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Office Hours: MW 3:30-4:30

ARLT 101g
Section 35400
Fall 2014, T Th 3:30-5PM
Taper Hall 301
Section Leader: B. Falconer

Defining the Bohemian

Our class will investigate the cultural construction of the bohemian in the United States across the last century by reading writers who both identified as and wrote about bohemians. We will see how the intersection between the creation of art and the defiance of mainstream values explains the stereotypical attributes of the bohemian, which we will define as (1) a dedication to art for art's sake, removed from questions of profit and propriety, and leading to poverty; (2) the distancing of the self from dominant social constructions, both physically through expatriation, cosmopolitan urban living, and consciousness-altering substances, and psychically through the flouting of conventions of gender, race, and sexuality; and (3) membership in a community of similar rule-breakers. As we define the bohemian, we will ask whether defiance of the mainstream is necessary for the creation of art—and if not, why the two are usually linked.

Required Texts

You are expected to have a physical copy of the eight books below in bold.

Fiction and Poetry

| | | |
|--|--|-------|
| Gertrude Stein | "Henri Matisse" | 1912 |
| Ernest Hemingway | The Sun Also Rises | 1926 |
| Richard Bruce Nugent | "Smoke, Lilies, and Jade" | 1926 |
| Wallace Thurman | Infants of the Spring | 1932 |
| Dorothy Baker | Young Man with a Horn | 1938 |
| Ann Charters, ed. | The Portable Beat Reader | 1950s |
| William Burroughs, Diane DiPrima, Allen Ginsberg, Jack Kerouac, Tuli Kupferberg, Anne Waldman | | |
| Zachary Lazar | Sway | 2009 |
| Tao Lin | Shoplifting from American Apparel | 2009 |

Graphic Novels

| | | |
|-----------------|--|------|
| Jaime Hernandez | Love and Rockets: The Girl from HOPPERS | 1980 |
|-----------------|--|------|

Drama

| | | |
|--------------------------|---------------------------|------|
| Illica & Giacosa/Puccini | La Bohème libretto | 1895 |
|--------------------------|---------------------------|------|

Video

| | | |
|---------------------|---------------------------------------|-------------|
| Kenneth Anger, dir. | "Scorpio Rising" and "Lucifer Rising" | 1964 & 1972 |
| Lena Dunham, dir. | <i>Girls</i> (Season 1) | 2012 |

Please note that computers are not allowed in class, so you will need physical copies of the texts. Exams will be open book, but you will need a physical rather than an electronic copy of the text. I suggest that you buy the editions ordered for the bookstore, so we will all be on the same page. ISBNs are available on the schedule of classes. Some material will be available on Blackboard, and students should print these.

You must make your own arrangements to see the videos; they will be on your exams, and you may write a paper on them. I have ordered them for reserve. They are available in some but not all formats at Netflix and Amazon.

Course Requirements

- Thoughtful reading of the material by the due date listed on the syllabus.
- Class attendance and participation.
- In-class midterm and final
- 3 papers: one position paper with close reading, one experiential, one analytical

This class includes discussion sections to be led by Blas Falconer, a lecturer in the English department, who will be responsible for the grading in this course. Professor Falconer will announce his office hours.

Policies and Procedures

Attendance and Absence

Students are expected to attend both lecture and section on time, and absences and tardiness will be factored into semester grades. Absences due to religious holidays or illness are excused only if the section leader is notified in advance. An exception will also be made for students who join the class late or otherwise miss the first class.

Five absences from lecture and section, combined, is cause for failing the class. This is also true for students who are taking the class pass/fail. Excessive lateness is equivalent to absence, as is consistently not bringing required books and texts to class.

In all cases, students are responsible for all missed work. I encourage you to exchange contact information with other students and if not, to seek it out through Blackboard.

Electronic Devices

Computers, phones, and other electronic devices may not be used in lecture. Class texts may not be read off of laptops or phones. This rule will be strictly enforced. Those who require their computers for reasons of disability can find directions below.

Exams

There will be a midterm and final, both in class. For both, you will need to identify passages and write short essays. For both, you may use your books but not your notes. These details may change if our class requires it.

Extra Credit

There is none.

Grades

There are 1000 possible points that may be earned in this class, distributed as follows:

First Paper (close reading): 100 points
 Second paper (experiential): 200 points
 Final paper (analytical): 200 points
 Midterm: 100 points
 Final: 200 points
 Participation: 200 points

Letter grades on papers and assignments will be converted as follows:

A+ = 99 A = 95 A- = 92 B+ = 89 B = 85 B- = 82 C+ = 79 C = 75 C- = 72 D+ = 69 D = 65 F = 0

These will be adjusted by the points possible for each assignment. For an assignment worth 100 points, a B will earn 85 points; for an assignment worth 200 points, 170 points.

Your final numerical scores will be converted to a letter equivalent thus:

A = 94 - 100 A- = 90 - 93.9 B+ = 87 - 89.9 B = 84 - 86.9
 B- = 80 - 83.9 C+ = 77 - 79.9 C = 74 - 76.9 C- = 70 - 73.9
 D+ = 67 - 69.9 D = 64 - 66.9 D- = 60 - 63.9 F = below 60

Office Hours

My office hours are posted on the first page of the course outline, and your section leader's will be announced. I hope that you will come by with any general or particular questions about the class. Please feel free. You may make an appointment by email if you want to reserve a specific time, but this is not necessary. If your schedule conflicts with my office hours, we will make other arrangements.

Papers

Course requirements include three papers: one 2-3 pages, one 4-5 pages, and one 6-7 pages. The first paper will be a position paper based on close readings of any of the texts that we read before the paper is due. The second will be an experiential paper, and the third will be an analytical paper where you use more than one text in support of your claim. All papers should be double-spaced, with 12-pt Times New Roman font. MLA format is preferred, with in-text citations.

Late papers are not accepted as a rule; you are better off turning off an "eh" paper on time than a wonderful paper late. Please read that sentence again. See your section leader for the specific policy concerning late work. Your section leader will also decide the specifics of when and how papers should be turned in.

Position Paper with Close Reading (2-3 pages)

While the brevity of this paper may seem appealing, be warned that shorter papers are often more difficult to write than are longer ones: in only three pages you must immediately state your claim and concisely, yet convincingly, support it with well-chosen evidence and penetrating analysis. Position papers should identify a critical, interesting issue in the text and make a claim—that is, argue an opinion—about it. You should present an original reading rather than one borrowed from a literary critic or a classmate.

Your evidence should primarily come from close reading: from specifics of the text itself. Please note that arguments and textual specifics covered in class may only be used as supporting evidence: They may not compose your claim.

Your paper will be graded primarily in terms of the strength of your close reading: by how well you use the text for the purpose of making a point. You may make whatever claim you want, but you may only use details of the text itself to prove your point. Everything that you say must be proven with a concrete, specific example from the text. We will discuss this in lecture and section.

Experiential Paper (4-5 pages)

For this assignment, you will relate a narrative of bohemian behavior in terms of gender (not necessarily your own) and then reflect upon it. You are welcome to interpret the theme of the class broadly: You yourself get to define what "bohemian" means, though you need to explain that definition. All that is required is that you or someone you know "be bohemian," and that you analyze the definitions of "bohemian": you no doubt have experienced a great number of different expectations yourself. Whatever you do, the incident or theory must be created or related specifically for this assignment. In other words, while the content of the story does not in any way need to be "new," the writing of it does. Complexity is your friend here, and while the tendency will be to shape your story to fit a preconceived thesis, you are almost certainly better off with the messiness and incoherence of reality.

Again, your paper will be graded primarily in terms of the strength of your close reading, though in this case you are reading a real-life event. While you may reference the class texts, this is not required, though it might be useful to add heft and depth to your essay. A thesis *is* required: You can't just tell a story. Instead, the story must have a point—though the point may be subtle, and indirectly stated.

Analytical Paper (6-7 pages)

The final paper is one of those dreaded papers for which you are not provided much direction but nonetheless is important to your final grade. All I ask is that you analyze "female trouble" in more than one of our class texts (unless you get permission to do otherwise). Your paper will be graded in terms of the strength of its close reading and the strength and interest of its claim.

Participation

Class participation is a full fifth of your grade, and students should not expect to do well in class if they do not speak, regardless of the grade they receive on other assignments. Students should expect to speak regularly in section. I will occasionally call on students in lecture. The section leader and I will both keep track of participation.

If class participation fills you with dread, please come see me or your section leader. I sympathize. Nonetheless, class participation is an essential skill, and I do require it.

Plagiarism

Plagiarism is the submission of any material under your own name that you did not create by yourself. Plagiarism is not only poor form but also academically criminal. Passing off someone else's words or ideas as your own is the theft of someone's intellectual property. These are the general rules:

- You must give credit in your paper for ideas that are not your own—whether you directly quote or paraphrase—unless the information is considered common knowledge. Any direct quotes, paraphrases, or summaries, including those found on the internet, including Wikipedia, must be cited.
- A paper you have used for another class anywhere is not eligible for submission, even with minor revisions.

Plagiarism will result in automatic failure of the assignment and possible failure of the course.

Policies and Procedures for the University at Large

Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://scampus.usc.edu/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at <http://www.usc.edu/student-affairs/SJACS/>.

Student Behavior

Deportment that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action. These strictures may extend to behaviors outside the classroom that are related to the course.

Students with Disabilities

Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible.

Syllabus

There are 28 classes over 14 weeks. Our reading averages out to about a hundred standard pages a week, so please plan accordingly. Please note that the following schedule may and probably will change. You are responsible for keeping track of these changes, which will be announced in class and posted on Blackboard.

Page numbers are for the edition ordered by the bookstore, which is accessible by the schedule of classes. When possible, I have listed chapters, parts, and books as well.

DB: Download from Blackboard

Week 1

- 8.26 Introduction. Syllabus. Hegemony. Ideology.
Michel Foucault, *The Order of Things* (excerpt)
- 8.28 *La Bohème* libretto. Listen and think about arias on Blackboard.
 "Si, mi chiamano Mimi" Inessa Galante
 "Quando me'n vo'" Kiri Te Kanawa
 "Che gelida manina" Roberto Alagna
 "O soave fanciulla" Roberto Alagna/Angela Gheorghiou

Week 2

- Lost Generation**
- 9.2 Stein, "Henri Matisse" DB
 Hemingway, "Miss Stein Instructs" DB
 The Sun Also Rises, Book I 1-66
- 9.4 *The Sun Also Rises*, Book II, chapters viii-xii 69-125

Week 3

- 9.9 *The Sun Also Rises*, Book II, chapters xiii-xvi 126-188
- 9.11 *The Sun Also Rises*, Book II to end, Book III 189-247

Week 4

- Harlem Renaissance**
- 9.16 *Infants of the Spring* 1-50
- 9.18 *Infants of the Spring* 51-100

Week 5

- Paper 1 due this week in section**
- 9.23 *Infants of the Spring* 100-150
- 9.25 *Infants of the Spring* 150-175
 Nugent, "Smoke, Lilies, and Jade" DB

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|----------------|--|---|--|
| Week 6 | | Jazz | |
| 9.30 | <i>Young Man with a Horn</i> , Prologue and Book 1 Please listen to the audio selections on Blackboard. | | 1-54 |
| 10.2 | <i>Young Man with a Horn</i> , Books 2 and 3 | | 55-114 |
| Week 7 | | | |
| 10.7 | <i>Young Man with a Horn</i> , Book 4 | | 115-172 |
| 10.9 | Midterm | | |
| Week 8 | | Beats | |
| 10.14 | Charters: | Jack Kerouac: from <i>On The Road</i> | 10-42 |
| | Charters: | "Heart Beat": Enter Neal Cassady | 187-211 |
| | Charters: | Carolyn Cassady: from <i>Off the Road</i> | 449-458 |
| 10.16 | Charters: | William Burroughs: from <i>Junky</i> , <i>The Yage Letters</i> , <i>Naked Lunch</i> | 104-135 |
| Week 9 | | | |
| 10.21 | Charters: | Allen Ginsberg: "Howl" "Footnote to Howl," "Sunflower Sutra," "A Supermarket in America," "America" | 60-76 |
| 10.23 | Charters: | Diane DiPrima poems from <i>Dinners and Nightmares</i> Tuli Kupferberg poems Anne Waldman poems | 359-369 459-464 384-394 421-424 |
| Week 10 | | 1960s | Paper 2 due this week in section |
| 10.28 | <i>Sway</i> part 1 Watch <i>Scorpio Rising</i> | | Reserve |
| 10.30 | <i>Sway</i> part 2 | | |

Music for *Sway* may be found on Blackboard:

| | | |
|--------------------------|--------------|--------------------|
| "Jumpin' Jack Flash" | (chapter 4) | The Rolling Stones |
| "Sympathy for the Devil" | (chapter 8) | The Rolling Stones |
| "Sway" | (chapter 9) | The Rolling Stones |
| "Moonlight Mile" | (chapter 12) | The Rolling Stones |

A full list of music for *Sway* may be found here:

http://www.largeheartedboy.com/blog/archive/2008/01/book_notes_zach.html

Week 11

- 11.4 *Sway* parts 2 and 3
 Watch *Lucifer Rising* DB
- 11.6 *Sway* parts 3 and 4

Week 12 Punk Los Angeles

- 11.11 *Love and Rockets: The Girl from H.O.P.P.E.R.S.*
 Note that we are not starting at the beginning of the book, though you are welcome to read those pages. Note too the cast of characters on 283, which will be helpful.

 "Flies on the Ceiling" 267-281
 Note that this story starts on page 267, though the title on 268. We are going to spend a lot of time on this one story, so please read it more than once, and make sure you understand the meaning of every panel. This is a challenging visual narrative, and you will probably need to work to understand it.

 "Locas vs. Locos," "Locas 8:01 A.M.," 40-65
 "The Secrets of Life and Death: Vol. 5." 68-73

- 11.13 *Love and Rockets*, "The Return of Ray D." 74-93
 "Vida Loca: The Death of Speedy Ortiz" 94-131

Week 13

- 11.18 *Love and Rockets*, "Jerusalem Crickets; 1987" 133-138
 "Jerusalem Crickets," "Jerry Slum and the Crickettes" 139-144
 "The Night Ape Sex Came Home to Play" 145-148
 "A Mess of Skin" 149-154
- 11.20 *Love and Rockets*, "In the Valley of the Polar Bears" 165-194
 "Boxer, Bikini, or Brief," "Tear It Up, Terry Downe" 195-202
 "Li'l Ray," "The Adventures of Maggie the Mechanic" 203-208

Week 14

- 11.24 *Love and Rockets:* 209-266
 "Lar'Dog: Boy's Night Out #1398"
 "Spring 1982," "Ninety-Million Miles from the Sun"
 "Below My Window Lurks My Head: Parts 1 and 2"
 "Las Monjas Aseninas," "...And In This Corner..."
- 11.26 Thanksgiving Vacation.
 You should try to watch the first season of *Girls* over vacation.

Week 15 **Now**
12.2 *Shoplifting from American Apparel*
 Girls episode 1

All

12.4 *Girls* Season 1

Reserve

The final paper is due at the start of the final exam.

Final exam Friday, December 16 2-4 p.m.