

Spring 2023

SOC 163

Popular Culture

Class: Birge 50, MWF 9 - 10am

Instructor: Marina Romani (she/they)

Email: marinaromani@berkeley.edu

Office: Social Sciences Building 460

Office hours: Wednesdays 10:30-12:30 and by appointment

Sign up for office hours: marinaromani.youcanbook.me (in person or on zoom)

Graders:

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Course Description

Popular culture has a profound impact on the lives of many people in different social groups – we know our favorite songs by heart, we watch and rewatch our favorite series, we consume videos and podcasts. In this course, we'll examine various forms of popular culture for their aesthetic, political, and sociological content. We will begin the course by examining the definition of popular culture and analyzing how texts, artifacts, and behavior come to be seen as popular. We'll then address and criticize the hegemonic role of American popular culture from a comparative perspective, and we'll take into consideration its reception and effects on different communities.

The course will be taught through a multidisciplinary, multimedia, and intersectional approach, and popular culture will be explored in a wide range of expressions – from melodramas to TV series, from true crime podcasts to queer icons, and more. Together with our case studies, we will focus on different sociological theories that will guide and inform our understanding of the materials.

Some of our guiding questions will be: what makes something “popular”? How is “popular culture” defined alongside (and sometimes against) “culture”? Why are some forms of popular culture thought of as lowbrow, unsophisticated, trashy? How are structures of power inequalities reproduced or challenged through popular culture? Can popular culture be a space for resistance?

Readings

All readings and course materials will be available on bCourses. Please check bCourses for the most updated version of the readings schedule.

Students are expected to thoroughly and carefully read the course policies below.

Grading, Assignments, and Deadlines

This class can be taken for 3 or 4 units. Students taking the course for 4 units will answer an additional question in each exam.

Grade Distribution

ASSIGNMENT		WEIGHT	DUE DATE
Participation		10%	One comment (from 250 to 350 words) due every Friday between Week 2 and Week 12
Reading Responses (RR)			
	RR 1	7%	February 10
	RR 2	7%	March 10
	RR 3	7%	March 22
Exam 1		20%	February 24
Exam 2		23%	April 14
Exam 3		26%	May 10

Reading List and Semester Schedule

May be subject to changes. Please consult bCourses for the most updated version of the readings

Readings should be completed before the class in which they are assigned. All readings are available on our bCourses site.

“My approach to public education is quite simple – we need a public that is informed and that shares a common commitment to some notion of the common good. A quality public education also aims to cultivate a knowledgeable public that holds fast to broader ethical principles of equity and fairness. But an educated public requires not just information, but also skills of critical thinking that enable its members to make informed decisions. A good public education equips people with skills of critical analysis so that they can tell the difference between so-called fake news and reputable professional journalism. This kind of educated public must cultivate a sense of self reflexivity so that it can assess how well public officials contribute to the public good.”

Patricia Hill Collins, 2019

THEORETICAL PERSPECTIVES

Week 1: What is popular culture?

Wed Jan 18

- Introduction to the course.
- **Complete the questionnaire on bCourses on your hopes for this course (due January 20).**

Fri Jan 20

- Read the syllabus. Any questions?
- Storey, John, 2009, “Chapter 1: What is Popular Culture?” (pp. 1-15) in *Cultural Theory and Popular Culture: An Introduction*. 9th Edition. New York: Pearson.

Week 2: Popular culture as social practice

Mon Jan 23

- Read again Storey, John, 2009, "Chapter 1: What is Popular Culture?" (pp. 1-15).

Wed Jan 25

- Grazian, David, 2017, "Chapter 1. Everything Counts: The Social Organization of Popular Culture" (pp. 3-22) in *Mix It up : Popular Culture, Mass Media, and Society*. 2nd Edition. New York: Norton.

Fri Jan 27

- Grazian, David, 2017, "Chapter 2. We Are the Champions: A Functionalist Approach to Popular Culture" (pp. 24-33 and 40-45).

CLASS, CULTURAL CAPITAL, AND THE CONSTRUCTION OF AUTHENTICITY

Week 3: Hegemony and intersectionality

Mon Jan 30

- In-class review of Grazian, David, 2017, "Chapter 2" (pp. 24-33 and pp. 40-45).
- Gramsci, Antonio, 1971 [1929-1935], "Hegemony: Intellectuals and the State" in *Selections from Prison Notebooks* (trans. Quintin Hoare and Geoffrey Nowell-Smith), London: Lawrence & Wishart. Excerpt (pp. 69-70).
- Storey, John, 2009, "Hegemony" (pp. 83-86).

Wed Feb 1

- Collins, Patricia and González, Aldo, 2019, "Interview with Patricia Hill Collins on Critical Thinking, Intersectionality and Educational: Key Objectives for Critical Articulation on Inclusive Education", *Journal for Critical Education Policy Studies* 17:2, 151-170.

Fri Feb 3

- Bhutto, Fatima, 2019, "[The End of America's Cultural Hegemony Is Here](#)", *Time*
- Chua, Amy, 2022, "[How the English Language Conquered the World](#)", *The New York Times*.

Week 4: “What Is This ‘Black’ in Black Popular Culture?”

Mon Feb 6

- Hall, Stuart, 1993, “What Is This ‘Black’ in Black Popular Culture?”, *Social Justice* 20: 1/2, 104-114.

Wed Feb 8

- Khabeer, Su’ad Abdul. “Introduction” in *Muslim Cool: Race, Religion, and Hip Hop in the United States*. New York University Press, 2016. Read pp. 1-22.

Fri Feb 10

- **Due: Reading Response 1**
- Mendez II, Moises, 2022, “[Why Is It So Hard for Black Creators to Get Their Due?](#)”, *Rolling Stone*.
- Morris, Wesley, 2019, “[Why Is Everyone Always Stealing Black Music?](#)”, *The New York Times*.

Week 5: Class and cultural capital

Mon Feb 13

- Bourdieu, Pierre, 1979, excerpts from *Distinction: A Social Critique of the Judgement of Taste*. London: Routledge (pp. 1-7, 28-33)

Wed Feb 15

- Grazian, David, 2017, “Chapter 7. Living in the Material World: Cultural Consumption and Social Class in America” (pp.144-181).

Fri Feb 17

- **Exam 1 distributed**
- Storey, “The ideological work of meritocracy” (pp. 149-151).
- Shani Jamila, 2022, “Can I Get a Witness? Testimony from a Hip-Hop Feminist,” in *Colonize This! Young Women of Color on Today’s Feminism*, ed. Daisy Hernández and Bushra Rehman. New York: Seal Press.

Week 6:

Mon Feb 20

Holiday – no class.

Wed Feb 22

Review session.

Fri Feb 24

No class: exam 1 due.

PRODUCTION AND CONSUMPTION: IDENTITIES, BODIES, EMOTIONS

Week 7: Algorithms and AI

Mon Feb 27

- Airoldi, Massimo, 2022, “Chapter 1: Why Not A Sociology of Algorithms” in *Machine Habitus: Towards a Sociology of Algorithms*. Cambridge: Polity Press. Read pp. 1-2, 6-8, 15-24.
- Watch TED-Ed and World Economic Forum, 2022, “[How will AI change the world?](#)”

Wed Mar 1

- Airoldi, Massimo, 2022, “Chapter 1: Why Not A Sociology of Algorithms”. Read pp. 24-31.
- Noble, Safiya Umoja, 2018, “Conclusion” (pp. 1-14) in *Algorithms of Oppression : How Search Engines Reinforce Racism*. New York University Press.

Fri Mar 3

- One episode from *The New York Times* “Rabbit Hole” podcast, TBD.
- Enking, Molly, 2022, “[Is Popular A.I. Photo App Lensa Stealing From Artists?](#)”, *Smithsonian Magazine*.
- Optional, if you’re interested in knowing more about the technology behind AI art: watch Vox, 2022, “[The text-to-image revolution, explained](#)”.

Week 8: Labor and exploitation

Mon Mar 6

- Grindstaff, Laura, 2002, "Trash, Class, and Cultural Hierarchy" in *The Money Shot : Trash, Class, and the Making of TV Talk Shows*, Chicago: University of Chicago Press. Read pp. 1-27.

Wed Mar 8

- Tolentino, Jia, 2020, "[The I in the Internet](#)", CCCB LAB (also in Tolentino, 2019, *Trick Mirror: Reflections on Self-Delusion*). Scroll down and start from the paragraph: "Mass media always determines the shape of politics and culture."
- *Optional*: watch the videos in the article above.

Fri Mar 10

- **Due: Reading Response 2**
- In-class discussion.

Week 9: Interpellation

Mon Mar 13

- Althusser, Louis, 1971, "Ideology and Ideological State Apparatuses" in *Lenin and Philosophy*. New York: Monthly Review Press. Excerpt: read pp. 403-405 and 409-412.

Wed Mar 15

- Taylor, Diana, 2020, "False Identifications: Minority Populations Mourn Diana" (pp. 133-60) in *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press.

Fri Mar 17

- In-class exercise and discussion: *Althusser, interpellation and you*.
"Select your favorite website or social media with its fictions, adverts, personal columns, stories, and so on. Identify something that you want or desire from whatever these texts are promoting.
Now, there is no doubt that this website is speaking specifically to you, is there? Or at least, that's how you feel. Try to detail the ways in which it does this. How, exactly (in words, images, textual arrangements and so on), does this text speak to you?"

But wait – isn't the text you've chosen also speaking to lots of other people? How can this be? You're a unique individual, aren't you? Does this strike you as odd, clever, confusing, compelling? The 'you' is no longer singular because once the text begins to speak to others, then surely it detracts from making you feel individually and uniquely connected? Or does it?

Try designing a text that aims to speak just to one person. How easy is this to do? Now think about some other cultural practices that interpellate us in specific ways such as a Royal wedding or the birth of a Royal heir; the World Cup or the Olympics. In what ways and to what extent are we interpellated by the texts and practices around these? If you choose, for instance, to attend a street party celebration to commemorate Prince William and Kate Middleton's marriage, are you, at that very moment, 'royalist'?"

(Adapted from Storey, *Cultural Theory and Popular Culture*).

Week 10: Interpellation: true crime

Mon Mar 20

- Cecil, Dawn K., 2020, "Chapter 7", *Fear, Justice, and Modern True Crime*. London: Lynne Rienner Publishers. Read pp. 138-160.
- Lett, Phoebe, 2019, [Is Our True-Crime Obsession Doing More Harm Than Good?](#), *The New York Times*.

Wed Mar 22

- **Due: Reading Response 3**
- Watching; TBD.

Fri Mar 24

- No class: I hope you can get some rest!

Spring Break!

March 27 - 31

POP CULTURE AS RESISTANCE

Week 11: Queer cultures and methods

Mon Apr 3

- Foucault, Michel, 1981, "Method" in *History of Sexuality*, Vol 1, London: Penguin. Excerpt: read pp. 92-102.
- Watch: KQED Arts, 2022, [Queer Salsa: How One Nonbinary Couple Leads and Follows | If Cities Could Dance](#)

Wed Apr 5

- Piepzna-Samarasinha, Leah Lakshmi, 2019, "Disability Justice/Stonewall's Legacy, or: Love Mad Trans Black Women When They Are Alive and Dead, Let Their Revolutions Teach Your Resistance All the Time", *QED: A Journal in GLBTQ Worldmaking*, 6(2), 54-62.
- O'Flynn, Brian, 2018, "[Is It Possible to Escape the Commercialization of Pride?](#)", *Them*.
- Banks, Beck, 2021, "[Small-town Pride celebrations emerge -- and show that LGBTQ life in America is flourishing outside of cities](#)", *The Conversation*.
- Optional: watch PBS Voices, 2020, "[Polyamory, Demisexuality, and Being Transgender in the South | PRIDELAND](#)"

Fri Apr 7

- **Exam 2 distributed**
- In-class exercise:

"We don't live in a society whose culture is without conflict. So, how do people mark difference and resistance? In thinking about this, consider the following: how many subcultures can you name? Are these demonstrating resistance to mainstream values? If so, how do they communicate this? Look at their media representation and interview your family and friends to see how they view various subcultures. Do they find them interesting? Threatening? Why? What might gear the appropriation of difference by the mainstream? Crucially, what happens to its meaning once appropriated? Or do you think that, with new media technologies, alternative ways of demonstrating resistance have emerged? Is the idea of an anti-mainstream subculture a little outdated given online interaction across multiple forums and connections to a range of interest groups? Do we have a concept of 'self' that is far more multiple and complex these days? Can a Gramscian approach explain this or does this approach fail to adequately account for twenty-first-century identities?"

(Adapted from Storey, *Cultural Theory and Popular Culture*).

Week 12: Resistance: urban spaces

Mon Apr 10

- Grazian, "Chapter 9. Uptown Funk: Popular Culture and Urban Life in the Cities", pp. 184-203.
- Watch: KQED Arts, 2020, [Oakland Boogaloo: The Funk Freestyle Dance that Defined the Town's Culture | If Cities Could Dance](#).
- KQED Arts, 2021, [How Hula Dancers Connect Hawaii's Past and Present | If Cities Could Dance](#)

Wed Apr 12

Review session

Fri Apr 14

No class - exam 2 due

Week 13: Spaces of resistance in visual cultures: seriality

Mon Apr 17

- Treuer, David, 2022, "[How 'Reservation Dogs' Exploded the Myths of Native American Life](#)", *The Atlantic*.
- In class: watching two episodes of *Reservation Dogs*.

Wed Apr 19

- Watch: KQED Arts, 2022, [How Native Hoop Dancers Blend Heritage and Hip Hop | If Cities Could Dance](#)

Fri Apr 21

- In-class discussion.

Week 14 - Review Sessions

Mon Apr 24

Review

Wed Apr 26

Review

Fri Apr 28

Review

RRR Week

May 1-5

Finals Week

May 8-12

Exam 3 distributed on April 28, due on May 10.

Course Requirements and Policies

Participation

Participation is crucial to the learning experience in our course. You are responsible for studying all the materials we cover during class, including on days when you are absent. I will not take attendance every day, but your participation and engagement with the materials will be evaluated by each student posting weekly comments on bCourses (see below).

Participation includes:

1. **Bringing your annotated readings to class** (electronic version is fine – that’s what I’ll be using as well).
2. **Every Friday between Week 2 and Week 12, submitting one comment or reflection (between 250 and 350 words each) related to the weekly readings.** It’s also ok if you want to write more! The questions may refer to: major arguments or propositions in the readings, specific details or passages that you’d like to consider together, extra materials or topics related to the readings, how the readings relate to current events. This assignment will be graded for completion (credit/no credit) and you will receive full credit only if you submit all required questions. See the full guidelines on bCourses.

3. **Engaging in in-class discussion, activities, and active listening.** This means taking part in small-group discussions, engaging with other students' comments, and sharing your group's comments and reflections with the whole class.

While this is a large class and I will give several lectures, I welcome you all to participate by sharing with the class or during office hours any particular reflections or examples relevant to our course.

Readings

In this course, readings and assignments will take a substantial amount of time, and you should plan accordingly. Annotating your readings and note-taking are crucial in order to keep up with the class materials.

All reading and viewing assignments need to be completed prior to the scheduled class. All materials are available on bCourses, and you are expected to bring the assigned readings to every class (paper or electronic copy).

If you'd like to print your readings, you can print for no charge at [Open Computing Facility \(OCF\)](#) in the MLK Student Union. OCF is a volunteer-run computer lab where you can print your assignments and papers.

You can print for a fee at several UC Berkeley libraries:

<https://studenttech.berkeley.edu/campus-libraries>

<https://www.lib.berkeley.edu/visit/print-scan>

Reading Responses and Readings Guides

By the end of the second week of class, I will provide students with *reading guides*, i.e. sets of questions and themes that will guide you through the readings – especially the theoretical ones.

Students will submit three take-home, open-book reading responses during the course of the semester. The questions you will submit are included in the reading guides. I will indicate which specific questions from the guides students will need to answer.

Reading responses are a way for you to reflect more deeply on the readings and make sure you focus on the main issues and case studies.

Grade distribution and due dates for the reading responses are indicated on this syllabus, and more specific guidelines will be provided by week 2.

Exams

The three exams for this course will be timed, take-home, open-book, examinations that consist of short essays that assess students' mastery of the course materials. Exams will be cumulative (covering material from the entirety of the semester) and will be geared towards asking students to synthesize the scholarship covered in the course and offering reflections on different expressions of popular culture. Students who keep up with the course materials and lectures will be well prepared to successfully complete the exams.

Grade distribution and due dates for the reading responses are indicated on this syllabus. Before deciding to remain in this course, make sure you check all the deadlines and make sure you are able to meet them.

Grading Scale

A+ (98-100)	C (73-77)
A (93-97)	C- (70-72)
A- (90-92)	D+ (68-69)
B+ (88-89)	D (63-67)
B (83-87)	D- (60-62)
B- (80-82)	F (everything below 60)
C+ (78-79)	

Course Policies

Public Health Guidelines

We will follow UC Berkeley's public health measures related to the coronavirus pandemic and any other circumstances. You'll find the most current information here:

<https://coronavirus.berkeley.edu/>. Let's take care of each other and our communities.

Attendance

Students are expected to attend all lectures, which is crucial for understanding course content and performing well in the class. I will not take attendance every class meeting, but being present and actively participating in class is central to the learning process.

Class begins promptly at 10 minutes after the scheduled hour (9:10 am). Please be present on time as late arrivals disrupt the class.

If you miss more than five classes, please come talk to me in office hours to discuss your situation with me.

If you can't attend because of a religious observance, emergency, sports schedule, or health issue, please talk to me as soon as possible.

If you are feeling sick, or experiencing symptoms, please err on the side of caution and don't come to class. Given the current public health situation, I understand if, at times, we'll need to find creative ways to make sure that everybody is able to participate and meet the course requirements. For example, if you get sick and need to quarantine, we'll discuss your situation together, and we will find appropriate ways to make up any missed classes.

Grading Philosophy

I will provide you with extensive guidelines for each assignment during the semester. The readers will grade your work with the utmost care and respect, and in the most unbiased way possible.

I believe that the grade you get is the grade you earn. I also believe that your final grade in the course should reflect an accurate assessment of the entire body of work you submit for the class. If something unexpected or tragic occurs with one assignment (e.g. you do much worse on an assignment due to personal circumstances, you were unable to turn it in on time and received a 0, etc.), we will still evaluate the rest of your coursework to see what grade you deserve for the entire course. In other words, focus on the other assignments and show you deserve an A in the course in spite of one major slip-up. You will never receive a grade *lower* than what you earned by sheer point calculation, but you may receive a grade *higher* if your work proves it (e.g. improvement during the semester, exceptional final paper, etc.).

I review every grade submitted at the end of the course and will handle things like borderline grades, rounding, etc. based on the performance of your work as a whole. I even

sometimes re-read your already graded work to see if you should be bumped up from a B+ to an A- if you are on the borderline. These are done for *every student*, regardless of whether you email me or not (to ensure a fair playing field for all my students), so there is no need to “advocate” for yourself—just focus on the work and prove you deserve (i.e. earn) the grade you are hoping for.

Late Assignments and Extensions

All deadlines are indicated in this syllabus: please put them on your calendar and make sure to turn in your work on time. It’s your responsibility to carefully check to make sure that your work is uploaded correctly on bCourses.

Late work will be downgraded one third of a letter grade per day (e.g., A to A-, B+ to B, etc.). Work submitted more than 3 days after the deadline will not be graded and will receive a zero.

Extensions will only be given in extreme circumstances, with prior notification and appropriate documentation (such as a doctor’s note) explaining the reason why the assignment cannot be turned in on time.

We are living in very difficult times, and many of us are struggling in lots of different ways. Let’s check in with each other when necessary and take care of our community. I understand that life is messy and complicated, and unexpected circumstances may arise, but please reach out to me as soon as possible if this is the case. I really want to support you and I want you to succeed, but in order to do that you need to keep open communication with me. Feel free to reach out!

Regrade Policy

If you want to ask for a re-grade, please follow the steps below. You have 10 days after receiving your grade to initiate this process. I do not do re-grades after this 10-day cut-off (to avoid people asking for re-grades at the end of the semester because their grades are borderline).

1. Write a detailed cover letter to me and to your grader in which you explain how you understand the grader’s perspective and why you still have an issue with the grade (not in terms of effort, but what you thought was mis-graded in terms of content, structure, guidelines, rubric).

2. I will re-grade your work (the entire assignment) and whatever grade you get becomes the final grade (either higher or lower).

Please have sober judgment over your own work and really consider the grader's perspective. Regardless of how much time or effort you put into the assignment, if it simply did not meet the requirements or if you did not adequately communicate the content, you may still have gotten a lower grade.

Technology

Please don't hesitate to use a laptop or tablet to take notes in class. However, checking social media or messaging friends does not constitute "participation", and I will count you absent if I find you misusing your computer during class.

Technology use excludes phones – please keep your phones away during class.

Communication and Office Hours

Feel free to come into office hours for anything, course or life related! Come to introduce yourself, to talk about your academic interests, or if there are any circumstances that are making your semester harder. I'll always be happy to talk!

Please sign up at the link at the top of the syllabus if you know in advance that you'd like to come in. If you do not sign up, you are still welcome to drop in, but I do sometimes step out of the office/Zoom call when there is no appointment to run a quick errand.

If office hours are full or you cannot make the times, you may email me to set up another time. If you have a very short question, you can try to drop by and sneak in before/after a student for a quick question (as not every student will use the entire 15 minutes they signed up for) – but be prepared to wait patiently as well.

Please expect a 24 to 48 hour turnaround for emails – this means you should not put off questions until the last minute. While I am happy to respond to specific and minor questions over email, it is more helpful to discuss substantive issues in person during office hours. Make sure to check your berkeley.edu email address for all course-related correspondence throughout the semester.

Academic Accommodations

The purpose of academic accommodations is to ensure that all students have a fair chance at academic success. Disability, or hardships such as basic needs insecurity, uncertain documentation and immigration status, medical and mental health concerns, pregnancy and parenting, significant familial distress, and experiencing sexual violence or harassment, can affect a student's ability to satisfy particular course requirements. Students have the right to reasonable academic accommodations, without having to disclose personal information to instructors. For more information about accommodations, scheduling conflicts related to religious creed or extracurricular activities, please see the Academic Accommodations hub website:

<https://evcp.berkeley.edu/programs-resources/academic-accommodations-hub#accommodations>

Feel free to come and talk to me any time about any issues regarding accommodations about assignments, deadlines, attendance, and anything related to our course.

Student Support Services

The [Student Learning Center](#) offers academic support in different fields, including social sciences and writing: “The Student Learning Center supports a global community of learners as they navigate the cultural expectations and academic rigor of UC Berkeley. Through service models that honor their diverse starting points and meet them where they are, we aim to empower all students to realize their full academic potential and aspirations.”

If English is not your first language, or you would like more support with your writing, there are resources on campus to help in writing your papers.

1. Check out the Student Learning Center and their programs:
<http://slc.berkeley.edu/writing>
2. Look on the bCourses website for our class. I will post some resources in a folder labeled “Writing Resources.” These are some rather thorough guides written specifically by and for the Sociology department.

Mental Health, Wellness, and Care

If you find you are struggling, please feel free to come talk to me. I'm not a mental health professional, but I can always listen to you and direct you to the resources available on campus, and support you as best as I can. Please do not wait until you are suffering to reach out, although you can certainly do so even at that point.

All students – regardless of background or identity – may experience a range of issues that can become barriers to learning. These issues include, but are not limited to, strained relationships, anxiety, depression, alcohol and other drug problems, difficulties with concentration, sleep, and eating, and/or lack of motivation. Such mental health concerns can diminish both academic performance and the capacity to participate in daily activities. In the event that you need mental health support, or are concerned about a friend, UC Berkeley offers many services, such as free short-term counseling at University Health Services.

An excellent campus website which has links to many resources is <http://recalibrate.berkeley.edu/>. Another campus website addressing mental health services in specific reference to this time of the coronavirus pandemic is: <https://uhs.berkeley.edu/coronavirus/student-mental-health>

I will add more resources for mental health and wellbeing on bCourses over the course of the semester.

Remember that seeking help is a good and courageous thing to do – both for yourself and for those who care about you.

Disabled Students' Program

“The Disabled Students' Program promotes an inclusive environment for students with disabilities. We equip disabled students with appropriate accommodations and services to achieve their individual academic goals. We are dedicated to supporting disabled students and collaborating with the campus community to remove barriers to educational access and embrace the University's values of equity and inclusion. We believe that an accessible environment universally benefits everyone” (<https://dsp.berkeley.edu/>).

If you have a diagnosis, DSP can help you document your needs and create an accommodation plan. By making a plan through DSP, you can ensure appropriate accommodations without disclosing your condition or diagnosis to course instructors. If you are part of the DSP and require special accommodations, please try to make arrangements in advance—this will guarantee you access to your accommodations. If you do make arrangements last minute, we will try our best to still accommodate, but try to ask in advance, even if it's just in case.

To ask for an extension or accommodation using your DSP letter, you must first be sure that your DSP letter allows for the accommodation you are requesting. If you are asking for an extension, please suggest a reasonable due date (allowed by your letter) to turn in the assignment.

Sexual Harassment and Violence Support Services

To learn more about these issues, how to support survivors, or how to file a report and receive support services, start here: <http://survivorsupport.berkeley.edu>.

Please note that I am not a confidential advocate; I am a Responsible Employee, which means that if you tell me about sexual violence or sexual harassment that you or another student experienced, I need to share that information with the [Office for the Prevention of Harassment and Discrimination](#). There are [confidential resources](#) I can connect you with.”

Economic, Food, and Housing Support

If you are in need of economic, food, or housing support, you can find help at the [Basic Needs Center](#). You may be eligible for money to buy groceries via [CalFresh](#) or our [Food Assistance Program](#). If you are in need of food immediately, please contact our [UC Berkeley Food Pantry](#).

Undocumented Students Support

The [Undocumented Student Program](#) is a great resource here on campus: “UC Berkeley’s Undocumented Student Program (USP) – a component of the Centers for Educational Equity and Excellence – provides guidance and support to undocumented undergraduates at Cal. USP practices a holistic, multicultural and solution-focused approach that delivers individualized service for each student. The mental health support, academic counseling, legal support, financial aid resources and extensive campus referral network provided by USP helps students develop the unique gifts and talents they each bring to the university, while empowering a sense of belonging. The program’s mission is to support the advancement of undocumented students within higher education and promote pathways for engaged scholarship.”

Technology and Internet Support

Please check the [Student Technology Services](#) page for the latest information on university-provided support.

Academic Misconduct and Plagiarism

You are a member of an academic community at one of the world's leading research universities. Universities like Berkeley create knowledge that has a lasting impact in the world of ideas and on the lives of others; such knowledge can come from an undergraduate paper as well as the lab of an internationally known professor. One of the most important values of an academic community is the balance between the free flow of ideas and the respect for the intellectual property of others. Researchers don't use one another's research without permission; scholars and students always use proper citations in papers; professors may not circulate or publish student papers without the writer's permission; and students may not circulate or post materials (handouts, exams, syllabi—any class materials) from their classes without the written permission of the instructor.

Any test, paper or report submitted by you and that bears your name is presumed to be your own original work that has not previously been submitted for credit in another course unless you obtain prior written approval to do so from your instructor. In all of your assignments, including your homework or drafts of papers, you may use words or ideas written by other individuals in publications, web sites, or other sources, but only with proper attribution. If you are not clear about the expectations for completing an assignment, I will be happy to discuss these topics and clarify any doubts and questions.

The [Center for Student Conduct](#) defines plagiarism as follows: “Plagiarism is defined as use of intellectual material produced by another person without acknowledging its source, for example:

Wholesale copying of passages from works of others into your homework, essay, term paper, or dissertation without acknowledgment. Use of the views, opinions, or insights of another without acknowledgment.

Paraphrasing another person's characteristic or original phraseology, metaphor, or other literary device without acknowledgment.”

The Berkeley Academic Guide defines the disciplinary consequences of plagiarism and cheating as follows:

“Achievement and proficiency in subject matter include your realization that neither is to be achieved by cheating. An instructor has the right to give you an F on a single assignment produced by cheating without determining whether you have a passing knowledge of the relevant factual material. That is an appropriate academic evaluation for a failure to understand or abide by the basic rules of academic study and inquiry. An instructor has the right to assign a final grade of F for the course if you plagiarized a paper for a portion of the course, even if you have successfully and, presumably, honestly passed the remaining portion of the course. It must be understood that any student who knowingly aids in

plagiarism or other cheating, e.g., allowing another student to copy a paper or examination question, is as guilty as the cheating student.”

Please familiarize yourself with what plagiarism is, with the university policies on cheating and plagiarism, and their consequences. I encourage you to ask me questions – in class or in office hours – if you are not sure about what constitutes plagiarism.

Resources:

[Cite Responsibly | UC Berkeley](#)

[Academic Honesty | UC Berkeley](#)

[How to Avoid Plagiarism | Northwestern University](#)

Feedback

I value your feedback on our course and I aim to create a respectful, productive, and comfortable learning environment. If you'd like to share any feedback you might have about our course, feel free to come talk to me in office hours any time during the semester. Thank you!

Friendly Reminders

- ❖ **Complete and think thoughtfully about all readings prior to class.**
- ❖ **Submit your work on time.**
- ❖ **Ask questions when you do not understand.** Some of the texts we read are difficult. There will be things we each find confusing or perplexing every week. It is important that you take the initiative to work through that puzzlement. I'm happy to support you to better understand all the materials from our course!
- ❖ **Keep open communication.** If some problem is affecting your performance in the course, please get in touch with me. I am eager to help everyone do as well as possible in, and get to the most out of the course.