

American Studies [201], Syllabus

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focus of the course: in a contemporary American Studies context, through discussion and scholarly inquiry, this course aims to understand selected post-WWII literature and film and further understand via theory (or Theory) how these texts have formed and inspired notions of place (i.e. the neighborhood, city, state, region, and country). Generally, this course hopes to understand the intersections of the artist, her art, and his locale. Sub-sections of this discovery or uncover[sic] include but are not limited to pop culture (including the relationships between literature and film), subculture studies, counter-culture, culture industry, bohemia, and neo-bohemia. We will throw the “kitchen sink” in hopes of uncovering related motifs, themes, and theories.

required texts:

foundational texts and theories:

* Note: portions/chapters of these texts will be combined into a course packet (CP).

Wilson, Elizabeth. **Bohemians: The Glamorous Outcasts**. 2000.

Lloyd, Richard. **Neo-Bohemia: Art and Commerce in the Postindustrial City**. 2006.

Leland, John. **Hip: The History**. 2005.

Florida, Richard. **The Rise of the Creative Class**. 2002.

Marcus, Greil. **The Shape of Things to Come: Prophecy and the American Voice**. 2006.

Heath, Joseph and Andrew Potter. **Nation of Rebels: Why Counterculture Became Consumer Culture**. 2004.

Adorno, Theodor. **The Culture Industry**. Bernstein, editor. 1991.

literature:

Algren, Nelson. **The Man With the Golden Arm**. 1949.

--- **Chicago: City on the Make**. 1951.

Carroll, Jim. **4 Ups and 1 Down**. 1970.

Ginsberg, Allen. **Howl and Other Poems**. 1957.

film:

Allen, Woody. **Midnight In Paris**. 2011.

Anderson, Wes. **The Royal Tenenbaums**. 2001.

Kalvert, Scott. **The Basketball Diaries**. 1995.

Banksy. **Exit Through the Gift Shop**. 2010.

Epstein & Friedman. **Howl**. 2010.

Phoenix, Joaquin & Casey Affleck. **I'm Still Here**. 2010.

Coppola, Francis Ford. **Rumble Fish**. 1983.

Preminger, Otto. **The Man with the Golden Arm**. 1955.

units of organization:

Weeks 1-4: THE ARTIST, GROUPS & POP CULTURE: **introducing bohemia, neo-bohemia, culture industry, and counter-culture.** Wilson, Lloyd, Adorno, Heath, Allen, Affleck.

goals of unit: historically if even on a “fringe” level, bohemians and bohemianism have played pivotal roles in the cultural ethos and mythos of the United States. In this unit, students will obtain a foundation of bohemia and its sensibilities and criterion, decide if and how counter-culture and subculture fit in with bohemia, and investigate if contemporary ([post]postmodern) bohemia functions as a product of a culture industry (or not). Using selected theory and film, students will investigate these issues thoughtfully and thoroughly.

Weeks 5-8: AMERICAN CITIES, ARTISTS, AND RECIPROCITY: **artist and place: new york and san francisco.** Carroll, Ginsberg, Kalvert, Epstein, Anderson

goals: using the previous unit’s theory and scholarly texts as a foundation, students will now look to particular cities/neighborhoods that are known for bohemianism along with chosen literature and film that represents/depicts these places. Difficult questions will be asked: can we categorize the differing “angles” of artistic city depictions? How does a “representation” of place influence the place itself? How does a place affect an artist in tangible, quantifiable ways (and vice versa)?

Weeks 9-12: AMERICAN CITIES, ARTISTS, AND RECIPROCITY (PART II): **artist and place: chicago and tulsa.** Algren, Preminger, Coppola

goals: a similar approach will be taken in this unit as the last, and likewise familiar questions will be asked. However, in this unit, students will start to distinguish the various affects/effects of cities along with these cities cultural players. For, what makes a city/neighborhood particularly artistically unique, both from a “city of fact” (census bureau data, et al) standpoint and a cultural theory bent? This will begin and further the conversation regarding “unlikely” American cities and the groups of artists (bohemians?) these places attract and form.

Weeks 13-16: LOVE/HATE RELATIONSHIP OF ART AND THEORY: **centripetal and centrifugal forces: a discussion and application of aesthetics and theory.** Leland, Florida, Marcus, Banksy

goals: in this unit, students will compound the prior theory and texts with additional theory and film. Specifically, I am interested in how students apply these ideas to artists *now*. That is, what is happening artistically around you, in your dorm, on the radio, on television, et al? In [2012], have we entered a new age of art and community symbiosis, and if so, how does this function with globalism and our split-second-changing culture(s)? And if one buys in to this, one must ask: Has history prepared us for this?

*Note: There will be a “fugue” nature to this scholarly madness. The idea is to find patterns and form commonalities between the chosen literature, film, and theory. No easy task!

week-by-week schedule:

week 1 = Wilson (Course Packet = CP.); laying the foundation for Bohemia. Allen (film).

week 2 = Lloyd (CP); understanding Neo-Bohemia.

week 3 = Adorno (CP); discussion/application of the Culture Industry.

week 4 = Heath (CP); Counterculture and Consumer Culture links. Affleck (film).

week 5 = Ginsberg & Epstein (film); North Beach, Bohemia, and “Outsider”/Rebel
Celebrity

week 6 = Carroll & Kalvert (film); The Lower East Side, Bohemia, and the Culture Industry.

weeks 7 & 8 = Anderson (film); a further explanation/exploration of these themes and motifs.

weeks 9 & 10 = Algren & Preminger (film); Wicker Park, Bohemia, and the Culture Industry

week 11 = Coppola (film); Tulsa and the City of Feeling

week 12 = a further explanation/exploration/synthesis of the above themes and motifs.

week 13 = Banksy (film); Neo-Bohemia, Contemporary Art and Place, Popular Culture

week 14 = Leland (CP); the Art and Commerce of “Cool”/ “Hip”

week 15 = Florida (CP); Rise of the Creative Class, Art & Commerce

week 16 = Marcus (CP); America as Myth and relation to Popular Culture; Synthesis of material

assignments: TBA

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COURSE POLICIES

Attendance

I expect a good deal of activity and instruction every time we meet, so you must attend class regularly. Many times, whatever you miss cannot be made up. In order to participate in discussions, activities, peer reviews, and in other instruction, you must be present. I realize that sometimes you have illnesses or circumstances beyond your control, so I am allowing you three absences without attendance penalty. Beyond 4 absences, your final letter grade will be lowered. This means if you have 5-6 absences, the highest grade you may obtain is "B." If you have 6-8 absences, the highest grade you may obtain is "C," and if you have 9-11 absences, the highest grade you may obtain is "D." If you have 12 or more absences, the highest grade you may obtain is "F."

I will not excuse absences for personal crises. Therefore, save your absences in case you really need them. I will excuse absences for illness only if you have the appropriate documentation (a signed doctor's excuse). However, if you miss too much class, you will not have received the required instruction from this course. If you miss 9 classes (for whatever reason), you should consider dropping the class if you are still able to do so.

In addition, I expect you to let me know *before class* via email when you are going to be absent. I often schedule specific group activities, and I need to know how many students will be participating. Your absence can alter effective group activities. There are repercussions if you don't show up at a job without letting anyone know, so think of this class as preparing yourself for life after college.

I also expect you to take responsibility for what you miss in class. I will not come to you to tell you what you missed. I also will not answer an email in which you ask, "Did I miss anything in class today?" Of course you did. Likewise, I will not spell out everything you missed if you email me the question, "What did I miss in class today?" Ask another student or come see me during my office hours.

If you are a member of PMO, a member of the Purdue Marching Band, a Purdue athlete, or a member of another group that officially represents Purdue University and you anticipate time conflicts between your university-sanctioned event and this class, please see me.

Grief Absence Policy

If you have a death in the family, you (or your representative) should contact the Office of the Dean of Students. That office will then notify your instructors. (See the Grief Absence Policy for Students at <http://www.purdue.edu/univregs/academicprocedures/classes.html>.)

Description of Grades

Here's the meaning behind the numbers I put on your paper (you can use these statements as clues about how you might work toward a higher grade):

90-100 (A)—You did what the assignment asked at a high quality level, *and your work shows originality and creativity*. Work in this range shows all the qualities listed above for a B; but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a verbal or visual style.

80-89 (B)—You did what the assignment asked of you at a high quality level. Work in this range needs little revision, is complete in content, is organized well, and shows special attention to style and visual design.

70-79 (C)—You did what the assignment asked of you. Work in this range tends to need some revision, but it is complete in content and the organization is logical. The style, verbal and visual, is straightforward but unremarkable.

60-69 (D)—You did what the assignment asked at a low level of quality. Work in this range tends to need significant revision. The content is often incomplete and the organization is hard to discern. Verbal and visual style is often non-existent or chaotic.

Below 60 (F)—Don't go here. I usually reserve the F for people who don't show up or don't do the work. If you give an assignment an honest try, I doubt you would receive an F. If you feel you put in your best effort and still received an F, you might consider dropping the class.

Campus Emergency

In the event of a major campus emergency, course requirements, deadlines and grading percentages are subject to changes that may be necessitated by a revised semester calendar or other circumstances beyond my control. Here are ways to get information about changes in this course. 1) Check the course website. 2) Check your email. 3) Email me at moore221@purdue.edu. You are expected to read your @purdue.edu email on a frequent basis.

Missed or Late Work

You must submit your work on time. Late work may be accepted under extenuating circumstances and only if you consult with me before the class period in which the work is due.

With that said, if you find yourself overwhelmed and unable to complete an assignment, please come talk with me...but do so BEFORE the assignment is due. I expect you to do your best work and to turn work in on time, but I do know that sometimes "life happens."

Disability Resource Center (DRC)

Students with disabilities must be registered with DRC in the Office of the Dean of Students before classroom accommodations can be provided. If you are eligible for academic accommodations because you have a documented disability that will impact your work in this class, please schedule an appointment with me within the first three (3) weeks of the semester to discuss any adjustments you may need.

Professionalism and You

Please conduct yourself professionally at all times. You should not harass, threaten, or belittle others in any way. You should listen respectfully to the views of others. Your cell phones and iPods should be off and in your bookbag (not on your desk) and you should not be reading the newspaper in class unless it is part of our assignment that day. I will give you one warning if you do any of these things. If you continue, I will ask you to leave the room. If you continue further, you may be asked to leave the class for that day and be marked absent.

Purdue's Violent Behavior Policy

Below is Purdue's policy prohibiting violent behavior.

Purdue University is committed to providing a safe and secure campus environment for members of the university community. Purdue strives to create an educational environment for students and a work environment for employees that promote educational and career goals. Violent Behavior impedes such goals. Therefore, Violent Behavior is prohibited in or on any University Facility or while participating in any university activity.

Computer Responsibilities and Etiquette

Some class time will be reserved for computer work when we are in the computer lab. You must be able to access the space available to you on the server. In addition, you **must** back up your documents. Make sure you have the appropriate tools to do so. I strongly recommend a flash drive.

You are expected to treat all computer equipment with respect. You must follow Purdue's and ITaP's rules concerning your internet account and software theft.

Classroom "Rules"

I have three main rules for my classes.

- Respect others and yourself. If another student is speaking, give that student your full attention. Likewise, when I am speaking, give me your attention. Do not IM or email, play video games, mess with your phone or MP3 player, surf the net, tinker with your keyboard or engage in other disruptive behaviors when someone is speaking in class. It's very rude, and I expect you all to offer each other common respect.
- Do your best work. Make it a point to learn something unexpected this semester. Take responsibility for your education. YOU can make a difference in your own learning process.
- Do YOUR best work. Hold yourself to a high level of integrity. Don't succumb to academic dishonesty. Doing so cheats YOU, and cheating yourself of your own education is being disrespectful to yourself. Let's discuss more on academic dishonesty in the next section....

Academic Integrity and Plagiarism

Plagiarism is the act of using another person's work and calling it your own. You can plagiarize by purchasing a paper from someone and handing it in as your work, by stealing another student's electronic file, by downloading someone's work from the internet, by copying material from a book or magazine article without citing the source, by "cutting and pasting" material from websites, and by using another's ideas without proper attribution. When doing research, you need to take careful notes and attribute your sources meticulously; you can inadvertently plagiarize someone's material if you don't!

We will have discussions throughout the semester about plagiarism. I want to stress that I value learning and honesty in the classroom. I also want to stress that I do report known cases of plagiarism to the Dean of Students: I have, I do, and I will. When you plagiarize, you cheat and defeat yourself. You rob yourself of your own educational experience. That is a kind of violence to yourself.

The English Department's official definition of plagiarism is: "When writers use material from other sources, they must acknowledge this source. Not doing so is called plagiarism, which means using without credit the ideas or expression of another. You are therefore cautioned (1) against using, word for word, without acknowledgement, phrases, sentences, paragraphs, etc. from the printed or manuscript material of others; (2) against using with only slight changes the materials of another; (3) against using the general plan, the main headings, or a rewritten form of someone else's material. These cautions apply to the work of other students as well as to the published work of professional writers.

Penalties for plagiarism vary from failure of the plagiarized assignment to expulsion from the university, and may include failure for the course and notification of the Dean of Students' Office. The Department of English considers the previous explanation to be official notification of the nature and seriousness of plagiarism."

You should become familiar with the student regulations located at <http://www.purdue.edu/univregs/> and with the Dean of Students/Office of Student Rights and Responsibilities information on student conduct at (<http://www.purdue.edu/odos/osrr/studentconductcode.php>). According to their site, plagiarism is a misconduct that is subject to disciplinary penalties.

If you still have questions about what is and is not plagiarism, do not hesitate to ask me in class, in my office, during conferences, or via email.

Resources

Besides seeing me during my office hours and by appointment, you have other resources at Purdue to help you with your writing and writing assignments. The **Writing Lab** in Heavilon Hall, Room 226, offers FREE tutorials to students by appointment or on a drop-in basis. For more information or to make an appointment, call 494-3723. You may also access the Online Writing Lab (OWL) at <http://owl.english.purdue.edu>. You may also use The **Digital Learning Collaboratory** (DLC) to help you create multimedia projects. You can check out equipment, use the computers, learn new software, or reserve space to work collaboratively on a class project. For more information, go to <http://www.lib.purdue.edu>.

Nondiscrimination

Purdue University's statement on nondiscrimination:

Purdue University is committed to maintaining a community which recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the University seeks to develop and nurture diversity. The University believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life.

Purdue University prohibits discrimination against any member of the University community on the basis of race, religion, color, sex, age, national origin or ancestry, marital status, parental status, sexual orientation, disability, or status as a veteran. The University will conduct its programs, services and activities consistent with applicable federal, state and local laws, regulations and orders and in conformance with the procedures and limitations as set forth in [Executive Memorandum No. D-1](#), which provides specific contractual rights and remedies.

*** This syllabus is subject to change. Students will be notified on the course website or by email of changes made to the policies or schedule.**