



English Composition and Rhetoric | 1102



# Bohemians, Beats, Hippies, **PUNK ROCKERS!** & Millennials

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**Professor Louie Dean Valencia**  
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**Office Hours:**  
Dealy 650 | Tuesday, 9:50-11:00  
Rodrigue's | Friday, 2:30-3:30pm  
**ENGLISH 1102, R18**  
**Class Location:** Dealy 110 | T/F 8:30-9:45 am

## Course Objectives:

This is an intensive course in expository writing that aims to teach you to write effectively by using correct grammar, sound logic, and persuasive rhetoric. Though we will read and discuss writing by a variety of authors, **your own writing will be the primary focus in this class.** Through your writing, revision, reading, and class discussion, you will analyze the relationship between writing and thinking. To aid you in this endeavor, this course will introduce you to various research techniques, including the use of the library, the conventions and principles of documentation, the art of synthesis, and the analysis of sources.

You are expected to participate actively in class, revise your work, and critique the work of your fellow students. You will receive individual guidance in discovering for yourself the ways in which our writing affects our thinking, our thinking our writing.

With the primary focus of the course being bettering students' rhetorical and logical skills, the class will focus on bohemian and youth cultures in modernity, debating issues of gender, race, class, nationalism, consumer culture and technology. In addition to the required texts, supplementary texts will include essays, primary sources, films and scholarly articles. **This course demands self-motivation, dedicated reading, critical writing, and class participation.**

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**Note: Changes may be made to this syllabus during the course of the semester.**

## Texts:

Hacker, Diana and Nancy Sommers. *The Bedford Handbook*. 8th ed. New York: St. Martin's 2010. Ebook. [yourcompclass.com](http://yourcompclass.com)

Charters, Ann. *The Portable Sixties Reader*. New York: Penguin Books, 2003. **ISBN: 0142001945.**

Foer, Franklin. *How Soccer Explains the World: An Unlikely Theory of Globalization*. New York: Harper Perennial, 2010. **ISBN: 0061978051.**

Greif, Mark, Kathleen Ross, and Dayna Tortorici. *What Was the Hipster?: A Sociological*

- Investigation*. New York: N+1 Foundation, 2010. **ISBN: 0982597711**.
- Muller, Catel, and José-Louis Bocquet. *Kiki De Montparnasse*. London: SelfMadeHero, 2011. **ISBN: 1906838259**.
- Satrapı, Marjane. *The Complete Persepolis*. New York: Pantheon Books, 2007. **ISBN: 0375714839**.
- Woolf, Virginia. *A Room of One's Own*. Eastford, CT: Martino Fine Books, 2012. **ISBN: 1614272778**.

### Attendance Policy

Class attendance is fundamental to performing well in this class. Furthermore, it is also an indicator of a student's seriousness in her/his studies, and is **required**. Attendance will be taken every day, and will be an important consideration when figuring grades at the end of semester. Under most circumstances, **no more than three absences will be allowed without incurring severe penalty to one's participation grade**. A written excuse will be required in order to make up a major paper/exam/quiz (which may be made up at the professor's discretion, and may be more comprehensive). A "written excuse" means written/printed verification from the University, a doctor, or the dean's office that the student's absence was legitimate. Students must arrive before the end of roll call, or run the risk of being counted absent. **If you know you will be late in advance, students should contact the professor and make arrangements**. Leaving class early must be discussed via e-mail or in person with the professor prior to class. **Leaving class early without prior discussion with the professor will result in an absence and/or further repercussions**.

### Course Conduct

Students are expected to cooperate in maintaining a classroom environment that is conducive to learning for fellow students and faculty. No personal attacks will be tolerated. If a student feels uncomfortable because of something said in class, please arrange to discuss the matter with me.

Academic dishonesty of any kind—cheating, plagiarism, etc.—will not be tolerated. Any hint of such action will result in an immediate and irrevocable failing grade on the assignment, and the student will face the possibility of a failing grade and/or expulsion from the class. If the student has questions as to what plagiarism is, I am available for any questions s/he might have.

- Snack foods are allowed, but not full meals—unless you bring something for the whole class. Drinks are allowed—except for the alcoholic variety. Laptops are allowed, however, technology should enhance your learning experience, not detract from it. The professor reserves the right to ask students not to use computers. **Phones must be placed on SILENT**. No **excessive** chatting/texting (good texting: "I'm in class, chat later.")
- Students are expected to respect both the professor and fellow colleagues in all venues of lecture and discussion. This includes refraining from personal attacks during discussion. Students are expected to conduct themselves in a manner fitting of a university classroom.
- Students who feel the need to nap during class will be excused from the classroom, and will be marked absent for the day. Such action will be considered in the student's participation grade.
- **If a student encounters a problem with the Blackboard website or the class blog, it is the student's responsibility to alert the professor as soon as possible regarding any technical difficulty encountered.**

Students with special needs should identify themselves at the beginning of the semester. All necessary assistance and aid will be given to facilitate their active participation and success in the classroom.

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## **Requirements**

- **Class Participation (including quizzes and Mandatory Revisions):** 20% of grade
- **Short Essay Assignments:** 30% of grade
- **Longer Essay Assignments:** 25% of grade
- **Final Collection of Essays Portfolio, with Introduction and Revisions:** 15% of grade
- **Final Presentation of Essays:** 10% of grade

You will be responsible for written essays, pop quizzes, readings, at least two conferences, class participation, and attendance. Apart from in-class writing, you will be writing, on average, one essay each week. The length of these essays will vary over the course of the semester. We will begin with 400-500 word—three-paragraph—essays and then move to longer papers. The last six weeks of class will be devoted to three longer essays, each of which will be revised.

### **Class Participation (20%)**

**You must bring printed copies of readings to class.** It is recommended that students take notes on all primary source material read/viewed. **Your attendance, in addition to your participation, and thoughtful contributions to class discussion are factored into this portion of your grade.**

### **Short Essays (30%)**

**A hard copy is due ON THE DAY OF CLASS indicated, and MUST be posted to the class blog by midnight the night before.** Essays will be assigned at least 48 hours in advance. Two of your short essays will be film reviews. **A paper is not considered submitted until both a hard copy and digital copy have been submitted.** No last minute extensions will be given, but if a student has a conflict or other legitimate rationale, an extension may be given at the professor's discretion.

**All short essays must be posted to the blog:** <http://www.NotebooksforDialogue.org>

- First, create a **Tumblr.com** account, and then join the blog at:  
<http://www.tumblr.com/join/rxw56Jji5R>

### **Long Essays (25%)**

**A hard copy is due ON THE DAY OF CLASS indicated, and MUST be turned in to [www.TurnItIn.com](http://www.TurnItIn.com) by midnight the night before.** **A paper is not considered submitted until both a hard copy and digital copy have been submitted.** No last minute extensions will be given, but if a student has a conflict or other legitimate rationale, an extension may be given at the professor's discretion.

## TurnItIn.com

This class will be using this website to help both the students and the instructor with the intricacies of avoiding plagiarism. ALL papers/essays must be submitted via this website.

- **Create an account at [www.TurnItIn.com](http://www.TurnItIn.com)**
- **Class ID:** 6873695
- **Enrolment Password:** Williamsburg

## Guidelines for Film Analysis Essays

**Two of your short essays will be film analysis essays. Students are responsible for locating two films;** the Fordham Library and [Inter-Library Loan](#) are excellent resources.

Analyze the film using a cultural studies perspective, analyzing the films portrayal of: Race, Ethnicity, Gender and Sexuality, Nationalism, and/or Class (your selection should be identified in the introduction of the essay). Students should refer to the *Bedford Handbook* when writing papers, as well as texts discussed in class. Students should analyse both the plot of the film, while critiquing the director's choices.

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|---|---|
| <p><b>Bohemian Paris</b></p> <ul style="list-style-type: none"><li>• <i>Total Eclipse</i>, Agnieszka Holland, (1995)</li><li>• <i>Midnight in Paris</i>, Woody Allen (2011)*</li><li>• <i>La vie de bohème</i>, Aki Kaurismäki (1992)</li><li>• <i>Moulin Rouge!</i>, Baz Luhrmann (2001)*</li></ul> <p><b>The 1950s</b></p> <ul style="list-style-type: none"><li>• <i>The Source</i>, Chuck Workman (2000)</li><li>• <i>Howl</i>, Rob Epstein, Jeffrey Friedman</li><li>• <i>On the Road</i>, Walter Salles (2012)</li><li>• <i>The Beatniks</i>, Paul Frees (1960)</li><li>• <i>Hipsters</i>, Valery Todorovsky (2008)</li><li>• <i>The Beats: An Existential Comedy</i>, Philomene Long (1980)</li></ul> <p><b>1960s/70s</b></p> <ul style="list-style-type: none"><li>• <i>Chelsea on the Rocks</i>, Abel Ferrara (2009)</li><li>• <i>The Empty Canvas</i>, Damiano Damiani (1963)</li><li>• <i>The '60s</i>, (1999), Mark Piznarski</li><li>• <i>The Baader Meinhof Complex</i>, Uli Edel (2008)</li><li>• <i>Crumb</i>, Terry Zwigoff (1995)</li></ul> <p><b>Punks Culture, 1970s-90s</b></p> <ul style="list-style-type: none"><li>• <i>The Blank Generation</i>, Ivan Kral and Amos Poe (1976)</li><li>• <i>Blank Generation</i>, Ulli Lommel (1980)</li><li>• <i>The Filth and the Fury</i>, Julien Temple (2000)</li></ul> | <ul style="list-style-type: none"><li>• <i>Blank Generation</i>, Ulli Lommel (1980)</li><li>• <i>The Filth and the Fury</i>, Julien Temple (2000)</li><li>• <i>SLC Punk!</i>, James Merendino (1998)</li></ul> <p><b>The 90s and Beyond</b></p> <ul style="list-style-type: none"><li>• <i>The Beach</i>, Danny Boyle (2000)</li><li>• <i>Paris is Burning</i>, Jennie Livingston (1990)</li><li>• <i>Lost Bohemia</i>, Josef Astor (2010)</li><li>• <i>Noviembre</i>, Achero Mañas (2003)</li><li>• <i>Rent</i>, Chris Columbus (2005)*</li><li>• <i>Exit Through the Gift Shop</i>, Banksy (2010)</li></ul> <p><b>Films Hipsters Today Love...? And Why?</b></p> <ul style="list-style-type: none"><li>• <i>(500) Days of Summer</i>, Marc Webb (2009)</li><li>• <i>Coffee and Cigarettes</i>, Jim Jarmusch (2003)</li><li>• <i>The Royal Tenenbaums</i>, Wes Anderson (2001)</li><li>• <i>Dazed and Confused</i>, Richard Linklater (1993)</li><li>• <i>Juno</i>, Jason Reitman (2007)</li><li>• <i>Amélie</i>, Jean-Pierre Jeunet (2001)</li><li>• <i>Garden State</i>, Zach Braff (2004)</li></ul> |
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## **Essay Collection Portfolio (15%)**

At the end of the semester, students will turn in revised essays in a portfolio—including **two** long essays, and **five** short essays. Students will also include an introduction to the portfolio, **800-900 words**. The best portfolios are those that explore similar or related ideas throughout. During the last day of class students will present their portfolio to their colleagues, describing their project.

## **Essay Format**

All papers must have **1” margins**, be **double spaced, justified** and in **Times New Roman or Garamond**, size 12 font. Papers must be numbered. **Any deviation in margins, spacing, font and size will result in a reduction**. If you have questions, please ask in advance.

## **Final Presentation Collection Portfolio (10%)**

At the end of the term students will present their work to the class, explaining their thought process in the creation of the portfolio and essays included. Each presentation will be between 6-7 minutes.

## **Grading**

The most common grades, given by instructors, are letter grades representing levels of academic achievement. These letter grades, their description and their quality points are indicated below:

| <b>Letter Grade</b> | <b>Description</b>                                      |
|---------------------|---|
| A                   | Excellent; Honors-level work, outstanding.              |
| A-                  | Still excellent.  |
| B+                  | Very Good; High Level of performance.                   |
| B                   | Good; Solid & above average level of performance.       |
| B-                  | Good; Still above average.                              |
| C+                  | Average level of performance.                           |
| C                   | Satisfactory; Acceptable level of performance.          |
| C-                  | Minimally acceptable.                                   |
| D                   | Passing, but unsatisfactory; Below average performance. |
| F                   | Failure. Inferior performance.                          |

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Week of 26 August 2013

Introduction to Course

Friday—Introduction to course and Diagnostic Exam

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Week of 2 September 2013

What is the Bohemian?

Getting Started: identifying and describing

Tuesday—ESSAY 1 DUE

- Discuss:**
- Clifford Geertz, “Thick Description: Toward an Interpretive Theory of Culture,” selections
  - Charles Baudelaire, “The Painter of Modern Life,” selections

Friday—ESSAY 2 DUE

- Discuss:**
- *Orientalism*, by Edward Said, selections (1978)
  - “On Miley Cyrus, Ratchet Culture and Accessorizing With Black People,” <http://jezebel.com/on-miley-cyrus-ratchet-culture-and-accessorizing-with-514381016>
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Week of 9 September 2013

Rimbaud and Jim Morrison:

Can we save that old cliché, “comparing and contrasting”?

Tuesday—ESSAY 3 DUE

- Discuss:**
- Jerrold Siegel, *Bohemian Paris: Culture, Politics, and the Boundaries of Bourgeois Life, 1830-1930*, selections
  - Daniel Mendelsohn, “Arthur Rimbaud’s Brief Career”  
[http://www.newyorker.com/arts/critics/atlarge/2011/08/29/110829crat\\_atlarge\\_mendelsohn](http://www.newyorker.com/arts/critics/atlarge/2011/08/29/110829crat_atlarge_mendelsohn)

Friday—ESSAY 4 DUE

- Discuss:**
- Wallace Fowlie, *Rimbaud and Jim Morrison*, selections
  - Arthur Rimbaud, “Bad Blood” from *A Season in Hell* (1873)
  - Jim Morrison, “Spanish Caravan”
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Week of 16 September 2013

## Degeneration: Are we living in the end times?:

The chicken or the egg?: Causality, etiology, casuistry

Tuesday— ESSAY 5 DUE

- Discuss:
- Max Nordau, *Degeneration* (1895)
  - Egmont Hake, *Regeneration: A Reply to Max Nordau* (1895)
  - William James, *Review of Degeneration* (1895)
  - George Bernard Shaw, *The Sanity of Art: An Exposure of the Current Nonsense About Artists Being Degenerate* (1895/1908)

Friday—MANDATORY REVISION 1 DUE

- Discuss: •TBA
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Week of 23 September 2013

## Kiki of Montparnasse:

Or, What are classification systems and why are people saying terrible things about them?

Tuesday

- Discuss:
- Joan W. Scott, “Gender: A Useful Category of Historical Analysis.” *The American Historical Review* 91, no. 5 (December 1986): 1053-075., selections
  - Muller, Catel, and José-Louis Bocquet. *Kiki De Montparnasse*. London: SelfMadeHero, 2011.

Friday— ESSAY 6 DUE (Film Analysis)

- Discuss: •Muller, Catel, and José-Louis Bocquet. *Kiki De Montparnasse*. London: SelfMadeHero, 2011.
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Week of 30 September 2013

## A Style of One’s Own:

Different processes of writing: defining the process and the process of defining

Tuesday

- Discuss:
- Gertrude Stein, “Composition as Explanation.”
  - Woolf, Virginia. *A Room of One’s Own*. Eastford, CT: Martino Fine Books, 2012.

Friday— ESSAY 7 DUE

- Discuss: •Woolf, Virginia. *A Room of One’s Own*. Eastford, CT: Martino Fine Books, 2012.
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**Week of 7 October 2013**

**What Was the Hipster?:**

**Bottoms up! From top down! Reviewing induction and deduction**

**Tuesday**

- Discuss:**
- Jack Kerouac, “Rimbaud”
  - Greif, Mark, Kathleen Ross, and Dayna Tortorici. *What Was the Hipster?: A Sociological Investigation*. New York: N+1 Foundation, 2010., selections.

**Friday—ESSAY 8 DUE (Film Analysis)**

- Discuss:**
- Jack Kerouac, *On the Road*, selections
  - Greif, Mark, Kathleen Ross, and Dayna Tortorici. *What Was the Hipster?: A Sociological Investigation*. New York: N+1 Foundation, 2010., selections.
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**Week of 14 October 2013**

**Hipsters were like...:**

**Why leave the “real” topic? Examining analogies and metaphors**

**Tuesday**

- Discuss:**
- Greif, Mark, Kathleen Ross, and Dayna Tortorici. *What Was the Hipster?: A Sociological Investigation*. New York: N+1 Foundation, 2010., selections

**Friday—Essay 10 DUE**

- Discuss:**
- Greif, Mark, Kathleen Ross, and Dayna Tortorici. *What Was the Hipster?: A Sociological Investigation*. New York: N+1 Foundation, 2010., selections
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**Week of 21 October 2013**

**Taking a Stand: Social Movements in the long 1960s, I:**

**Rethinking claims, evidence, thesis, and antithesis when writing longer research papers**

**Tuesday**

- Discuss:**
- *The Portable Sixties*
  - “Demonstration or Spectacle As Example...” by Allen Ginsberg, pg 208-212.
  - “Spoking Dope with Thomas Pynchon: A Sixties Memoir” by



Andrew Gordon, pg 228-238.

•“Psychedelic Rock Posters, History, Ideas and Art” by Sally Tomlinson, pg 291-303.

•“Pills and Shit: The Drug Scene” by Lenny Bruce, pg 377-388.

•“Excerpts from the Basketball Diaries” by Jim Carroll, pg 388-391.

#### Friday—MANDATORY REVISION 2 DUE

- Discuss:**
- The Portable Sixties*
  - “Living in the Revolution...” pgs 395-96, 404-407, 422-429.
  - “The Lonesome Death of Hattie Carroll”, pgs 63-65  
(<http://www.youtube.com/watch?v=5eHVdcWVARc>)
  - “How I Became Hettie Jones” by Hettie Jones 531, pgs 531-536
- Selections from “Scum Manifesto”, 536-542

### Week of 28 October 2013

#### Taking a Stand: Social Movements in the long 1960s, II:

Rethinking claims, evidence, thesis, and antithesis when writing longer research papers

##### Tuesday

- Discuss:**
- De Certeau, Michel. *The Practice of Everyday Life.*, selections.
  - The Portable Sixties*, Susan Sontag

##### Friday

- Discuss:**
- Florida, Richard. “Cities and the Creative Class”

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*Intensifying our RHETORICAL CONSIDERATIONS for writing and analyzing essays*

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### Week of 4 November 2013

#### Transitioning from Hippies to Punks:

They say that; I say this: Citing and summarizing sources

##### Tuesday

- Discuss:**
- The Portable Sixties*, selection TBA
  - Reynolds, Simon. *Retromania: Pop Culture's Addiction to Its Own Past*, selections.

##### Friday

- Discuss:**
- Hebdige, Dick. *Subculture: The Meaning of Style*, selections
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## Week of 11 November 2013

### Punk Culture and Beyond:

#### Tuesday — LONG ESSAY 1 DUE

**Discuss:** •Satrapi, Marjane. *The Complete Persepolis*. New York: Pantheon Books, 2007.

#### Friday

**Discuss:** •Satrapi, Marjane. *The Complete Persepolis*. New York: Pantheon Books, 2007.

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## Week of 18 November 2013

### Hipster Non-fiction today

#### Tuesday

**Discuss:** • Pascoe, C.J., “Dude, You’re a Fag’: Adolescent Masculinity and the Fag Discourse” (blackboard)  
• Houghton, Matt., “Becoming An Alpha Male Hipster”  
<http://madatoms.com/site/blog/becoming-an-alpha-male-hipster/>  
• <http://bizopy.com/hipster-sports-unicycle-football/>

#### Friday

**Discuss:** •Simmonds, Alecia., “In defence of the hipster male”  
<http://www.dailylife.com.au/news-and-views/dl-opinion/in-defence-of-the-hipster-male-20121012-27hgg.html>  
•Stacey, Daniel., “Offending the hipster male”  
<http://www.dailylife.com.au/news-and-views/offending-the-hipster-male-20121025-286uh.html>

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## Week of 25 November 2013

### Workshop Week

#### Tuesday—INTRODUCTION ESSAY DRAFT DUE

**Discuss:** • *Changing Education Paradigms*  
<http://www.youtube.com/watch?v=zDZFcDGpL4U>  
• *The Hipster Documentary*, <http://vimeo.com/11415149>

#### Friday—NO CLASS, Thanksgiving Break

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Week of 2 December 2013

**Putting it all together: Millennials and Hipsterdom today**

What does it matter anyway? Our values and judgments in writing

**Tuesday—LONG ESSAY DRAFT 2 , WORKSHOP**

**Discuss:** •Silverman, Allison. “Et Tu, Brooklyn?”.  
[http://www.newyorker.com/humor/2010/09/20/100920sh\\_shouts\\_silverman?currentPage=all](http://www.newyorker.com/humor/2010/09/20/100920sh_shouts_silverman?currentPage=all)

**Friday—LONG ESSAY 2 DUE**

**Discuss:** •Foer, Franklin. *How Soccer Explains the World: An Unlikely Theory of Globalization*. New York: Harper Perennial, 2010., selections.

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**FINAL DATE**

**Tuesday, 17 December 2013**

**9:30 AM**

**Portfolio Due, Class Presentations**

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