

**THE WORLD OF SURFING**  
**Honors 3095**

Fall 2014  
Tuesday and Thursday ... 9:00 – 10:50  
16A Darland Administration Bldg. / UMD Pool

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Office Hours: Tuesday and Thursday,  
8:00 – 9:00, and by appointment

**Course Description**

Surfing is one of the world's most popular cultural phenomena. While the number of actual surfers is relatively small – probably between five and ten million people – the sport's reach has historically extended far beyond the limited community of wave riders, influencing everything from fashion and music to film, photography, tourism, and marketing. This class will explore how a pastime commonly associated with mindless pleasure has in fact been implicated in some of the major global developments of the last two-hundred years, such as empire-building and the "civilizing mission" in nineteenth- and early-twentieth-century Hawai'i, modernization and economic development in the so-called Third World, the growth of international tourism following the Second World War, political mass movements and the antiapartheid struggle, American foreign relations and Cold War cultural diplomacy, and the surf industry and corporate globalization. The course also has an experiential component; to develop an appreciation for the subject and for why millions of people have planned their lives around the sport, you will learn to surf. The course will thus combine classroom instruction with outdoor education.

The primary objectives of this course are threefold: to encourage a broad understanding of the rise and globalization of American surf culture, to introduce students to the joy and fundamentals of surfing, and to develop an appreciation for how cultural phenomena that seem apolitical have in fact been deeply embedded in the politics of the modern era.

**Required Books**

Krista Comer. *Surfer Girls in the New World Order*. Durham, North Carolina: Duke University Press, 2010.

Timothy J. Cooley. *Surfing About Music*. Berkeley: University of California Press, 2014.

Isaiah Helekunihi Walker. *Waves of Resistance: Surfing and History in Twentieth-Century Hawai'i*. Honolulu: University of Hawai'i Press, 2011.

Peter J. Westwick and Peter Neushul. *The World in the Curl: An Unconventional History of Surfing*. New York: Crown Books, 2013.

## Course Requirements

1. Class Participation. As a seminar, this class will work only if students participate. Attendance is thus mandatory. If you are unable to attend class (legitimate excuses for an absence include a religious holiday, a verifiable illness, a serious family emergency, a subpoena, jury duty, military service, or participation in a group activity sponsored by the University), I must be notified in a timely fashion. I also expect students to have completed all of the weekly readings listed on the syllabus, as well as whatever primary sources I might assign, before the first class meeting of the week. I may call on you to answer questions or discuss pertinent points. You are encouraged to speak with me during my office hours if you are confused or concerned about any of the material. If you cannot meet during my regular office hours, you may contact me to schedule an appointment at another time. (20 percent of final grade)
  
2. Quizzes. There will be three quizzes. They may cover the readings, films, and/or lectures. The quizzes will be given on September 30, November 4, and December 2. Students who are absent on the day of a quiz and do not notify me ahead of time will receive an "F"; make-up quizzes will not be given. (30 percent of final grade)
  
3. Response Paper. In this four-page, double-spaced response paper, you will write about *The Endless Summer* (1966), the best known and most influential "surf flick" in history. You will be required to examine the film as a product of its era, addressing its treatment of, for instance, race, anticolonialism, apartheid, or modern capitalism. The strongest papers will be those that situate their analyses in an appropriate historical context, showing how *The Endless Summer* reflected (or elided) the larger world of the 1960s. Because this will require drawing on outside sources, you must acknowledge your use of these sources whenever you either quote or paraphrase them or draw on their factual evidence as support. In other words, cite your sources. The papers will be due on October 21. No late papers will be accepted. (20 percent of final grade)
  
4. Research Paper. In an eight-page, double-spaced paper, you will critically analyze a published account of international surf travel, contextualizing that travel in the history of the host nation and its interactions with the world. You will, in other words, learn to see something as seemingly innocuous as tourism by Western surfers as a practice with deeper significance. What are the environmental implications of the international travel that brought surfers to a foreign destination, for instance? How is Third World surf travel connected to capitalist differences of power? How is it related to local and global histories? And what cultural dynamics are involved in the interactions between foreign visitors and host communities, particularly if the surfers don't speak the local language? You will need to cite abundant evidence – the foundation of the scholarly enterprise – to contextualize and demonstrate the validity of your arguments. Any and all uses of outside sources – whether consulted, quoted, paraphrased, summarized, et cetera – must be acknowledged through an appropriate citation (in this case, an endnote). The papers, which must be typed, should be formatted in twelve-point Times or Times New Roman font with one-inch margins. The papers will be graded on the basis of both style and content; it is therefore imperative that the papers be well written and free of grammatical and spelling errors. If you are not a great writer, assistance is available at the Writers' Workshop on the second floor of the Kathryn A. Martin Library ([d.umn.edu/writwork](http://d.umn.edu/writwork); [writwork@d.umn.edu](mailto:writwork@d.umn.edu); 218-726-8500). You may of course consult me about your papers. Please note, however, that I will not know that you need assistance if you do not make the effort to come see me. The papers will be due on December 11. No late papers will be accepted. (30 percent of final grade)

### Students with Disabilities

It is the policy and practice of the University of Minnesota, Duluth, to create inclusive learning environments for all students, including students with disabilities. If there are aspects of this course that result in barriers to your inclusion or your ability to meet course requirements – such as time-limited exams, inaccessible web content, or the use of non-captioned videos – please notify me as soon as possible. You should also contact the Office of Disability Resources to discuss and arrange reasonable accommodations. Please call 218-726-8217 or visit the DR website at <[www.d.umn.edu/access](http://www.d.umn.edu/access)> for more information.

### Grading Policy

The following criteria will be used to determine students' grades:

- A ... Achievement outstanding relative to the level necessary to meet course requirements.
- B ... Achievement significantly above the level necessary to meet course requirements.
- C ... Achievement meeting the basic course requirements in every respect.
- D ... Achievement worthy of credit even though it does not fully meet the basic course requirements in every respect.
- F ... Performance failing to meet the basic course requirements.

Grades are based on a one hundred-point scale. The quizzes, which comprise thirty percent of your grade, are worth thirty points, for example. I use the following scale in calculating grades:

- A ... 94 to 100
- A- ... 90 to 93.95
- B+ ... 87 to 89.95
- B ... 83 to 86.95
- B- ... 80 to 82.95
- C+ ... 77 to 79.95
- C ... 73 to 76.95
- C- ... 70 to 72.95
- D ... 67 to 69.95
- F ... 0 to 66.95

Students who engage in academic dishonesty will be given an "F" in this course and will be reported to the appropriate university authorities for further disciplinary action. According to the *Student Guide* of the College of Liberal Arts (<http://www.d.umn.edu/~clasa/cla1001/SA/academicdishonesty.htm>), academic dishonesty includes plagiarism, fabrication, cheating, and academic misconduct. The college defines plagiarism as follows:

Plagiarism is the inclusion of someone else's product, words, ideas, or data as one's own work. When a student submits work for credit that includes the product, words, ideas, or data of others, the source must be acknowledged by the use of complete, accurate, and specific references. By placing one's name on work submitted for credit, the student certifies the originality of all work not otherwise identified by appropriate acknowledgements. On written assignments, if verbatim statements are included, the statements must be enclosed by quotation marks or set off from regular text as indented extracts.

A student will avoid being charged with plagiarism if there is an acknowledgement of indebtedness. Indebtedness must be acknowledged whenever:

1. one quotes another person's actual words or replicates all or part of another's product;
2. one uses another person's ideas, opinions, work, data, or theories, even if they are completely paraphrased in one's own words;
3. one borrows facts, statistics, or other illustrative materials – unless the information is common knowledge.

Unauthorized collaboration with others on papers or projects can inadvertently lead to a charge of plagiarism. In addition, it is plagiarism to submit as your own any academic exercise (for example, written work, printing, computer program, art or design work, musical composition, and choreography) prepared totally or in part by another.

Plagiarism also includes submitting work in which portions were substantially produced by someone acting as a tutor or editor.

It is your responsibility to thoroughly familiarize yourself with the meaning of the other forms of academic dishonesty – which are defined at the CLA website cited above – and to avoid engaging in these practices at all costs.

### **Classroom Conduct**

Students are expected to follow, and I will enforce, the University's Student Conduct Code (<http://www.d.umn.edu/assl/conduct/code>). Appropriate classroom conduct promotes an environment of academic achievement and integrity. Disruptive classroom behavior that interrupts either my ability to teach or the ability of your peers to learn is prohibited. Disruptive classroom behavior that affects either my ability to teach or the ability of your peers to learn is prohibited. Such behavior includes, but is not limited to, reading materials unrelated to the class, talking to your classmates when not asked to do so, and using unauthorized technologies in the classroom.

### **Lecture and Reading Schedule**

*Note: Readings must be completed by the first class session of the week under which they appear. For example, the reading listed for week 2 must be completed by the class meeting on September 9.*

**Week 1. INTRODUCTION AND OVERVIEW (September 2, 4)**

**Week 2. ORIGINS (September 9, 11)**

#### **Reading**

Cooley, *Surfing About Music*, 1-29; Walker, *Waves of Resistance*, 1-46; Westwick and Neushul, *The World in the Curl*, ix-x, 1-30

**Week 3. HOW SURFING BECAME AMERICAN (September 16, 18)**

Reading

Cooley, *Surfing About Music*, 29-35; Walker, *Waves of Resistance*, 46-82; Westwick and Neushul, *The World in the Curl*, 31-63

**Week 4. CALIFORNIA, AUSTRALIA, AND THE GLOBALIZATION OF SURF CULTURE (September 23, 25)**

Reading

Cooley, *Surfing About Music*, 35-43; Walker, *Waves of Resistance*, 83-104; Westwick and Neushul, *The World in the Curl*, 64-80

**Week 5. GIDGET, BEACH PARTIES, AND AMERICAN POPULAR CULTURE (September 30, October 2)**

Reading

Comer, *Surfer Girls in the New World Order*, 1-53; Cooley, *Surfing About Music*, 44-93

\*\*\* Quiz No. 1 on Tuesday \*\*\*

**Week 6. SURFING THROUGH THE COLD WAR (October 7, 9)**

Reading

Westwick and Neushul, *The World in the Curl*, 81-127

**Week 7. THE ENDLESS SUMMER, CULTURAL DIPLOMACY, AND GLOBAL SURF TOURISM (October 14, 16)**

Reading

Comer, *Surfer Girls in the New World Order*, 53-75;

**Week 8. COUNTERCULTURE (October 21, 23)**

Reading

Walker, *Waves of Resistance*, 105-172; Westwick and Neushul, *The World in the Curl*, 128-145

\*\*\*\*\* Due in class on October 21: Response Paper \*\*\*\*\*

**Week 9. THE RISE OF PROFESSIONAL SURFING (October 28, 30)**

Reading

Westwick and Neushul, *The World in the Curl*, 146-193

**Week 10. SURFING AND APARTHEID IN SOUTH AFRICA (November 4, 6)**

Reading

Westwick and Neushul, *The World in the Curl*, 194-241

\*\*\* Quiz No. 2 on Tuesday \*\*\*

**Week 11. INDUSTRIAL SURF CULTURE (November 11, 13)**

Reading

Westwick and Neushul, *The World in the Curl*, 242-312

**Week 12. INDUSTRIAL SURF CULTURE II (November 18, 20)**

Reading

Comer, *Surfer Girls in the New World Order*, 76-114

**Week 13. SURFING AND GENDER (November 25)**

Reading

Comer, *Surfer Girls in the New World Order*, 117-204

**Week 14. AURAL SURFING (December 2, 4)**

Reading

Cooley, *Surfing About Music*, 94-174

\*\*\* Quiz No. 3 on Tuesday \*\*\*

**Week 15. A NEW RENAISSANCE? (December 9, 11)**

Reading

Comer, *Surfer Girls in the New World Order*, 205-230; Westwick and Neushul, *The World in the Curl*, 313-318

\*\*\*\*\* *Due in class on December 9: Research Paper* \*\*\*\*\*

NOTE: I retain the right to revise or alter the syllabus at any time. I will notify you in class if changes are made.