

LIT 4090 Course Syllabus (this is an online syllabus: formatting may differ within this .pdf document)

Department of Literature, Journalism, Writing & Language
HIST/LIT4090 - Surf History and Culture
2 Units

Fall 2020

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PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

HEALTH AND SAFETY UPDATE

It is expected that all students will abide by the health and safety standards set by the university. Here is a link to the most current Health and Safety Guidelines.

COURSE DESCRIPTION

This course introduces students to the history and culture of surfing from the late nineteenth century to the present. It explores the origin and evolution of riding waves as it developed in Polynesia before spreading to Southern California, Australia and beyond to become a global cultural phenomenon. Readings, films, and discussions will concentrate on the key people, places, ideas, and events that precipitated, embodied, or reflected changes in surfing. Since the history and culture of wave riding is rich and broad enough to constitute a major course of study, this class serves only to introduce students to a vast ocean of knowledge. Our hope is that you will wade in, paddle out and catch a few waves, not just now but for the rest of your lives.

FOUNDATIONAL EXPLORATIONS (GENERAL EDUCATION) LEARNING OUTCOME #2c

1. Students will be able to demonstrate an understanding of the complex issues faced by diverse groups in global and/or cross-cultural contexts.

COURSE LEARNING OUTCOMES

1. Analyze significant primary texts concerning surf history and culture from pre-history to the 1900s. [See RQ assignments]
2. Evaluate and articulate the diversity of human experience across this range of historical periods.
3. Use a historical perspective to understand the world today and address contemporary problems/issues.
4. Critically evaluate several of the major beliefs, ideologies, and values that have influenced the modern world.
5. Assess your own culture within the context of the process of globalization since 1800.
6. Examine historical developments with a particular emphasis on values and ethical choices, in light of being global citizens.
7. GELO 2(c): Demonstrate an understanding of the complex issues faced by diverse groups in global and/or cross-cultural contexts.
8. Closely read (comprehension, analysis) and critically analyze (analysis) texts in their original languages and/or in translation.
9. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts
 1. Standard literary terminology
 2. Modes/genres of literature
 3. Elements of literary genres
 4. Literary periods (dates, writers, characteristics, and important developments)
 5. Contemporary critical approaches
 6. Extra-literary research
10. Analyze (analysis) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (synthesis, evaluation) the texts with their own lives.

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

Marcus, *Surfing: An Illustrated History of the Coolest Sport of All Time* (978-0760344514)

COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 2 unit class delivered over 15 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 75 total hours meeting the course learning outcomes. The time estimations are provided in the Canvas modules.

ASSESSMENT AND GRADING

Note: Clearly define a grading policy to avoid any confusion concerning expectations. It is most helpful if at least two things are present: 1) a point distribution and 2) a grading scale.

Student grades will be posted in the Canvas grade book no later than midnight on Tuesday of each week beginning in Week Two of this course. It is important to read the comments posted in the grade book as these comments are intended to help students improve their work. Final grades will be posted within one week of the end of the class. Grades will be based on the following:

Standard Grade Scale Based on Percentages

A	B	C	D	F
A 94-100	B+ 87-89	C+ 77-79	D+ 67-69	F Less than 59
A- 90-93	B 84-86	C 74-76	D 64-66	
	B- 80-83	C- 70-73	D- 60-63	

Review Questions 190 pts total
Midterm Exam 100 pts total
Final Exam 100 pts total

STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

ASSIGNMENTS

For the first seven weeks of class, students will answer Review Questions (RQ) based on assigned readings and films. Writing good answers will require having carefully completed the readings and include direct quotations and paraphrases from you read and watched. They do not need to be any specific length, but 3-5 solid sentences should be long enough to warrant full credit. Dr. Cater will provide general feedback to the class as a whole, but for individual feedback, students should request it from him specifically. In the aggregate, Review Questions will count for the largest amount of points in the class, so completing them well and in a timely manner will be critical to one's academic success. The Midterm Exam will count for the second largest amount of points and take place during the eighth week of class. Details on the form and content TBA.

INCOMPLETES AND LATE ASSIGNMENTS

Incomplete work can be completed and resubmitted for reduced credit (5% off) within one day of its original due date. Late work can be submitted for reduced credit (5% off each day) until two days of the original date; after that, it counts as an incomplete.

FINAL EXAM POLICY

Successful completion of this class requires taking the final exam on its scheduled day. No requests for early examinations or alternative days will be approved.

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog.

See [Academic PoliciesLinks to an external site.](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. (DRC@pointloma.edu ([Links to an external site.](#)) or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all **synchronous** class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions (virtual or face-to-face), the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. In some courses, a portion of the credit hour content will be delivered **asynchronously** and attendance will be determined by submitting the assignments by the posted due dates. See [Academic PoliciesLinks to an external site.](#) in the Undergraduate Academic Catalog. If absences exceed these limits but are due to university excused health issues, an exception will be granted.

Asynchronous Attendance/Participation Definition

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

Weekly Participation

Weekly participation is vital to succeeding in this hybrid course. Reading, watching, taking notes, discussing, analyzing and synthesizing big ideas will be the essential work of this class. Much of it will be done remotely, but attending class will be important as well. Please come to class having completed assigned content and prepared to discuss it. For students who cannot, or for medical reasons choose not, to attend class, they must make arrangements with either Dr. Cater or Wicks to meet via Zoom. Since conversation is perhaps our most powerful God-given tool for teaching and learning really complicated ideas, we strongly encourage students to fully invest themselves in this portion of the class. In the event that PLNU transitions to a fully-online schedule, class discussions will take place during the regularly scheduled class hour.

HIS/LIT4090 is a two-unit course, which means it will require about 4 hours of studying per week. Developing a daily routine of studying in a quiet spot will be critical to staying on task. The

majority of students who do well in this course develop a routine during the first week of class. They also participate in voluntary virtual office hours via FaceTime or Zoom that they can arrange by emailing their professor(s).

ONLINE COURSE COMMUNICATION

Since communicating online is very different than face-to-face, students should make every effort to think about how and what they communicate over the internet. Speaking and writing in informed, relevant, and respectful ways is an expectation of all students, particularly as we discuss issues that defy formulas and objective answers. Disagreements may exist, but Drs. Cater and Wicks are committed to making HIS/LIT4090 respectful and safe for everyone.

In terms of communicating with your professors, students will be responsible for all messages sent by them to their PLNU email and Canvas accounts. Since Drs. Caters and Wicks frequently provide clarifying notes about course content and assignments, please check your accounts daily. If you have questions, comments, or concerns about the course, communicate them respectfully through email to: bcater@pointloma.edu or jwicks@pointloma.edu. However, please do not expect your professors to respond during the weekend (Friday evening to Sunday evening) unless it is an emergency. If that is the case, please indicate it in the subject line of your email.

SPIRITUAL CARE

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith.

If students have questions, a desire to meet with the chaplain or have prayer requests you can contact the [Office of Spiritual Development Links to an external site.](#)

USE OF TECHNOLOGY

Since most courses will have online components, in order to be successful in the online environment, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements Links to an external site.](#) information. Additionally, students are required to have headphone speakers compatible with their computer available to use. If a student is in need of technological resources please contact student-tech-request@pointloma.edu ([Links to an external site.](#)). Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your class work.

COURSE OUTLINE

Below is an approximate schedule of units, topics, assignments, and assessments. Dr. Cater and Dr. Wicks reserve the right to make adjustments if necessary.

Week One: Pre-1900

8/20

-Read *SIH* pp. 19-36

RQ #1: Summarize the rise and fall of surfing from prehistory to circa 1900. Emphasize where it began, who participated in it, and the complicated perspective and legacy of white observers/participants like Mark Twain and Revs. Hiram Bingham and Henry T. Cheever.

-Watch "Conquest of Hawaii" <https://www.youtube.com/watch?v=X3MOmiGgh0> ([Links to an external site.](#))



[site.](#)

RQ #1: How would you describe the attitude of Native Hawaiians towards "haole" newcomers? Was it generally welcoming, cautious, hostile, or mixed? Explain.

Week Two: 1900-1945

8/27

-Read *SIH* pp. 36-41

RQ #1: What accounts for surfing's renaissance in Hawaii during the early twentieth century? How would describe the role of race in its reemergence?

-Read "Duke Kahanamoku" <https://eos.surf/entries/kahanamoku-duke/> (Links to an external site.)

-Read "The Unknowable Tom Blake" <https://www.surfer.com/blogs/eos/unkowable-blake/> (Links to an external site.)

RQ #1: What makes Duke "the father of modern surfing"? Does the moniker fit, or should it be given to Tom Blake? Why?

Week Three: 1945 to the late 1950s

9/3

-Read *SIH* pp. 43-56

RQ #1: How did WWII impact the sport and culture of surfing? Answer in terms of the sport's popularity, the rise of notable surfers, surf clothing, and surfboard design.

RQ #2: What made Waikiki, Makaha, and the North Shore attractive to surfers? How did they impact board design? What surf spots in Southern California became popular during the 1940s and 1950s as well?

-Watch "Rabbit Kekai, The Surfer's Journal

Biographies" <https://www.youtube.com/watch?v=1Dp1IMyBPOQ&t=39s> (Links to an external site.)



RQ#1: What did Rabbit Kekai contribute to post-war California surfing?

Week Four: Late 1950s to 1967

9/10

-Read *SIH* pp. 57-78

RQ #1: In what way(s) did the "heart" of surfing move to California during the early Cold War? Why did Malibu supplant Waikiki as the mecca of surfing?

RQ #2: Compare and contrast Gidget and Miki Dora. In similar and different ways, how did they impact the sport and culture of surfing?

-Read "Combo Swell" <https://viewpoint.pointloma.edu/combo-swell/Links to an external site.>

-Watch "A Line in the Sand" https://video.kpbs.org/video/a-line-in-the-sandthe-story-of-americas-first-surfing-park-mneorp/?_ga=2.256331403.1848711701.1594342658-1147389862.1594342658 (Links to an external site.)

RQ #1: Summarize the origins of Tourmaline Surfing Park. What was the main problem confronting San Diego surfers, and how was it resolved?

Week Five: 1966 to 1974

9/17

Read *SIH* pp. 79-128

-Watch "Dick Dale & The Del Tones - Surfin' and a-Swingin'" (1963)



<https://www.youtube.com/watch?v=0DYbn7Y2oEE> (Links to an external site.)

RQ #1: What is “surf music” and what accounts for its rise in the 1960s? Where did it become particularly popular? Pay careful attention to musical genre, instrument technology, and audience.

RQ #2: What seem to be the differences between “surf movies” and “surf films/documentaries”? What is “waxploitation,” and how are Hollywood and surfers both guilty of it?

Week Six: 1970s to 1991

9/24

-Read *SIH* pp. 130-149

RQ #1: In what ways does Rick Griffin embody 1970s surfing? How did his personal evolution mirror that of the sport during this time?

RQ #2: What is the “surf industrial complex”? When, where, and why did it emerge, and in what way(s) did Kelly Slater come to embody it?

-Read “How to Turn a Circus into a Riot” <https://eos.surf/history/section/op/> (Links to an external site.)

RQ #1: What caused the 1986 OP Pro riot? Describe the tensions between California surfers, Ocean Pacific, and the pro surfing association (as represented by contest directors).

-Watch “Tom Curren vs Kelly Slater US Open”



<https://www.youtube.com/watch?v=GYxX82VJ7HA> (Links to an external site.)

Week Seven: 1981 to 2009

10/1

-Read *SIH* pp. 153-200

RQ #1: Summarize women’s participation in surfing from prehistory to contemporary times. Note the eras of their high and low involvement, and the historical, cultural, and technical reasons for both.

RQ #2: How has big-wave surfing changed from the 50s to the present? Why is Laird Hamilton significant?

-Read “Killer Cute” <https://eos.surf/history/section/roxy/> (Links to an external site.)

RQ #1: How did the Roxy brand highlight, if not create, the idea of “killer cute”?

-Watch: “Laird Hamilton The Most Intense wave ever surfed, Teahupoo Tahiti”



<https://www.youtube.com/watch?v=sKRh9U59zSk> (Links to an external site.)

-Read “Insight into Kelly’s wave from salted historian Matt Warshaw”

<https://wavepoolmag.com/surf-kellys-wave-pool-matt-warshaw/> (Links to an external site.)

RQ #1: Describe Warshaw's impression of Kelly's wave. Do you share his impression – why or why? Are there similarities/differences between wave pool and tow-in surfing like at Teahupoo?

Week Eight

10/8

-Midterm Due at 11:59pm

Week Nine

10/15

-Watch: *Gidget* (Wendkos, 1959)

-Read: Booth, "The Political Economy of Surfing Culture," 318-322

-Quiz: Week 9

-Lecture: "Film Narrative in Pop Culture" Key word: **image**

Week Ten

10/22

-Watch: *The Endless Summer* (Brown, 1966)

-Read: Wheaton, "Surfing Invaders in Surfing's White Tribe," 177-180

-Quiz 2: Week 10

-Presentation: Group 1

-Lecture: "Film & Cultural Studies: What is a surf film?" Key words: **documentary and genre**

Week Eleven

10/29

-Watch: *Morning of the Earth* (Falzon, 1972)

-Read: Poetry: Excerpts

-Quiz: Week 12

-Presentation: Group 3

-Lecture: "Poetics: Poetry as focused expertise rather than abstract 'deep thoughts'" Key words **writing and editing**

Week Twelve

11/5

-Watch: *Big Wednesday* (Milius, 1978)

-Read: Schilt, "The Appropriation and Packaging of Riot Grrrl Politics," 162-169

-Quiz: Week 11

-Presentation: Group 2

-Lecture: "Film Narrative in Counter/Sub-Culture" Key words: **noise/sound/dialogue**

Week Thirteen

11/12

-Watch: *Bustin' Down the Door* (Gosch, 2009)

-Read:

Julious, "The State of Black Subcultures in 21st Century America," 300-304

-Quiz: Week 13

-Presentation: Group 4

-Lecture: "Representations of Authority in Surfing Films" Key words: **identity and authority**

Week Fourteen

11/19

-Watch: *Soul Surfer* (McNamara, 2011)

-Read: Bethany Hamilton biography: <https://www.biography.com/athlete/bethany-hamilton> (Links to an external site.)

-Quiz: Week 14

-Presentation: Group 5

-Lecture: "New Stories & Time Honored Archetypes" Key word: **adaptation**

Week Fifteen

11/23

-Watch: *Isolated*, (LePera, 2014)

-Read: Szeman & O'Brien, "Nation and Empire" 197-202

-Quiz: Week 15

-Presentation: Group 6

-Lecture: "Surfing, Politics, and a Transnational Perspective" **Key word: transnational**

Week Sixteen

12/3

Final Exam: Watch and Film (TBD) and Respond to Essay Questions