: COUNTERCULTURE – OPPOSITION

HANDOUTS: (review) “Writing About Imaginative Texts” and “Analyzing Cultural Texts”

Primary Texts:

♦ **FILM: *Apocalypse Now*** (1979)

♦ Music and images discussed in lecture

26. Martin Luther King, Jr., “Beyond Vietnam” (1967)

Secondary Texts:

27. Louis Menand, “The Reluctant Memorialist: Maya Lin” (2002)

The Open Handbook:

REVIEW > Chapter 6a, 6c, 6d, 6e, 6f (from “Construct an Argument”)

REVIEW > Chapter 4a-d: “From Topic to Thesis” to “Planning and Structuring your Essay”

REVIEW > Chapter 5: “Develop Paragraphs”

WEEK 7: COUNTERCULTURE – TECHNOLOGY

Rough Draft DUE in section

Primary Texts:

♦ **FILM: *Blade Runner*** (1982)

♦ [separate book](#): Don DeLillo, *Falling Man* (2008)

28. Philip K. Dick, “We Can Remember It for You Wholesale” (1987)

29. Philip K. Dick, “The Minority Report” (1987)

Secondary Texts:

♦ **E-Reserves** Donna Haraway, “The Cyborg Manifesto”

30. Fred Turner, “Stewart Brand Meets the Cybernetic Counterculture” (2006)

31. Fred Turner, “The *Whole Earth Catalog* as Information Technology” (2006)

32. John Markoff, “Preface” from *What the Dormouse Said* (2005)

33. John Markoff, “The Prophet and the True Believers” (2005)

♦ **E-Reserves** Michael Pollan, “The Modern Hunter-Gatherer” (2006)

The Open Handbook:

REVIEW > Chapter 7c: “Giving and Getting Feedback” “Beginning and Ending Well”

REVIEW > Chapter 7e: “Tools for Content Revision” and 7f: “Editing and Proofreading”

REVIEW > Chapters 8: “Style”

REVIEW > Chapter 42: “Citing Sources in Your Text”

REVIEW > Chapter 43: “Setting Up the MLA List of Works Cited” and 44: “Sample Entries”

WEEK 8: COUNTERCULTURE – MEDIA AND THE DISCOURSES OF TERROR
--

✂ **PAPER 2 DUE FRIDAY – to your TA in lecture and to WebCT/Turnitin before 4:00 p.m.**

Primary Texts:

- ♦ **FILM:** *Standard Operating Procedure* (2008)
- ♦ Music and images discussed in lecture
- ♦ [separate book](#): Don DeLillo, *Falling Man* (2008)

WEEK 9: CROSSING BORDERS / IMMIGRATION

No Lecture MONDAY, 5/25/09 (Memorial Day Holiday)

Primary Texts:

- ♦ Music and images discussed in lecture
- 34. José Antonio Burciaga, “Chief Wachuseh” (1993)
- 35. José Antonio Burciaga, “Con Safos” (1993)
- 36. José Antonio Burciaga, “Pendejismo” (1993)
- 37. José Antonio Burciaga, “The Joy of Jalapeños” (1993)
- 38. José Antonio Burciaga, “A Mixed Tex-Cal Marriage” (1993)

Secondary Texts:

- 40. Luis Alberto Urrea, “The Rules of the Game” (2004)
- 41. Saskia Sassen, “America’s Immigration ‘Problem’” (1998)

WEEK 10: AMERICAN IDENTITY FROM A GLOBAL PERSPECTIVE

Primary Texts:

- ♦ [E-Reserves](#) Sergio Ramirez, “Charles Atlas Also Dies” (1986)
- ♦ Music and images discussed in lecture

The Open Handbook:

REVIEW > Chapter 49a: “Essay Exams and Short-answer Tests”