

Summer Session II
LIT 80I - Topics in American Culture:
Literature, Identity, and Musical Genres

Class Meeting Time: 9:00 am - 12:30 pm PST

Days: Monday / Wednesday

Class Location: link and passcode on Canvas

Instructional Team

	Instructor	Teaching Assistant	Reader
Who	Morgan Gates	Amani Liggett	Matthew Simmons
Call me	Morgan (she / hers)	Amani (she/hers)	Matt
Open Hour day & time	Wed 1 pm - 2 pm PST	Th 11 am -12 pm PST	none
Open Hour location	link and passcode on Canvas	link and passcode on Canvas	none
email	megates@ucsc.edu	aliggett@ucsc.edu	macsimmo@ucsc.edu

Navigating the Syllabus

This syllabus is your *first* resource for questions. Use the outline to the left to navigate the document. Click a topic in the outline or scroll down.

Academic Planning

This is a lower division literature course. You are welcome in this course no matter what your major is or if your major is undeclared. This course satisfies

- the General Education requirement “Textual Analysis” or “TA” and / or
- lower-division requirements for the literature major or minor.

Course Description

Our love of musical genres shapes our language, communities, tastes, identities, and aesthetics. We can learn about ourselves and others by reading, listening, and viewing texts carefully. The literature and media you will explore embraces and resists clichés about musical genres and the folks who identify with musical genres. Each week you'll explore a musical genre (experimental music, the blues, rock and roll, hip hop, and punk) and its relationship to literature. We'll discuss each genre's relationship to identity categories (including vocation, race, class, sexuality, ethnicity, and gender) through some key artists and their texts.

We'll explore some quintessential nonfiction forms associated with musical genres, like rock documentaries and autobiographies, while affirming that fictional literary genres (poetry, novels, short stories) are vital parts of a tradition linking music with identity. Though we will prioritize literary texts, we will also use literary study techniques to analyze media, listen critically to playlists, and make observations about our multisensory experiences of music. Many (most) of our authors / artists / texts emerge from a U.S. American social and historical context, but this class is for anyone interested in thinking about musical genre, literature, and identity. Please bring your music and knowledge to the course.

Course Learning Goals

You are invited to appreciate the contributions of diverse people to American culture so that you become a more conscious consumer of culture and a more empathetic member of communities organized around musical genres.

You will examine how diverse figures express their identities through musical genres so that you can think critically about how folks negotiate stereotypes and clichés, whether they relate to identity of musical genre.

You are invited to explore the creative expressions of diverse Americans whose identities may or may not overlap with your own so that you can approach difficult knowledge and discussions both objectively and subjectively.

You will interrogate literature and media of musical genre so that you can understand how these forms of cultural expression reflect diverse experiences of being American or in America.

You will become familiar with definitions, cultures, qualities, and tropes of a few musical genres so that you can identify and interrogate the relationships between musical and literary expression that you encounter beyond this classroom.

You will produce analyses of different kinds of texts (literary, musical, cinematic, etc) so that you can effectively and persuasively communicate how you as a unique individual interpret or “read” a range of texts.

You will produce analyses and other course work in a variety of modes, such as by speaking and recording or by writing so that you build communication skills where needed or identify methods of communicating that are most generative for you.

You will have the option and opportunity to demonstrate understanding of course materials and concepts creatively and critically so that you build multifaceted communication skills or identify methods of communicating that are most generative for you.

You will be given a sense of how to continue learning and writing about musical genre, identity, and literature so that you can independently integrate what you have learned into your future endeavors.

Individual Learning Goal: craft your own.

Grade Assemblage

Free Responses	25%
Experimental Text / Scores Reflection (Week 1)	15%

Blues Reflection (Week 2)	15%
Hip Hop Reflection (Week 3)	15%
Rock Reflection (Week 4)	15%
Punk Reflection (Week 5)	15%
Wiggle Points	3% max.

Assignments

Free Responses

Free Responses are prompted, low stakes, high frequency activities that allow me to assess different learning goals achievements. They help you prepare for class or demonstrate presence in class. They are due before each class. We will also complete some in class. They are not graded on style or mechanics or correctness. They are assessed complete / incomplete or unsatisfactory. You can find them in Canvas > Modules or Assignments.

Weekly Reflections

Each week culminates in the submission of a Reflection. They are due Sunday nights. Reflections have to meet a higher standard than Free Responses. They have more complicated prompts requiring organized thought, concept application, well-chosen and carefully integrated evidence from texts, and analysis of evidence. Reflections have prompt and submission options to help you target different learning goals. Reflection Prompts and Rubrics can be found on Canvas > Modules or Assignments.

Wiggle Points

Wiggle Points are opportunities to wiggle your grade up 1-3%. Wiggle points are only useful to you when there is a need to wiggle. They help me assess learning goals in alternative ways. Wiggle Points can be found on Canvas > Modules or Assignments.

How Do I Submit Assignments?

Everything, Free Responses and Reflections, are submitted to Canvas only. This helps establish a consistent, organized evaluation rhythm and process. It's possible you may

encounter an issue uploading a file type to Canvas. In that case, reach out to troubleshoot and we will get it there together. Some assignments allow you to submit in writing, recording, or revised transcripts. I recommend testing these options in Free Writings before committing to an option for a Reflection. Below is some further guidance on each type of submission option.

	(Oral) Recordings	Writing	Transcriptions
What	Deliver work orally.	Deliver work in writing	Convert speech to text.
Use for	Free Writes Reflections	Free Writes Reflections	Free Writes Reflections only
How	Recordings can be made on devices and uploaded as audio files or as audio-visual files. You can also record directly in Canvas discussions. Open the discussion. Click the reply button to begin. Click the camera / music note icon. Select record.	Free Writing can be submitted in the text box or it can be submitted as a file (pdf or docx). Written reflections must be submitted as a formatted file (pdf or docx) or in text boxes.	Use preferred apps or software.
Tips	Recordings of any kind should work from a prepared outline .	Reflections submitted in writing must be double spaced, normal font, MLA header and general formatting.	Reflections “written” as transcriptions will require some revision, proofreading, and formatting.

Course Texts

Texts to Acquire

There are THREE required texts to be bought, borrowed, found, or rented in print or digital form.

- *Reservation Blues* (1995), Sherman Alexie (a novel)
- *Violence Girl: East L.A. Rage to Hollywood Stage, a Chicana Punk Story* (2011), Alice Bag (an autobiography)
- *Uprock Headspin Scramble and Dive* (2003), Patrick Rosal (a poetry collection)

Text Purchase Information

The total cost for the above texts is approximately \$45.00 - \$55.00. Here is a link to UC bookstore, where more purchasing information can be found:

<http://ucsc.textbookx.com/institutional/index.php?action=browse#books/3366140/>

Feel empowered to reach out to me about other, cost-free text acquisition options.

Already Available Texts

Below is a list of course texts already available on Canvas* or the UCSC Library (sometimes through Kanopy)** at no cost to you. Links will be provided on Canvas.

This list may LOOK overwhelming. This course text list includes many different kinds of texts: books, films, songs, poetry, etc. Some texts listed below represent ONE page of reading or THREE minutes of listening. Many are optional. If you have concerns about the amount of course content, please feel empowered to reach out.

Documentary Films

Rumble: The Indians Who Rocked the World (2017)**

T'Ain't Nobody's Bizness (2013) Phillips* **

The Decline of Western Civilization, Pt. I (1981), Spheeris**

Poly Styrene: I Am A Cliché (2022), Bell**

Bad Rap (2016), Koroma**

Poetry

Selections from *Metamorphosis*, Ovid* **

Selections from *Blues Poetry; An Anthology**

"Orta or One Dancing," Gertrude Stein*

"Erik Satie," Gertrude Stein*

Essays / Excerpts / Short Stories / Articles / Zines

Selections from *Silence: Lectures and Writings* (1960), John Cage*

Selections from *Sounding the Margins* (2010), Pauline Oliveros*

Selections From *Anthology of Text Scores* (2013), Pauline Oliveros*

"Sonny's Blues" (1957), James Baldwin*

"It Jus Be's Dat Way Sometime: The Sexual Politics of Women's Blues," (1998) Carby*

"The Elvic Oracle," *The New Yorker*

"Overlooked No More," *The New Yorker*

"Stories of the Crossroads: Blues Myths," National Blues Musuem

"Robert Johnson and the Crossroads," Clarksdale.com

"Beaver Steals Fire," The Confederated Salish and Kootenai Tribes

"The Creation of the Falls," Spokane Historical Association

"Slaughter of horses leaves lasting mark," The Spokesman-Review

"They'll know we haven't forgotten them," Indian Country Today

"Subculture: The Meaning of Style," (1979) D. Hebdige*

Excerpt *Girls to the Front: The True Story of the Riot Grrrl Revolution* (1985) Marcus*

"'Freaky' Asian Americans, Hip-Hop, and Musical Autobiography," (2018) Labrador* **

"Hip Hop: A Culture of Vision and Voice," The Kennedy Center

"The message: why should hip-hop have to teach us anything?," *The Guardian*

"As Nasty as They Wanna Be," Wikipedia

"The Deadly Consequences of Hypersexualizing Asian Women," *Scientific American*

Bikini Kill: A Coloring and Activity Book, Bikini Kill

"Race and Riot Grrrl: A Retrospective," Le and Abrev

excerpts from *The Spitboy Rule: Tales of a Xicana in a Female Punk Band*, (2016)

Michelle Cruz Gonzales

Music / Sheet Music / Music Videos / Videos / Albums

“Symphony No. 40 in G minor,” Mozart*
“The Rite of Spring” (1913/2013), Stravinsky*
"Vexations" Satie (1893)*
"Trois Gymnopédies" Satie*
“Water Walk” (1959), John Cage*
"4'33" (1952), Cage
“Tuning Meditation” (2017), Oliveros*
"The Weary Blues," (1925 / 1953) Langston Hughes*
"Ma Rainey," Sterling Brown
“Prove It On Me Blues” (1923), Ma Rainey*
“B.D. Woman’s Blues” (1935) Lucille Bogan*
"Po' Gal" performed by Zora Neale Hurston (1939) *
"Mama Don't Want No Peas, No Rice," performed by Zora Neale Hurston (1939)
"Welfare Blues" performed by Frazier and Pittman (1938)*
"John Henry" performed Pittman (1938)*
"Highway 61 Blues" performed by Pittman and Frazier (1938)*
"Cocaine Habit Blues" — Memphis Jug Band, 1930*
"The Bird," Charlie Parker Quartette (1947)
"Sweet Home Chicago," Robert Johnson
"Crossroad Blues," Robert Johnson
"Stealin’ Stealin’ " (1929), Memphis Jug Band*
"On the Road Again" (1929), Memphis Jug Band*
"Hound Dog" (1952), Big Mama Thornton
"Good Rockin' Tonight" (1947), Wynonie Harris
"Roll Over Beethoven" (1956), Chuck Berry
"Tutti Frutti" (1955), Little Richard
"La Bamba" (1958) Richie Valens
“Rumble” (1958), Link Wray*
“Come and Get Your Love” (1974), Redbone*

"Gangster of Love," (1963) Johnny Guitar Watson
"The Star-Spangled Banner" (1969) Jimi Hendrix
"You Gotta Move" (1970) The Rolling Stones
"Rapper's Delight" (1979), Sugarhill Gang
"The Message" (1982) Grandmaster Flash and the Furious Five
"Straight Outta Compton" (1988) N.W.A.
"Fight the Power" (1989) Public Enemy
"Learn Chinese" (2004), MC Jin*
"Me So Horny" (1992), 2 Live Crew*
clip from *Full Metal Jacket*
"Sign Language," Rives
"Waitress," Liza Jesse Peterson
"We Made It," Sunni Patterson
"Asian Invasion," Beau Sia
"Give Me a Chance," Beau Sia
"Listen Asshole," Yellow Rage
"First Writing Since (Revised)," Suheir Hammad
"Coded Language," Saul Williams
"Asian American History," Khoi the Poet
"N-Sao?," Suboi
"Konquistador," Han Han
"LDR," Han Han
"Babae-Ka," Han Han
"kaNADyan," Han Han
"Violence Girl" (1978) The Bags*
"We Don't Need the English" (1979) The Bags*
"Babylonian Gorgon," The Bags*
"Violence Girl" (1978) The Bags*
"I am a cliché" (1978) X-Ray Spex*
"Oh Bondage! Up Yours!" (1978) X-Ray Spex*
"Double Dare Ya," Bikini Kill*

"Rebel Girl" (1993) Bikini Kill*

"Racist, Sexist Boy," The Linda Lindas at The New York Public Library*

"Growing Up," The Linda Lindas*

Tiny Desk Concert, (5 tracks), The Linda Lindas*

Optional Essays / Excerpts / Short Stories / Articles

"A Dangerous and Evil Piano Piece," *The New Yorker**

"The riot at the Rite: the premiere of *The Rite of Spring*," British Library

"Isadora Duncan, 1877-1927: The Mother of Modern Dance," Voices of America

"History of Experimental Music in the United States," (1960) Cage

"Primitive Jazz, Primitive Blues," (1963) Baraka

"How 'Reservation Dogs' became a breakthrough hit for Indigenous representation"

"I is for Ignoble: Stereotyping Native Americans," Hirschfelder and Molin

"Spokane Tribe of Indians" (website)

"25 years ago, 2 Live Crew were arrested for obscenity. Here's the fascinating back story." *The Washington Post*

"THE RAP ON 2 LIVE CREW," *The Washington Post*

"Why New York is More Punk Than L.A.," *The Village Voice*

"Why L.A. is More Punk than NYC," *LA Weekly*

"What is Really Meant to Be Punk in Britain," *The Conversation*

"We Were There: Voices from L.A. Punk's First Wave - An Oral History hosted by Alice Bag," *Razorcake*

"STREET SMARTS: MODS, RUDEBOYS, TEDDY BOYS AND PUNKS," *The Rake Slash* (magazine depicted in *The Decline of Western Civilization*)

Optional Music / Sheet Music / Music Videos / Videos / Albums

Suboi raps for Obama

clip of Orta dancing

"Collected Works," The Bags

"We Will Bury You," The Bags*

"Survive," The Bags*

"Violent Girl," The Bags*

"Kill That Girl," The Bags*

Germfree Adolescents, (album) (1978) X-Ray Spex

"Germ Free Adolescents," (song) (1978) X-Ray Spex*

"Identity," (1978) X-Ray Spex*

Yeah Yeah Yeah Yeah, (BK portion of a split LP, 7 tracks)

"Claudia Kishi," The Linda Lindas*

How Should I Read / View / Listen these texts?

In this class reading / viewing / listening are more or less interchangeable terms. In a literature class “reading / listening / viewing” means more than just passively moving your eyes, hands, or ears across its contents. “Reading” involves doing those things but also a disciplined practice of actively paying attention to your observations, thoughts, feelings, understandings, questions, and critiques of texts as you read / listen / view. This class is all about how YOU read and interpret texts.

We’ll practice some note taking strategies in Free Responses, but I strongly, highly, stridently suggest you have a private notes system or space for each text you read / listen / view. *If this is your first college level Literature class or if you have taken few to no Literature or Humanities department classes, I cannot stress enough that TAKING NOTES as you read will be your first step toward success in this class.* You probably have your own note-taking methods, so feel free to employ them, but here are my tips. Feel free to try them in any combination.

Note Taking Strategies

Note Key Details Begin notes for a text by listing its title, genre, author, date, key themes, key words.	Summarize Texts After reading a text or a significant portion of it, write a ONE sentence summary and / or a FIVE sentence summary.	Free Write After reading a text or a significant portion of a text, write and reflect continuously for SEVEN or more minutes.
Mark Texts Use annotation tools or write	Utilize Guidance On Canvas for each	Reach Out Talk with Morgan or

directly in texts that belong to you (lightly in pencil if you don't plan to keep them).	reading I offer some Guidance in the form of questions, note targets, or mini-prompts. Use one or more of them.	Amani about what is or is not working for you, so we can identify other strategies.
<p>Loose Annotated Bibliography</p> <p>Write a structured paragraph for each text including ONE sentence that summarizes. ONE sentence listing keywords, patterns, or themes. ONE sentence drawing a connection to another text. Identify ONE quoted passage + write a brief reflection on that passage.</p>	<p>Create and Reflect</p> <p>Try drawing some of what you read, doodle, make a collage, make a meme, make a map, write some flash-fan-fiction, etc. AND then reflect briefly on how what you created draws from the form or content of a course text OR how creating helped you think about the text.</p>	<p>3 - 2 - 1</p> <p>Note THREE passages that interest you, establish a pattern, or confuse you. Reflect on TWO. Ask ONE question that remains or craft a discussion question. A <i>discussion question should be arguable and invite discussion.</i></p>

Content Warnings

Some of the texts we read / view / listen to may include material, images, language, or other elements that some folks find objectionable or that you may need to avoid to care for yourself. You do not have to read / listen / view anything that may cause you harm. However, it is impossible for me to know what will be harmful to you. I encourage you to reach out and talk with me about any kind of content warning you might need so that I can do my best to provide it (for example, warnings about domestic violence). If self care dictates that you need to omit a text, we need to collaborate to find a suitable replacement.

About Morgan

I'm a first generation PhD candidate, a member of the transfer student community, and a loooooong time food service industry worker (server). I still have serving nightmares and, strangely, few teaching nightmares. I became a step-parent at 21. I'm from New Jersey, but I've been in California for a long time. I have a dog named Cowboy -- can't

wait for you to meet him, virtually! I think I am most happy when I am on a waterslide. This is my 5th year as a PhD candidate in Literature and I research the relationship between sound and literature. My musical tastes have extremes now, but the first genres that I called my own include skate punk, third-wave ska, emo, 90s anything. [Image description: The image is a meme. The image is of Grogu, Baby Yoda, who wears a fedora, tie, and two tone shoes. Grogu stands, wide-eyed and innocent, looking up. The meme text reads: Me, waiting for my friends to finish discussing their favorite respectable musical genres.]

Me, waiting for my friends to finish discussing their favorite respectable music genres:



About Amani

Amani is a Ph.D. candidate at UC Santa Cruz and researches Shakespeare's history plays and contemporary dream theory texts. She received her B.A. from UC Davis in English and Philosophy, and M.A. from Dartmouth College in Liberal Studies. Currently, Amani works as a teaching assistant at UC Santa Cruz in the Literature Department. Her favorite music genre is punk rock and she also enjoys Latin, rollerblading, and collecting old Shakespeare books.

About Matt

TBD

Land Acknowledgement

The land on which we gather is the unceded territory of the Awaswas-speaking Uypi Tribe. The Amah Mutsun Tribal Band, comprised of the descendants of indigenous

people taken to missions Santa Cruz and San Juan Bautista during Spanish colonization of the Central Coast, is today working hard to restore traditional stewardship practices on these lands and heal from historical trauma.

The land acknowledgement used at UC Santa Cruz was developed in partnership with the Amah Mutsun Tribal Band Chairman and the Amah Mutsun Relearning Program at the UCSC Arboretum. A land acknowledgement is a statement that recognizes the history and presence of Indigenous peoples and their enduring relationship to their traditional homelands. Land acknowledgements help create awareness of the cultural erasure of Indigenous peoples and the processes of colonization and subjugation that have contributed to that erasure.

Course Philosophies

I understand we all live complex lives. I strive to be sensitive to the needs of folks who are differently abled, are undocumented, or are in otherwise precarious situations. I do my best to consider this ahead of time, but I am imperfect and always learning along with you. My work as an educator is open to collaborative revision and critique of policies that exclude you or make your success in this class difficult. Let me know how I can help you or folks like yourself succeed in my course! I invite you to collaborate with me and your classmates to redefine course requirements or policies on this syllabus.

I do my best to honestly recognize my identity, positionality, and relationship to teaching these materials. I do not claim to be the only one who possesses knowledge, nor do I consider myself a final authority. I have gathered materials from and about diverse communities. I do not belong to many of these communities, and I do not claim many of these identities as my own. I do not speak for these communities, rather I am eager to engage creative work, words and sounds from folks within these communities so that you and I can learn and grow. I believe that people of all ethnicities and identities should study these materials to better understand and recognize the diverse foundations of U.S. American sound culture and its relationship to our listening and

musicking practices. I believe it is essential to create learning spaces that increase the audibility (and visibility) of marginalized and diverse voices, sounds, and texts.

Course Guidance

Maintain presence.

Learning in this class is multi-directional. I learn from you, you learn from me, and we learn from others in the class when we are present and responsive. There are different activities in this class--small & large discussions, creative tools, shared document writing, etc--where your presence and responsiveness will support how and what others learn. You can maintain your presence in three ways:

1. By attending meetings on schedule to the best of your ability.
2. By attending with a mindset ready to participate in this course on schedule (meaning readings are completed and reflected upon).
3. Being responsive (an ability to say something about readings and lectures).

Disruptions happen.

Sometimes we can't be present. If you are struggling to be present or occasionally cannot be present, please feel welcome and empowered to reach out to me. You are NOT required to communicate absences or provide doctor's notes, but you are welcome to inform me about disruptions at your comfort level and collaborate on a plan to keep you present. You are encouraged to choose to exercise your right to share any Disability Resources communications or other concerns relevant to class presence. If disruptions impact the submissions of Reflections or Free Writes, see "Firm but flexible due dates" for guidance.

Communicating, Emailing.

My preferred mode of communication is through my ucsc email. Email me at megates@ucsc.edu. Put "LIT 80" in the email subject. Feel free to (always) address me by my first name: Morgan. Expect that my response may take as long as 48 hours, perhaps more on weekends or holidays.

Open Hours

Open Hours are designated times when I am present and available for you to discuss anything course related. Excited? Concerned? Stop by and talk with me! Drop in or let me know by email if a specific Open Hours time works best for you. Open hours are from 1 pm - 2 pm PST on Wednesdays and by appointment. You can find my Open Hour zoom link on Canvas > LIT 80 Resources > Open Hours.

I understand we all have different schedules. If you cannot make these times, I am able to meet at alternative Open Hour times by appointment. Appointments can be made on days and times that are mutually agreeable. Email me to set up an alternative Open Hour appointment.

Manage workload with care.

A 5-unit Summer Session course requires about 20 hours per week devoted to this course. Manage time by setting up a schedule for yourself. Mark off times in your schedule. I need to set alarms to mark off time for my own course work. Here is a suggested plan, which should be customized for your needs:

- 7 hours per week for class meetings set aside on M / W 9:00-12:30 PST
- 6 hours per week for reading / viewing / listening / note taking
- 4-5 hours per week to review materials, notes, guidance, or meet with me
- 2-3 hours per week for at home “Reflection” writing

Here is a suggested workload rhythm.

Mon	Tue	Wed	Thu	Fri	Sat	Sun
Review notes for Monday before class	Complete reading for Wed	Attend class	Revise reflection	Begin or complete reading for Monday	Rest!	Complete reading for Monday or review notes for Monday or rest.
Attend class		Draft Reflection	Proofread and submit Reflection			
Begin						

reading for Wed						
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Firm but flexible due dates.

All assignments have a due date. They have due dates so that we / I can give feedback and assessments in a timely manner. Feedback on all assignments helps you achieve a higher standard on subsequent, more complex, higher stakes assignments. If Free Responses or Reflections are late, our response time, assessment rhythm, and feedback is inevitably delayed.

Free Responses have the tightest timelines. They are submitted in class at specific times. Some are completed individually and some require collaborating in small groups. If your presence in the class is disrupted for any reason at those times, it is your responsibility to complete any missed Free Responses *immediately after class or as soon as you can so that you stay present during class*. You do not have to reach out or stress if you occasionally submit Free Responses at an off time. In some cases, it may be illogical to complete a group work Free Response at an off time because groups have dispersed. This is where Wiggle Points come in handy. We may reach out to you or you may reach out to us if a pattern of out of sync Free Responses submissions develops.

Reflections have a due date range. If a Reflection assignment is a few minutes late, no worries. If a Reflection assignment is a few hours late, no worries. If a Reflection assignment is a day late, no worries. Please, reach out when Reflections are excessively late (more than a full day). Reach out proactively if you are struggling to manage coursework. We can work together to achieve your success.

Navigating the course.

The most-up-to-date detailed course schedule is to be found in Canvas “Modules,” which is also the course home page. In “Modules,” you will find instructions on what needs to be read from meeting to meeting. Modules are organized into weeks and days

and consist of pages that direct reading assignments and list Guidance to consider as / after you read. You will also find supplemental materials to enrich and contextualize course materials. You should always be able to see where you stand so far in the course by using Canvas grade tools.

Accessing slides.

Lecture slides can be found in Canvas > Modules > LIT 80 Resources, typically after class. This will lead you to a google drive folder.

Accessing recordings.

The current mode of instruction is remote / synchronous. Classes will be recorded on zoom. These recordings will be available upon request. Please do not distribute. If recording causes hesitations, you have the option to ask questions during Open Hours. I may not automatically record beyond the first day, unless you ask me to. If you think you would like recordings, please let me know, and I will record for you. Please reach out about accommodations.

Academic Integrity.

Academic integrity can be maintained in two key ways within this class. *One* is ensuring to read / view / listen to assigned material. If you are struggling to read / view / listen to the material, please feel empowered to reach out to me and we can strategize. The *second* way academic integrity can be maintained is by taking care to clearly present the words and ideas of others in ways that mark them off from your own language. This includes the words and ideas of your classmates. Writing in this class often requires presenting words and ideas that are not your own in order to support your ideas and words. We honor the work of others by citing them. If you are unsure of how to work with material that is not your own, or if you have questions about collaborating with classmates, or if you have any questions about plagiarism, there are resources to help you, including library resources: https://guides.library.ucsc.edu/writing/cite_sources. You can also speak with me or see a writing tutor for help. Find information about writing tutors below in the "Eastside /

Westside Writing Center” section. To learn more about plagiarism, you can easily check the University’s plagiarism policy. Please visit:

http://www.ue.ucsc.edu/academic_integrity

Remote Learning Guidance

Screen Hygiene.

This course is delivered remotely and synchronously. It relies on active learning and discussion. It also relies on navigating between zoom and other applications, especially Canvas. Clear your screen of unnecessary tabs and open applications before we meet. Have Canvas and any other files you may need for the class meeting easily accessible.

Audio Output.

We’ll frequently engage in listening activities, some may require you to access an audio file and listen at your own pace. Be sure that you are able to listen. Use Headphones or earbuds or work in a place where background noise is minimal. If you don’t use earbuds or headphones, ensure you are in a space where you can play audio at a volume that works for you. Please reach out about accommodations.

Audio Input vs. Zoom Chat.

Discussion is key to the course, as is time management. Over-reliance on zoom chat for complicated thought slows discussion. Try not to over-rely on chat. Be prepared to frequently rely on oral communication. Please reach out about accommodations.

Camera.

Camera on is encouraged for discussion and activities. Seeing each other in person as best we can during remote class meetings fosters a sense of community and improves communication. Many of the choices I make as an instructor come from reading your body language--puzzled looks or nods of understanding, even small movements or gestures help guide me. You also benefit from seeing and clueing in to the body language of your classmates. Seeing that others are confused about something affirms that you are not alone in your thinking. I understand that zoom fatigue is real, and

some of that pressure is relieved by not always being “on” (camera). Camera off is ok for lecture portions, recording, and most writing or listening activities. Please reach out about accommodations.

Student Resources

Disability Resource Center

We all need accommodations because we all work and live differently. If you are a student with a disability who requires accommodations to achieve equal access in this course, *it is your right to utilize accommodations*. Please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me through the recommended system in place at the DRC. When I receive notice I would like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

Counseling and Psychological Services

I am *here* for your wellness, but I am not qualified to counsel you! There are many events and situations that can cause increased stress--especially when adapting to a new learning and / or living environment. UCSC CAPS is an excellent resource for professional counseling that is open to students. It is confidential. Please feel empowered to reach out to them. I can share further information to help you access these resources. To set-up an initial consultation, call (831) 459-2628. Learn more about what they offer here: <https://caps.ucsc.edu/index.html>. For emergencies call 911.

Title IX Office

The Title IX Office is committed to fostering a campus climate in which members of our community are protected from all forms of sex discrimination, including sexual harassment, sexual violence, and gender-based harassment and discrimination. Title IX is a neutral office committed to safety, fairness, trauma-informed practices, and due process. Learn more about the Title IX Office here: <https://titleix.ucsc.edu>.

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential counseling support, (831) 459-2628. You can also report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911.

Campus Advocacy Resources and Education

The CARE office is a confidential space to discuss issues of dating violence, sexual assault, and stalking. The CARE program provides support, advocacy, resources and violence prevention education to the UC Santa Cruz community. CARE responds to the needs of students, staff, faculty and non-affiliates impacted by stalking, dating / domestic violence and sexual assault by providing free and confidential services. To request an appointment and / or to access same day support: call the CARE office at (831) 502-2273. If you need assistance immediately, please call 911 for police response or call 1-888-900-4232 for 24/7 bilingual crisis support. Learn more about CARE here: <https://care.ucsc.edu>.

Eastside / Westside Writing Center

Though we are working and learning about literature in this class, learning is assessed through writing and / or delivering organized discussion orally from a written outline. Literature itself can sometimes mask the collaborative and communal process required to produce strong drafts of any kind of writing. We see a book attributed on its cover to a single author, but that book, any book, essay, writing, etc., is produced through processes of receiving feedback from others, often many people. Professional writers are well supported and reaching out to these resources is a practice in professionalism. Writing support is readily available to you. The Westside / Eastside Writing Center offers writing consultation services and tutoring designed to teach and support

students in all aspects and phases of scholastic writing. Their consultants either hold or are pursuing a graduate degree and are professionally experienced tutors, writers, and / or teachers. Consultants have diverse academic specialties that help you grow as a writer and to serve your varied academic needs with robust, personalized, and caring mentorship. To access these services, register for an account and follow up by making an appointment at ucsc.mywconline.com.

Tutoring and Learning Support

At Learning Support Services (LSS), undergraduate students build a strong foundation for success and cultivate a sense of belonging in a Community of Learners. LSS partners with faculty and staff to advance educational equity by designing inclusive learning environments in Modified Supplemental Instruction, Small Group Tutoring, and Writing Support. When students fully engage in LSS programs, they gain transformative experiences that empower them at the university and beyond. Contact with them here: <https://lss.ucsc.edu>

Slug Support Program

College can be a challenging time, and during times of stress it is not always easy to find the help you need. Slug Support can help with everything from basic needs (housing, food, or financial insecurity) to getting the technology you need during remote instruction. To get started with SLUG Support, please contact the Dean of Students Office at 831-459-4446 or you may send them an email at deanofstudents@ucsc.edu. Learn more about Slug Support here: <https://basicneeds.ucsc.edu/crisis-resolution/Slug%20Support%20Program.html>

Slug Help / Technology

The ITS Support Center is your single point of contact for all issues, problems, or questions related to technology services and computing at UC Santa Cruz. To get technological help, simply email help@ucsc.edu. Learn more about SLug Help / ITS here: <https://its.ucsc.edu/get-help/index.html>

Student Health Center

The Student Health Center offers routine medical appointments, same day care, counseling services, psychiatry services, nutritional counseling, health promotion programs, x-ray, and full laboratory and pharmacy services on site. Learn more here: <https://healthcenter.ucsc.edu/index.html>.

Community Guidelines

Here are some proposed guidelines for sustaining community in the course. We'll talk about topics and texts that are challenging. We'll discuss concepts that people sometimes resist or that sometimes folks have biases about. This community is a learning environment. To foster learning

- Consider the difference between intention and impact when in dialogue with others.
- Criticize and analyze ideas and texts, not individuals.
- Call people in, rather than calling out.
- Avoid making generalizations or claims that are not supported by evidence.
- Share responsibility for including all voices in discussion and staying focused.
- Manage conflict, security, and safety actively and with respect.

Course Schedule

The course schedule can be viewed below or in Canvas Modules. Canvas modules is your primary point of departure for meeting to meeting readings / viewings / listenings and all assignments.

1.1 - EXPERIMENTAL / CLASSICAL - Monday 7/25

IN CLASS RESPONSIBILITIES

Reading

- Syllabus
- Mozart, “*Symphony No. 40 in G minor*” sheet music

Listen

- Mozart, “*Symphony No. 40 in G minor*” (3 mins)

- Erik Satie, "Vexations" sheet music
- [A Dangerous and Evil Piano Piece | The New Yorker](#) (5 minute read)
- John Cage, "Water Walk" sheet music
- John Cage, "4'33" sheet music
- John Cage, *Silence: Lectures and Writings* (1960)
 - Foreword, pp. xxix-xxxii
 - The Future of Music: Credo, pp. 3-6

- Igor Stravinsky's "The Rite of Spring" (4 mins)
- Erik Satie, "Vexations" (11 mins.)
- John Cage, "Water Walk" (5 mins)
- John Cage, "4'33" (4.5 mins)

1.2 - EXPERIMENTAL / CLASSICAL - Wednesday 7/25

BEFORE CLASS RESPONSIBILITIES

Read (28 pages)

- Gertrude Stein, "Orta or One Dancing," pp. 1-17
- Gertrude Stein, "Erik Satie" (very short poem)
- John Cage, "Erik Satie," pp. 76-82
- John Cage, "Experimental Music," pp. 7-12
- Pauline Oliveros,

View / Listen (11 minutes)

- Pauline Oliveros, Tuning meditation

Due Sunday: Experimental Reflection

2.1 - BLUES - Monday 7/25

BEFORE CLASS RESPONSIBILITIES

Read (35 pages)

- Selections in *Blues Poems*
 - The Weary Blues p. 19-20
 - The Morning After p. 21
 - Beale Street Love p. 22

Listen / View (42 minutes)

- "The Weary Blues" read by Hughes -- (4 minutes)
- "Ma Rainey" Read by Brown -- (2 minutes)

- The Harlem Dancer p. 28
- Ma Rainey p. 31-33
- Red Clay Blues p. 50-51
- Scan the table of contents. Choose and read TWO poems from the remaining sections of the book (2 from "Some Songs," 2 from "Form," 2 from "Facing Off," etc.) roughly 12 pages. Be sure to make note of what you read.
- "It Jus Be's Dat Way Sometime: The Sexual Politics of Women's Blues," (1998) Carby 1-14
- "Prove It On Me Blues" (1923), Ma Rainey, 3 minutes
- "B.D. Woman's Blues" (1935), Lucille Bogan, 3 minutes
- *T'Ain't Nobody's Bizness* (2013) Phillips

2.2 - BLUES - Wednesday

BEFORE CLASS RESPONSIBILITIES

Read (36 pages)

- James Baldwin, "Sonny's Blues" pp. 122-148
- Amiri Baraka, "Primitive Blues, Primitive Jazz," pp. 60-70

Listen (16 minutes)

- "Po' Gal" performed by Zora Neale Hurston (1939)
- "Welfare Blues" performed by Frazier and Pittman (1938)
- "John Henry" performed Pittman (1938)
- "Highway 61 Blues" performed by Pittman and Frazier (1938)
- "Cocaine Habit Blues" — Memphis Jug Band, 1930

Due Sunday: Blues Reflection

3.1 - ROCK - Monday

BEFORE CLASS RESPONSIBILITIES

Read (70 pages min - 200 pages max)

- Reservation Blues, pp 1-70 or 100ish
- "The Elvic Oracle"
- Orpheus narratives

Listen (10 minutes)

- Stealin' Stealin' — Memphis Jug Band, 1929
- On the Road Again — Memphis Jug Band, 1929
- "Sweet Home Chicago" (1930), Robert Johnson
- "Hound Dog" (1952) Big Mama Thornton
- "Good Rockin' Tonight" (1947) Wynonie Harris
- "Roll Over Beethoven" (1956), Chuck Berry
- "Tutti Frutti" (1955), Little Richard
- "La Bamba" (1958) Richie Valens
- "Rumble" (1958), Link Wray

3.2 - ROCK - Wednesday

BEFORE CLASS RESPONSIBILITIES

Read (70 pages)

- Reservation Blues
- Slaughter of horses leaves lasting mark
- 'They'll know we haven't forgotten them'

Listen

- "Gangster of Love," (1963) Johnny Guitar Watson
- "The Star-Spangled Banner" (1969) Jimi Hendrix
- "You Gotta Move" (1970) The Rolling Stones
- "Come and Get Your Love" (1974) Redbone

View in Class (30 - 120 minutes)

- *Rumble: The Indians Who Rocked the World*

Due Sunday: Rock Reflection

4.1 - HIP HOP - Monday

BEFORE CLASS RESPONSIBILITIES

Read (70 pages)

- Uprock Headspin Scramble and Dive, Patrick Rosal, pp. 1-60
- "A Culture of Vision and Voice" The Kennedy Center
- "'Freaky' Asian Americans, Hip-Hop, and Musical Autobiography: An Introduction," (2018) Labrador, pp. 1-12
- "The Dangers of Hypersexualizing Asian Women," Scientific American

Listen (15 minutes)

- "Rapper's Delight" (1979), Sugarhill Gang
- "The Message" (1982) Grandmaster Flash and the Furious Five
- "Straight Outta Compton" (1988) N.W.A.
- "Fight the Power" (1989) Public Enemy
- "Me So Horny" (1992), 2 Live Crew
- "Learn Chinese" (2004), MC Jin

4.2 - HIP HOP - Wednesday

BEFORE CLASS RESPONSIBILITIES

Read (29 pages)

- Du Bois, *The Souls of Black Folk*
 - Forethought, pp. vii-viii
 - Chapter 1, pp. 1-12
 - Chapter 14, pp. 250-64
 - Afterthought, pp. 265

Listen / View (2 hrs 15 minutes)

- *Bad Rap* (2016)
- "N-Sao?" Suboi
- "LDR" Han Han
- "Konquistador" Han Han
- "Babae-Ka" Han Han
- "Asian Invasion" Beau Sia
- "Asian American History" Khoi the Poet
- "Give Me a Chance," Beau Sia
- "Listen Asshole," Yellow Rage
- "First Writing Since (Revised)," Suheir Hammad

- "We Made It" Sunni Patterson
- "Coded Language" Saul Williams
- "Sign Language" Rives
- "Waitress" Liza Jesse Peterson

Due Sunday: Rock Reflection

5.1 - PUNK - Monday

BEFORE CLASS RESPONSIBILITIES

Read (70 pages min - 200 pages max)

- *Violence Girl*
- "Subculture: The Meaning of Style,"

Listen / View (2 hrs 15 minutes)

- *The Decline of Western Civilization, Pt. I* (1981), Spheeris
- "Violence Girl" (1978) The Bags
- "We Don't Need the English" (1979) The Bags

5.2 - PUNK - Wednesday

BEFORE CLASS RESPONSIBILITIES

Read (70 pages min - 200 pages max)

- *Violence Girl*
- Excerpts from *Girls to the Front: The True Story of the Riot Grrrl Revolution* (1985), Sara Marcus, about 20 pages
- Excerpts from *The Spitboy Rule: Tales of a Xicana in a Female Punk Band*

Listen / View (2 hrs 15 minutes)

- *Poly Styrene: I Am A Cliché* (2022), Bell
- "I am a cliché" (1978) X-Ray Spex
- "Oh Bondage! Up Yours!" (1978) X-Ray Spex
- "Rebel Girl" (1993) Bikini Kill
- "Double Dare Ya" (1991) Bikini Kill
- "Racist, Sexist Boy" The Linda Lindas

Due Sunday: Rock Reflection