



Syracuse University
ETS 181: Class and Literary Texts

Spring 2017 Course Credits: 3

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Course Overview

From Shakespeare's portrayal of characters across a range of social strata, Dickens' descriptions of living conditions in Victorian England, James Agee's stories of tenant farmers during the Depression, to Barbara Ehrenreich's more recent explorations of living on minimum wage, questions of social class have long been a focus of novelists', poets' and essayists' work. Parallel to the ways that writers affect and engage social class, critical readers can engage with the concepts of social class as they read. Concerned with the social divisions of privilege, wealth, power and status, these concepts provide a set of lenses through which to read the world of work, home and community in a range of literary and other texts. This course provides an introduction to these concepts and exposes students to key texts in literature, film and other media as a way of fostering critical engagement and developing richer social responsibility through textual interpretation.

As with race and gender, class is a social construction that is imposed on, and performed by, all of us as a way of stratifying and defining who we are. Though the restraints of social class readily subject us to the power of others, these restraints may also, when well understood, provide a springboard for advocacy and direct social action. Concepts such as social stratification, inequality, and the relationship among wealth, privilege and power provide critical lenses through which to interpret texts and foster a richer understanding of students' own implication within these systems of power. Invested in theoretical and historical frames of reading, the course takes as its starting point these concepts of social class and engages with literary texts ranging from the early modern period through the Industrial Revolution and into the present moment, when digital technology is dramatically shifting the way we work, live and communicate. Accordingly, as participants in a writing-intensive course, students will respond and engage with texts by writing short and long-form papers as a way of critically and personally engaging with the texts from class. The concerns of social class in Renaissance England or during the Great Depression were not entirely those of today, but texts from those times and places still speak to our present moment. Students in this course will learn to read analytically and, through their writing, demonstrate a critical faculty for understanding how these texts can be vital markers of the ways that social class, and the struggles that come with it, stratify, divide and define us today.

ETS 181 Course Learning Outcomes:

Students will:

- *Recognize how meanings are created through acts of critical reading.
- *Analyze the ways texts construct categories of difference, including differences of race, ethnicity, nationality, gender, sexuality, and class.
- ☐ Formulate sustained interpretive, analytical, or conceptual arguments based on evidence drawn from texts.
- ☐ Develop a basic understanding of core concepts of social class, including stratification, inequality, privilege, capitalism and labor.

General Skills Learning Outcomes:

- ☐ Organize ideas in writing
- ☐ Use clear and appropriate prose
- ☐ Express ideas and information orally
- ☐ Engage in analytical and critical dialogue orally
- ☐ Evaluate arguments
- ☐ Identify and question assumptions

Required Assignments

Beyond reading, students are required to do shorter, prompt-driven **textual responses** as well as **four** major writing assignments.

Reading Responses

You will also write **6** responses during the semester. These are **informal** responses to some of the course readings. You might consider them as trial runs for the longer formal papers. Basically, they give you an opportunity to test your hand at using critical theory to read texts. Unless otherwise stated, each response paper will either directly engage the ideas of the article, or in the case of literature or film, the response papers will employ the theoretical concepts of the unit in a reading of the particular literary text. You **must use the language of the theory** and demonstrate a developing understanding of the concepts. **Response papers must be one page in length, single-spaced, and typed in a 12 point Times New Roman font. They are graded on a 10-point scale and make up 20% of the final course grade.**

Major Assignments

There will be **four** major writing assignments in ETS 181. Each is tied loosely to a Course Unit.

#1 Close Reading(Unit 1): This writing assignment must be at least 1500+ words in length and must involve a close reading of a particular literary text through the lens of a concept introduced in class.

#2 Bibliography (Analytical Journals Unit 2): The focus of this project is to gather, summarize, evaluate and synthesize materials that can be used for later projects. The texts will be chosen and organized around a guiding research question that is developed by the student and the student will write a list of at least five claims that can be made based on the evidence found in the texts explored. The materials gathered for this project may be any kind of text (images, film, video, music, etc), but at least one text must be theoretical in nature (though this text can come from in-class materials). In compiling and analyzing these texts, this assignment will take the form of an extensive annotated bibliography of at least 1500 words. Beyond the text of the bibliography, there must be a short reflection on how the student intends to proceed with developing the ideas into future work.

#3 Research Paper (Unit 3): Taking concepts and texts from the bibliography that merit further attention, students will write an 8-10 page paper that extends those ideas to include material from the third unit (on the intersection of race, class and gender). This paper must include extensive close reading of a text through a critical/theoretical frame and must make a clear, thesis-focused argument. All sources discussed/cited in the final paper must follow MLA style citation.

#4 Public Presentation (Unit 4): For this assignment, students will interpret a text through the lens of a central concept and present that interpretation to the class. A variety of media can be used, but there must be a live, spoken component to the presentation.

Grade Distribution

Grades will be based on the following:

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|--------------------------|-----|
| 1. Participation | 10% |
| 2. Reading Responses (6) | 20% |
| 3. Major Assignments(4) | 70% |

- a. Close Reading 15%
- b. Bibliography (analytical journals) 15%
- c. Research Paper 25%
- d. Public Presentation 15%

Course Unit Overview

Unit One: Introduction to Social Class (~4 weeks)

In unit one, students will be exposed generally to the historical threads, major themes and concepts of the course. Paul Fussell's *Class: A Guide through the American Status System*, which serves to connect concepts to current student experience, will provide an introduction to core concepts, and the work of Marx and Weber will provide theoretical anchors for this unit, though literary texts may be drawn from a range of historical periods. Concepts glossed in this unit: class, privilege, bourgeoisie, proletariat, labor, inequality, status, and stratification.

Anchor Texts for Unit One:

- Fussell, Paul. "A Touchy Subject" and "An Anatomy of the Classes." *Class: A Guide through the American Status System*. New York: Simon & Schuster, 1992. 15-50. Print.
- Weber, Max. "Class, Status and Party." *The Inequality Reader: Contemporary and Foundational Readings in Race, Class, and Gender*. Boulder, CO: Westview, 2011. 56-67. Print.
- Marx, Karl. "Preamble" and "Chapter One: Bourgeois and Proletarians" *Marx/Engels Selected Works*. Vol. 1. Moscow: Progress, 1969. 98-137. Manifesto of the Communist Party. 2000. Web. 16 Sept. 2014.

Literary Texts and Films for this Unit:

- William Blake, excerpts from *Songs of Innocence and Songs of Experience*
- Kate Chopin, "A Pair of Silk Stockings"
- Peggy McIntosh, "White Privilege: Unpacking the Invisible Knapsack"
- Bruce Springsteen (Song), "Death to my Hometown"
- The Clash (song) "White Riot"
- Samuel Taylor Coleridge and William Wordsworth, *Lyrical Ballads* (including preface)
- Charles Dickens, "A Walk in the Workhouse"
- Jacob Riis, excerpts from *How the Other Half Lives*
- *Gangs of New York*, (2002, director: Martin Scorsese)
- Walt Whitman, "A Song for Occupations"

Unit Two: Stratification and Inequality (~5 weeks)

In unit two we get a more in-depth exploration of how the concepts of inequality and stratification are inscribed in and constructed through texts. Here students will explore the ways that certain literary texts position or interpellate readers into particular kinds of class subjects (i.e. "the good worker," "the middle class father," etc). Of particular concern are close reading techniques and interpretative practices that focus on textual evidence as a basis of literary analysis.

Anchor Texts for Unit Two:

- Davis, Kingsley, and Wilbert E. Moore. "Some Principles of Stratification." *The Inequality Reader: Contemporary and Foundational Readings in Race, Class, and Gender*. Boulder, CO: Westview, 2011. 16- 19. Print.
- Mills, C. Wright. "The Power Elite." *The Inequality Reader: Contemporary and Foundational Readings in Race, Class, and Gender*. Boulder, CO: Westview, 2011. 100-11. Print.

Literary Texts and Films for this Unit:

- James Agee and Walker Evans, *Let Us Now Praise Famous Men*
- Sholem Asch, "The Triangle Fire" (paired with Rose Schneiderman's "Memorial Speech," and Robert Pinsky's "Shirt")
- F. Scott Fitzgerald, *The Great Gatsby* or Eugene O'Neill, *The Iceman Cometh*
- Philip Roth, "Goodbye, Columbus"
- Tillie Olsen, "I Stand Here Ironing"
- John Steinbeck "Chrysanthemums"

Unit Three: Race, Class and Gender (~4 weeks)

Unit three emphasizes the intersections of race, class and gender as crucial for understanding inequality, labor divisions, and modes of resistance. These intersections provide ways for exploring and expanding students' understanding of power and agency as performed and inscribed in and through texts. The focus is on how the act of interpretation itself risks tacitly reinscribing these power relationships, so an emphasis is placed on how interpretation can itself become a way of resisting and restructuring gender, race and class relationships.

Anchor texts include-

- Andersen, Margaret L., and Patricia Hill Collins. "Why Race, Class, and Gender Still Matter."
- Hooks, Bell. "Feminism: A Movement to End Sexist Oppression."

Literary Texts and Films for this Unit:

- Toni Cade Bambara, "The Lesson"
- Langston Hughes, "I, Too"
- Flannery O'Connor, "The Artificial Nigger"
- William Shakespeare, *Othello*
- Alice Walker, "Everyday Use"
- Tennessee Williams, *A Streetcar Named Desire*
- Film: *Children of Men*

Unit Four: Work Culture (~4 weeks)

In unit four, students are exposed to the questions surrounding the culture of work: how does culture work? How does our work-life imbue culture? How does culture work on and through us?

Drawing on a wide range of written, graphic, filmic and multimedia texts, this unit will engage students with interpreting the world of work, particularly the aesthetics of high vs. low culture on the job, and how work is represented and performed in a variety of media.

Anchor text for the unit

- Adorno, Theodor W., and Max Horkheimer. Trans. Andy Blunden. "The Culture Industry: Enlightenment as Mass Deception." *Marxists.org*. Web. 21 Jan. 2015.

Literary Texts and Films for this Unit

- Allen Ginsburg's "America"
- Rothenberg's "Poem for the Cruel Majority"
- Frontline's *Generation Like*
- Marwencol
- Raymond Carver, "Neighbors"
- Junot Diaz, "Edison, New Jersey"
- David Mamet, *Glengarry Glen Ross*
- *Junebug* (2005, Phil Morrison, director)

- George Orwell, *Down and Out in Paris and London*
- Henry David Thoreau, "Life Without Principle"

Participation and Preparation

Attendance and preparation are very important. **Students should not miss more than 6 classes.** Completing the readings is essential for success in this course. You must complete all assigned readings before they appear on the course calendar. The expectation is that all students will arrive in class having completed carefully and thoughtfully annotated readings of each assigned text. Students who have not completed the reading will be excluded from participation in classroom discussion. Typically, you will have a written assignment related to the reading due each class meeting.

Participation includes active engagement in each course activity, both in and out of the classroom. This is a very demanding course, but it is also a very rewarding course for students who challenge themselves and work with intellectual curiosity, interest, and energy. Students who do not accept the challenges of this course will be frustrated often and likely disappointed in their work and the grades they receive on their work. This is particularly relevant to class discussion. You must participate actively and thoughtfully in the daily discussion of texts. This means that you not only offer your own views, but that you also listen closely to your classmates and add to the conversation in a valuable way. Participation and preparation constitute 10% of the final course grade.

Because of the detailed daily course calendar you have no excuse for being unprepared for class, even if you have been absent. In the event of an absence, it is your responsibility to contact a classmate as soon as possible to discover what was missed. Missing Monday's class does not excuse you from completing the homework due on Tuesday. It is best to contact the instructor prior to an absence so assignments can either be given early or rescheduled at a later date.

All assignments must be submitted on or before the specified due date (unless previous arrangements have been made through consultation with and permission by the instructor). **Late work will lose one grade (one full letter for formal papers and one point on 10-point scale for written responses) per weekday.** If you are unable to give the late work to the instructor directly, you must arrange for another student to turn it to the instructor directly or leave it in my mailbox in the front office clearly labeled and bound in an envelope or folder.

Punctuality is important. It shows respect for others and confidence in oneself; moreover, it is essential for establishing one's credibility. Lateness is simply unacceptable and will reflect in your final grade.

Because this is a demanding course, your on-time attendance every day is crucial to your success. Consistent attendance will contribute to the participation portion of your final grade for the course. If missing a class is unavoidable, it is your responsibility to get the notes for the missed class, to make up missed work, and to submit, or have someone else submit for you, the assignments for the day. Excuses will not be accepted (printers malfunctioning, ink cartridges running out, etc.) If you are having technical problems with your printer, you may e-mail me your assignment. Late work will be dropped a full letter grade.

Academic Integrity

Syracuse University's academic integrity policy reflects the high value that we, as a university community, place on honesty in academic work. The policy defines our expectations for academic honesty and holds students accountable for the integrity of all work they submit. Students should understand that it is their responsibility to learn about *course-specific* expectations, as well as about *university-wide* academic integrity expectations. The university policy governs appropriate citation and use of sources, the integrity of work submitted in exams and assignments, and the veracity of signatures on attendance sheets and other verification of participation in class activities.

The presumptive penalty for a first instance of academic dishonesty by an undergraduate student is course failure. When you provide your signature to register for a Syracuse University course, you are also indicating that you have read the online summary of the University's academic integrity expectations and agree to abide by those policies.

For the full statement of Syracuse University's Academic Integrity Expectations, excerpted from the SU Academic Integrity Policies and Procedures handbook, see <http://academicintegrity.syr.edu/full-statement-of-sus-ai-expectations/>.

Related links:

Summary of SU's AI Expectations—Know the Code: <http://academicintegrity.syr.edu/know-the-code-sus-ai-expectations/>

Ten Questions—and Answers—Every SU Undergraduate Needs to Know about Academic Integrity: <http://academicintegrity.syr.edu/10-qas-for-undergraduate-students/>

Tools for Understanding the Use of Sources: <http://academicintegrity.syr.edu/resources-for-understanding-use-of-sources/>

Turnitin

This class will be using Turnitin, a plagiarism prevention system that identifies “matched text.” Since the Internet has made it easy for students to cut and paste materials into papers, I will submit all papers you write to Turnitin. You will also have an opportunity to submit your papers to Turnitin to check that all sources you have used are properly acknowledged and cited.

Dialogic Journals

The dialogic journal is a written reaction to (*not a mere summary of*) readings, discussions and various material covered in and out of class. You are expected to engage creatively with the material, raise educated questions, write your associations, interests, objections, and make connections to other material, as well as to personal experience. Please use the left side of the paper to write quotes or ideas from the text, and respond to each on the opposite side of the page. Helpful Tip: You should have more to say on the right side of the paper, as your thoughts and insights will be the most important aspect of the piece.

Syracuse University Grading Scale: A=96-100 A-=92-95 B+=88-91 B=84-87 B-=80-83 C+=76-79 C=72-75 C-=68-71 D=60-67 F=59

Course Calendar This calendar is subject to change. Unless you are informed otherwise, this is the outline for the course:

Unit One: Introduction to Social Class (~4 weeks) Jan 31-March 3 Close Reading Due March 6, 2017

Week 1: Review syllabus, “Disorientation” and introduction to social class, pbs survey, McIntosh “White Privilege”, Wallace’s “This Is Water”

1/31 Tue Review syllabus and do the social class survey after going over the basic definitions of various classes. They will then discuss what they have learned from the survey in a small group. They will respond to questions such as- 1. What you gained from your class background experience? 2. What has been hard for you from your class background? 3. What impact does your class background have on your current attitudes, behaviors, and feelings? (about money, work, relationships with people from the same class/from a different class, your sense of self, expectations about life, your politics, etc.) 4. What is your class Identity?

Homework: Write a page or two to describe their initial reactions to discussing publicly about class. Student may also use prompts to help them compose a one or two- page reaction paper.

2/1 Wed. Students share their reaction paper in a small group. Do an online survey “Do You Live in a Bubble?” Define as a group what class means after discussion and reflect on the result analysis afterwards. Ask volunteers to share their new understanding of class and their strata in it. What seems to be the most important characteristics that separate them from other classes? What’s their new sense of class?

Homework: Does the survey attests to your understanding of class? Why or why not? How has the survey clarified for you or confused you? Read Wallace’s “This Is Water” and identity three flashpoints you’ll share in class. Synthesize the view revealed in these flashpoints. Read briefly

2/2 Thur. Read David Foster Wallace’s “This Is Water” and discuss what Wallace means by “ banal platitude”, “ default setting”. Why does Wallace believe that our self-centered attitude is essentially the cause of our miseries? Why is it so crucial for everyone to stay conscious and aware? How can this state of mind contribute to class consciousness and the construction of power in our society? How can this awareness help “reconstruct power system” as described by McIntosh?

2/3 Fri. Read and unpack McIntosh’s “Invisible Knapsack”. Students will make a list of five literary texts they have studied in a school setting recently and five films and TV shows they are most familiar with (respectively in a small group). They will examine the lists they have made and discuss in a small group how the “unearned white privilege” is “invisible” and yet ubiquitous at the same time.

Homework: Respond “how the “unearned is white privilege” “invisible” and yet ubiquitous at the same time”?

2/6 Mon. Read the poem “ I too Sing America” by Langston Hughes and discuss how the poem concurs with the notion of white privilege granted to the white race and their lack of consciousness of such “ awarded power” or “ dominance”. Compose a short poem or rap depicting their own place in the American society. It’s optional if the students decide to use McIntosh’s “ Daily effects of white privilege”.

Homework: Create a list of special term or concept used by McIntosh to describe class or class privilege that exists in the American society because of race. Then create a matching list of term or concept coined by Wallace who also describes class or the lack of consciousness (among self-centered people) of “awarded power” or “dominance” related to race. Complete matching the words or phrases and explain what action each author calls for in order to create a genuine equality among people of all races.

Week 2 Marx and Blake’s poems

2/7 Tue. Read and unpack Marx excerpts from The Communist Manifesto (“Preamble” and “Chapter One”) and William Blake, selections from *Songs of Innocence* and *Songs of Experience*. As a group (and using the class Google Doc) find/develop definitions for: communism, proletariat, and bourgeoisie.

2/8 Wed. Break into groups of three and then do the following, posting final work to the class Google Doc: 1) List the main points of Marx’s argument and type up a quotation (with pg. #) that summarizes that point, then decide as a group which part of the text was the strangest/most interesting/most revealing to you and discuss some ideas why. 2) Group-compose a summary of the whole text and then choose a term defined by the class and find instances in one of the Blake poems where we can see the term as defined represented. Why? 3) As a group, decide on the five strongest connections between Marx and Blake and write a brief comment on why the connections matters (“so what?”)

Homework: Read Max Weber’s “Class, Status and Party” and Kate Chopin’s “A Pair of Silk Stockings”.

2/9 Thur. Unpack Weber. Read pgs 16-37 in chapter one, “The Analytical Frame of Mind” from Rosenwasser and Stephen’s Writing Analytically. Discuss Kate Chopin’s “ A Pair of Silk Stockings” ;Write a

reading response(#1) to the following (students with last names that begin with A-L do the headers up to and including “Status Honor” on pg. 61; students with last names beginning with M-Z do the headers from “Guarantees of Status Stratification” on pg. 61 to the end): Looking beyond the judgment that the Weber reading is “difficult,” (move 1), look to the headers and see how they organize and break up the main ideas and in a single sentence summarize the content of each header. From there find a “revealing” sentence under each section and type it up (move 2). Pick the one you find most interesting and ask what it implies (“so what/why does this matter?” (move 3). Write a brief commentary comparing your “so what?” response to a passage in Chopin. read the summary provided along side the text itself

Homework: Watch the BBC documentary Children of the Revolution. Bring in observations to share in class.

2/10 Fri. Weber (with Dickens’ “A Walk in the Workhouse”)

Lecture: Introducing Move 4, “The Method” In-class: In pairs, use “The Method” on an assigned section of the Weber text and type your results, then write a brief summary in less than 50 words of the section. Also type a brief passage from the Dickens piece (with page number). Post your work on the class Google Doc.

Week 3:

2/13 Mon. Follow-up on Marx and Blake. Handout: Weber: Key Concepts

In groups of three, summarize in 50 words or less one of these terms: “class,” “status,” and “party” from Weber: Class, status and party. Post your work on the class Google Doc. Discussion: Marx and Weber as lenses to read Blake and Chopin.

Homework:: Read Paul Fussell "A Touchy Subject" and "An Anatomy of the Classes" and select a poem or story to focus on for Major Project One. Choose a response appropriate for this reading. Resource: *View People Like Us* from PBS.

2/14 Tue. Unpack Fussell “An Anatomy of the Classes.”; give students Fussell handout; Discuss using the footnote feature in Word. (songs “ Which side are you on” by Florence Reece “ Death to my hometown” by Bruce Springsteen; Write a reading response(#3))

With a partner, a) find a definition in Fussell for one of the following (assigned) terms and then b) type up three interesting examples where the term is used in the text and then c) (without jumping to judgment) write a brief commentary on why one is particularly interesting. Post your responses to the class Google Doc. Available terms/phrases: 1) upper class, 2) middle class, 3) lower/working class, 4) Knowing Where You Stand in America, 5) social status/stratification, 6) Race, 7) inequality.

Homework: Find a photo that illustrates one of Fussell’s nine social classes and write a brief explanation. Students present their arguments and class score points for each compelling. *The highest scoring team will win honor and prestige among their classmates.*

2/15 Wed. Fussell presentation and critique. Critique sample project one student work.

Homework: Read Chapter from The Theory Toolbox on “Ideology” and Raymond Carver’s “Neighbors”. Make a bulleted list of what ideology is according to The Theory Toolbox (giving page numbers from where you draw the quotes)

2/16 Thur Read Chapter from The Theory Toolbox on “Ideology” and Raymond Carver’s “Neighbors” and write a brief 200+ word critique of the Carver story discussing what kinds of ideologies are informing the characters in the story. Make sure to quote the text to make your case.

Homework: Read Rosenwasser and Stephens: seems to be about X, but could be about Y

2/17 Fri. From Rosenwasser and Stephens: seems to be about X, but could be about Y. Define ideology. On the class Google Doc, with a partner, write up a brief discussion of what ideologies the characters in

“Neighbors” hold using the “seems to be about X, but may actually be about Y” structure, pointing to particular passages in the text as evidence for this. Discussion: Ideology in Carver’s “Neighbors.”

Homework: Read the chapter from The Theory Toolbox on “Subjectivity” and work to draft Major Project One (due February 27.)

2/20-2/24/2017 Winter Break

Week 4:

2/27 Mon. Introduction to the Project: a concise (less than one page, single-spaced) introduction that sets up the project on the whole and establishes what core ideas were gleaned through the footnoting/analysis part of the project

2/28 Tue. Five Close-Reading Commentary

will be focused on close-reading and explicit interpretation of the text. The ideas for this project can be developed by suspending your judgment (“Move One” in Rosenwasser and Stephen, pgs. 16 and 17) and then asking (in a spirit of open association) “What do I notice in the text? What is worth focusing on? What is interesting, revealing or strange?” (“Move Two,” pgs. 17-21). With these observations, ask “So what, why does this matter?” This allows you to take what’s evidently implied in the passage and make it explicit in your own words. (“Move Three,” pgs. 21-26).

3/1 Wed. five Contextual Commentary

will be used to provide important context that helps the reader interpret the text. This context could be historical information, comments on the prosody or form of the piece, allusions, points of reference, etc. The student will need to provide an MLA-style citation for each (reliable, high-quality) source text for this contextual information and should add 2 additional commentary to clearly connect the information provided with the text being elucidated.

3/2 Thur. write up five possible thesis statements that could be proven, given the interpretative work they did with their footnotes. Each thesis statement should include a **brief blurb** discussing how this would be proven and why it would be an interesting idea to explore.

3/3 Fri. Individual conferences and peer review Unit 1 assignment due 3/6/2016

Homework: Read Sojourner Truth’s piece “Ain’t I a Woman?” and Bell Hook

Unit Two: Stratification and Inequality (~5 weeks) March 6-April 7 Bibliography due April 18, ’17

Week 5: Unpack Mills’ “The Power Elite”; Read and discuss Auden’s “The Unknown Citizen”, “The Ones Who Walk Away from Omelas” by Ursula Le Guin; reading response (#3)

3/6 Mon. Unpack Sojourner and Hook’s pieces

Discuss Key concepts from bell hooks. “Ain’t I a Woman?” On the class Google Doc, with a partner, go to Sojourner Truth’s piece and find one passage in her argument and compare it to a passage in one of hooks’ main claims. How does Sojourner Truth’s argument speak to and complicate hooks? How does hooks’ argument update Sojourner Truth’s claims? What is hooks still missing?

Homework: Read Toni Cade Bambara’s “The Lesson” and respond to the following: Find a moment in “The Lesson” where Sylvia (the narrator) gets uncomfortable with the situation and reacts negatively. Thinking of hooks and the notion of subjectivity and/or objectivity, why does Sylvia react the way she does? What is actually making her uncomfortable? Are there other times in the story where she acts like this? Are the reasons for doing so the same? Draw from hooks and the Theory Toolbox pieces to make your case about the lesson.

3/7/ Tue. Discuss Toni Cade Bambara's "The Lesson" and respond to the following: Find a moment in "The Lesson" where Sylvia (the narrator) gets uncomfortable with the situation and reacts negatively.

3/8 Wed. Discuss "The Lesson," subjectivity, ideology and bell hooks.

3/9 Thur. Read Annette Lareau's "Unequal Childhoods" and Tillie Olsen's "I Stand Here Ironing" and respond: Compare and contrast how class and gender are represented in each text. Augmentation: Listen to this album, a beyond-the-grave collaboration between songwriter Jesse Olsen Bay and his grandmother Tillie's extant writings:<http://www.jesseolsenbay.com/makings/>

3/10 Fri. Read Kingsley Davis and Wilbert E. Moore, "Some Principles of Stratification" and Kurt Vonnegut's short story "Harrison Bergeron" and respond to the provided writing prompt.

Week 6: Check-in on Project Two Lecture: diction, dialect and the marks of social class. Discussion: The foundations of the city are often elsewhere. Value vs. cost. Assignment: Read Ursula LeGuin's "The Ones Who Walk Away from Omelas" and respond to the following: Consider five people, places and things that are similar to people, places and things in the city of Omelas. Who is like the child in the basement? Who is similar to those who walk away from Omelas? How does this relate to the privilege of mobility?

3/13 Mon. On the class Google Doc, with a partner, In your own words, describe the two primary child-rearing approaches in Lareau and then find two points in the Olsen text that seem to complicate Lareau's ideas and, through a close reading of both text, comment on those complications.

Homework: Read Robert Pinsky's "Shirt" and Rhina Espaillat's "Bra" and choose a response appropriate for these texts. Augmentation: Watch either American Experience on "The Triangle Fire" or Last Week Tonight with John Oliver: Fashion Wednesday, February 24, 2016

3/14 Tue. Writing workshop: Text and context and the risks of weak interpretation (intention, what's not meant to be analyzed, fortune cookie, anything goes, hidden meanings)

3/15 Wed. Lecture: a thing is a parliament. Short Film: The Apparel Truth.

In-class: With a partner, compare the two poems' speakers. How do they differ? Where in the texts do we find their concerns diverging? Why? Where are they similar? Make sure to cite passages as evidence. Post work on the class Google Doc.

3/16 Thur. Discussion: The foundations of the city are often elsewhere. Value vs. cost. Assignment: Read Ursula LeGuin's "The Ones Who Walk Away from Omelas" and respond to the following: Consider five people, places and things that are similar to people, places and things in the city of Omelas. Who is like the child in the basement? Who is similar to those who walk away from Omelas? How does this relate to the privilege of mobility?

3/17 Fri. Discuss and reflect on the game (playspent.org); write a reflection

Week 7: Introduction and application of Annotated Bibliography ; workshop on summary & evaluation; students in small groups discuss and select four texts from in-class reading materials, at least one of which is from the anchor texts; Summarize and evaluate each of the four texts; Discussion: Masculinity, men, women and the mines of Appalachia. Assignment: Complete Major Project Two

3/20 Mon. In pairs on the class Google Doc relate one concept from one of the theories we've read (Marx, Weber, Fussell, Subjectivity, Ideology, Lareau) and closely read a particular passage of the LeGuin story through the lens of that concept. Discuss the close reading of the story. The strange way the narrator seems to be conjuring the story in front of us. Who are these people? Who gets to/wants to walk away? What gender do we imagine the child to be?

Homework: Read Eugene Debs' "Socialists Who Would Emascuate Socialism," and Listen to and read the lyrics of these coal mining songs (Florence Reece's "Which Side Are You On?" Merle Travis "Sixteen Tons" and "Dark as a Dungeon," Hazel Dickens' "The Yablonski Murder")

3/21 Tue. Discuss in pairs -respond to the following and post to the class Google Doc: Question 1: How does Debs seem to be defining masculinity? Where are there instances in the songs of that masculinity (or its opposite) being displayed? Question 2: What is Debs' problem with these new "Socialists" who've decided that there is no need for class consciousness anymore? What does he offer as a corrective?

3/22 Wed. Discuss in pairs - respond to the following and post to the class Google Doc: Question 3: Using the paragraph from Debs at the bottom of pg. 1/top pg. 2 that starts "Socialism was born of the class antagonisms..." find out which "tools of which modern work is done," can be found in the songs and propose what would a corrective look like according to Debs? Question 4: Given what Debs implies about masculinity, what does it mean for women to be singing the songs "Which Side Are You One?" and "Coal Miners Blues?" What is their relationship to the work being done, given that Debs claims that "men – and women, too – are filling the ranks of Socialism"?

3/23 Thur. Listen to coal mining songs (Florence Reece's "Which Side Are You On?" Merle Travis "Sixteen Tons" and "Dark as a Dungeon," Hazel Dickens' "The Yablonski Murder"); Discussion: Masculinity, men, women and the mines of Appalachia.
Assignment: Review Major Project Two and create a tentative list of 5 texts for the assignment.

3/24 Fri Introduce and discuss major assignment Project II: Annotated Bibliography; establish the theoretical text they will use as a class and watch an excerpt of the film *A Streetcar Named Desire*.
Assignment: Read the short story "A Rose for Emily".

3/27 Mon. Class read and discuss Faulkner's "A Rose for Emily"; students conduct independent research to find a text that critiques the short story from a specific perspective of class and gender; summarize and evaluate the text

3/28 Tue Annotate each text extensively. They will follow the following steps-
1. Provide MLA style citation for each of the five texts and then individually summarize, evaluate and synthesize with the other texts. (Through this process, students will understand the argument of each text on its own terms, find its strengths and weaknesses, and compare and contrast how the ideas of this text compare to the others).

3/29 Wed. Annotate texts

3/30 Thur. Write a short reflection on how they intend to proceed with developing the ideas into future work. For more ambitious students, they may begin to draft an arguable, narrow thesis statement that the evidence in these documents can prove.

3/31 Fri Find the 5th text that will be gotten through independent library research and needs to provide students with a unique perspective on the literary text. Conduct database research for the 5th text. Write a critical summary of the source.

Week 9:

4/3 Mon. Synthesis lesson

4/4 Tue. Continue research and formulate synthesis

4/5 Wed. Continue research and formulate synthesis

4/6 Thur. Individual conferences

4/7 Fri Class, group, individual; write a thesis statement by synthesizing all five texts in relations to “A Rose for Emily” Project II due 4/18/2016

4/10-4/18 Spring Break

Unit Three: Race, Class and Gender (~4 weeks) April 19-May 12 Research Paper Due May15,'17

Week 10: Unpack Andersen and Collins’ “Why Race, Class and Gender Still Matter; Read and Discuss Bambara’s “The Lesson” & Alice Walker, “Everyday Use”, Langston Hughes, “I, Too; Write a reading response (#4); Read and discuss Tennessee William’s *A Streetcar Named Desire*

4/19 Wed: Watch and discuss the talk by Dr. Silvio Torres-Saillant <https://youtu.be/OINv-pwq5Dc>. How does Dr. Saillant discuss intersectionality (focusing on a critique of Anderson and Collins), theorist bell hooks, and poet Rhina Espaillat.

Homework: Read Andersen and Collins’ “Why Race, Class and Gender Still Matter”, Bambara’s “The Lesson” & Alice Walker, “Everyday Use”; play a game *Spent*; prepare for a response based on one of these texts including the game *Spent*.

4/20 Thur : Discuss responses to Andersen and Collins’ “Why Race, Class and Gender Still Matter”, Bambara’s “The Lesson” & Alice Walker’s “Everyday Use” and *Spent* ; What does inequality and stratification look like in America?

Homework: Watch the film *American Hollow* and consider how the stories we read inform each other about poverty in rural America.

4/21 Fri: With a partner, either analyze three passages we read in light of the film *American Hollow* (how do the two texts inform each other?), *or* consider the game *Spent* in light of the two articles we read. What does the game fail to model in terms of rural poverty? How could you change it to more adequately model the conditions discussed in the articles?

4/24 Mon. Watch the film *The Street Car Named Desire* and respond to the following: name two social class-focused ideologies that have seemed to change between the time of *The Street Car Named Desire* and *American Hollow*? Give concrete examples from each film for each ideology named (thus four examples total).

Homework: Because students seem to condemn Blanche DuBois in *Streetcar* and judge her by her worst example, we would change her class from formerly wealthy to working class. We suspect this would make her more sympathetic. We might choose the scene where she and Stanley are alone in the apartment and he confronts her directly about trying to present herself unrealistically as still somehow from Belle Reve and “class.”

4/25 Tue. Please watch the film *The Street Car Named Desire* taking notes knowing you’ll be expected to respond to prompt below.

– Write 300+ words connecting observations from the film with two of the four texts we have discussed in class so far. In what ways do we see similar concerns and images in Bambara’s “The Lesson” & Alice Walker, “Everyday Use”?

Assignment: Select a scene from *The Street Car Named Desire* and **respond to the following:**

How the use of diction reveals a character’s world in the story? Then, pick two passages in the play that portray gender or class clashes and discuss why that is the case.

Week 11: Unpack Bell Hooks’ “Feminism: A Movement to End Sexist Oppression”; **Race Ideology**

“Grant Hill’s Response to Jalen Rose”; poem “Subway” by Sharon Olds; “Lunch Date” video; discuss texts with focus on ideological principles; “Say Yes” Tobias, Street Calculus” Trudeau Wolff; Read and discuss Tennessee William’s *A Streetcar Named Desire*; write a reading response (#5)

4/26 Wed. Read and unpack Bell Hooks’ “Feminism: A Movement to End Sexist Oppression”; watch Grant Hill’s Response to Jalen Rose” and analyze “Street Calculus” Trudeau. What’s the race ideology revealed in the text? “Seems to be about X but may actually be about Y if read through the lens Z.” Pick a quotation from Hooks’ essay and explain the race ideology within the excerpt. If read through Hooks’ lens, what racial aspects does the interview or cartoon address?

Homework: Continue reading Bell Hooks’ “Feminism: A Movement to End Sexist Oppression” and respond: In our reading from *Feminism*, hooks states that “it is necessary for feminist activists to stress that the ability to see and describe one’s own reality is a significant step in the long process of self-recovery, but it is only a beginning”(26). In a written response, explain how this applies to the characters in “The Lesson”. Are any of the characters in the story able to “see” their own circumstances? What details in the story suggest that they can or can’t. Does this suggest the ability or desire to “change [their] lot”(26)? Please be sure to cite details from both the Bambara story and the hooks text to illustrate your ideas

4/27 Thur. Share Responses to Bell Hooks’ “Feminism: A Movement to End Sexist Oppression”; Read poem “Subway” by Sharon Olds and watch a video clip “Lunch Date” ; in small groups, respond to each text and discuss how Hooks’ concepts are in full display in the poem or video. Be descriptive and specific. Homework: Read Say Yes” Tobias and continue examining the language used by the character and respond how Hooks’ arguments on race is illustrated through the characters” exchange of words.

4/28 Fri. Hooks claims that feminism cannot only serve individual needs of women but needs to be a movement that challenges the “ systems of domination and the interrelatedness of sex, race and class oppression”, in other words, the system of power. Only then can we “ eradicate the underlying cultural basis and causes of sexism and other forms of group oppression” such as racism or inequality. How does Langston Hughes in his poem “The Negro Speaks of Rivers” portray the black race, and in the meantime, reveal a racial oppression? How does the speaker enlighten his listeners/oppressors/power of domination with his deep cultural roots and call for a movement that will end the oppression? How does Hugues’ idea about ending a group oppression reverberate Hook’s?

Homework: Write 300+ words connecting observations from the play with two of the four texts we have discussed in class so far on race. In what ways do we see similar concerns and images in film, poem, cartoon, poem or the short story(select two texts to compare).

5/1 Mon. Select a scene from the play that the group believes is particularly strong on its own and connect it to a passage from Hooks or Andersen and Collins’ essay, commenting on how the prose augments, compliments, complicates and disturbs the image in the scene. Focus on interpreting the scene in light of one of the essays

Homework: Write up the response individually based on the small group discussion in class.

5/2 Tue. Start with a particular salient passage from Hooks or Andersen and Collins’ essay and then , commenting on how the photo augments, compliments, complicates and disturbs the essay. Focus on interpreting the concepts from the essay in light of the scene.

Week 12: Read and discuss Tennessee William’s *A Streetcar Named Desire*; workshop on thesis statement;

5/3 Wed. bell hooks states, “Feminism is a struggle to end sexist oppression. ..[and] insist[s] that feminine struggle can begin wherever an individual woman is, we can create a movement that focuses on our collective experiences, a movement that is continually mass-based”(28-29). After

viewing the play, how is bell's ideology that in order to "end sexist oppression [feminism] directs our attention to systems of domination and the interrelatedness of sex, race, and class oppression" (33). Identify two instances where feminism is advocated and explain how this interrelatedness is present

5/4 Thur. Read and discuss A Rose for Emily. Annotate the Unit 3 research paper assignment description.

5/5 Fri. Select specific passages from the short story of "A Rose for Emily" and examine the meaning of the excerpt from Hooks' prose regarding gender.

5/8 Mon. Select specific passages from the short story of "A Rose for Emily" and examine the meaning of the excerpt from Anderson and Collins' prose regarding class.

5/9 Tue. Research paper thesis workshop.

Week 13

5/10-5/16: Writing the research paper-workshop, individual conferences; peer review; revision.

Unit Four: Work Culture (~4 weeks) May 17- June 16 Presentation June 15-16, 2017

Week 14: Unpack Adorno and Horkheimer "The Culture Industry: Enlightenment as Mass Deception"; What's art? Culture industry? Watch and discuss documentary *Marwencol*, Frontline: Generation Like *or* Junebug (2005, Phil Morrison, director) or David Mamet, Glengarry Glen Ross)

5/17 Wed. What is work culture? How does that impact notions of class? **Unpack Adorno & Horkheimer** and in groups of three, summarize three pages (to be assigned) of Adorno and Horkheimer and post summaries to the class Google Doc. Discussion: The culture industry and life on the assembly line. Homework: Watch Generation Like documentary. What would Adorno think about Tyler Oakley?

5/18 Thur. Summarize the main ideas (as Edmunds reads it) of Adorno and Horkheimer's argument about the relationship between the particular and the general, and then find a flashpoint quotation to accompany the summary. From these summary and flashpoint, come up with three discussion questions that helps to connect how this idea from the text works with the other main ideas in the text. . Find a scene from *Rogers and Me* or *Generation Like* to illustrate the concept or idea in the quotation.

Homework: What would Adorno think about the film's use of the word "action" in terms of the subjects' online behavior? At one point someone (one of the teens?) says, "You are what you like." How does this relate to Adorno's view on the slow-witted masses? How would he approach the film's discussion of identity formation? Adorno posits, "...any trace of spontaneity from the public in an official broadcasting is controlled and absorbed ... by professionals. Talented performers belong to the industry long before it displays them; otherwise they would not be so eager to fit in." (2) How does this apply to Tyler and the contemporary internet celebrity and talent show contestants?

5/19 Fri. Summarize the main ideas (as Edmunds reads it) of Adorno and Horkheimer's argument about The thinking individual and the autonomy of art, and then find a flashpoint quotation to accompany the summary. Find a scene from *Rogers and Me* or *Generation Like* to illustrate the concept or idea in the quotation.

Homework: How has the consumer become the marketing agent for The Culture Industry? How is this "The union of all the arts in one?" Use examples from any of the reading or film for our class to help discuss the topic.

5/22 Mon. Summarize the main ideas about the power of negation, and then find a flashpoint quotation to accompany the summary. Find a scene from *Rogers and Me* or *Generation Like* to illustrate or complicate the concept or idea in the quotation.

Homework: Read excerpts from Ben Hamper's Rivethead and Adorno & Horkheimer's "The Culture Industry: Enlightenment as Mass Deception," and respond: take a particular concept from Adorno and Horkheimer and closely read a passage from Hamper that complicates (and represents) the theory. Clearly state how the Hamper passage complicates what Adorno and Horkheimer are claiming.

5/23 Tue. Continue unpacking Adorno and apply his work culture concepts to discussing "How has the consumer become the marketing agent for The Culture Industry? How is this "The union of all the arts in one?" Please take out your telephones and hop on your Instagram accounts. Scroll the streams of you, your partner, and one celebrity (maybe someone you both follow), AND @takashipom AND @dotsandlines. In a few sentences, how would Adorno make of your feeds (and maybe IG on the whole)? What's one question you could ask about your personal IG participation that you might not have asked before watching Generation Like? If you prefer to evaluate SnapChat, you may do so.

Homework: a) Respond to the following two quotations in the frame of "cultural industry" and "the union of all the arts in one".

- "The attitude of the public, which ostensibly and actually favours the system of the culture industry, is a part of the system and not an excuse for it (2).
- Television aims at a synthesis of radio and film...that by tomorrow the thinly veiled identity of all industrial culture products can come triumphantly out into the open...the union of all the arts in one work.

Week 15: Read and discuss Allen Ginsburg's "America", Robinson Jeffer's "Rearmament", Rothenberg's "Poem for the Cruel Majority; write a reading response (#6)

5/24 Wed. Discuss Allen Ginsburg's "America

In his poem "America", Ginsburg criticizes the ever demoralizing America and shows his sympathy for the struggling working class people. How does he use various metaphors to reveal the tensions created by the labor of a large group of people in the following lines: "I say nothing about my prison nor the millions of/ underprivileged who live in my flowerpot/under the light of five hundred suns." Discuss:

- How does the speaker frame what "America" wants from him in contrast to what he sees his work as?
- In the middle of the poem, the speaker says that "It occurs to me that I am America./I am talking to myself again". What does this seem to say about the individual?

Homework assignment:

1. How do you see "America"? Find an image that reflects your ideas about the tension of work culture in America.
2. How does this image reflect the tensions you see in America?

OR Find a contemporary poem or image (photograph/cartoon) that addresses the poverty issue in America. In what ways does your poem or image complicate Ginsburg's notion of poverty and class?

5/25 Thur. Read the poem "America" again and find a flashpoint that alludes to the tension between America and "you." Then perform a close reading of a line in context of the lines before and after that flashpoint line. Create a quick chart of what the poem *says* and what it *does* in regards to the labor of a large group of people? Discuss: Flashpoint- "It occurs to me that I am America."

1. How does this line allude to tension between America and "you" if it is the speaker/poet admitting that he is America himself?
2. Does the speaker/poet define America as men in business suits and movie producers?

3. Could these lines be construed as an attempt by the poet/speaker to stave off the attempt to marginalize him in American society?

Homework assignment:

1. Find an image that expresses the ideas in Ginsberg's "America" using the flashpoint that we've been working with.
2. In what aspect of your life do you represent the tension in America as Ginsberg sees it?
3. If Ginsberg is speaking to you, how could you respond to his plea?

5/26 Fri. Analyze Robinson Jeffer's "Rearmament"; Find a flashpoint in the poem that represents the metaphor that best represents modern man's disastrous rhythm that we see in line 13. In what ways do the lines before and after the metaphor lead you to the conclusion that "it" is beautiful? How does the poem lead you to the idea that we are going to destroy that beauty? What does beauty represent in this poem? Discuss: 1. What, exactly, is the poem identifying as beautiful? 2. What is Jeffers trying to tell us about the consequences of opening access to beauty? 3) What is the effect of man's politicizing the masses' access to beauty?

Homework assignment(Response #6):

Building out from the in-class writing prompt and the discussion questions, extend the ideas developed in class by 1) clarifying their thoughts about the ecological, political and social tensions in the poem and then 2) find a visual text that represents the tension between natural/ecological beauty AND ALSO an effect that access of the masses has to that natural/ecological beauty. (ex graffiti "artist" defacing Red Rocks)

5/29 No Class

5/30 Tue Analyze Rothenberg's "Poem for the Cruel Majority"; "The Cruel Majority" discusses the morality and tensions created by the labor of a large group of people. Identify a point where the speaker's use of antithesis reveals this tension. How does the line previous to and immediately following this antithesis convey the tensions in the phrase "the cruel majority?" Discuss: 1. Using concepts present in Mills and Adorno, who would be classified as the "cruel majority?" 2. How did these individuals or groups ascend to become the "cruel majority?" And are we (the common folk) complicit in allowing these structures to occur? 3. With a collection of ideas now percolating, what does "Then why are the cruel majority always laughing?" mean to you?

Homework assignment:

1. Identify a text other than a poem that seems to feature a "cruel majority".
2. Write a response (#6) that puts your text in conversation with Rothenberg's. Where do they seem to reinforce the consequences of the "cruel majority"? Where do they seem to make different arguments?

5/31 Wed. Introduce Project IV

Homework: Watch a documentary Marwencol; Students will read "How to 'Read' a Film" worksheet. As students watch the film, they must do a close analysis, considering what's happening in the forefront, but also what's happening in the background. Also, consider the impetus for Marwencol. How is this an issue of class? They will add to their "Notice and Focus" notes from the "Before Assignment"

<http://www.english.upenn.edu/~mulready/Handouts/How%20to%20Read%20a%20Film.pdf>

Week 16: Continue making connections between specific concepts from Adorno and Horkheimer "The Culture Industry: Enlightenment as Mass Deception" and literary texts to uncover the tension within pop culture; prepare for the final oral presentation

6/1 Thur. Students will do a close reading on two passages in Adorno: "There is nothing left..." (4) and "Even today the culture..." (15). "The idea of "fully exploiting" available technical resources and the facilities for aesthetic mass consumption is part of the economic system which refused to exploit resources to abolish hunger" (13). Consider the above quote and make connections between the article and photographs on Esopus.com's "The Women of Marwencol."

Homework: Students will compose responses considering the following: Is this another exploitation of a rather naive artist? Is this continuing the cycle that Adorno warns us about? What would Adorno say about this exhibit specifically (consider the fact that this is not Hogancamp's first exhibit)? Find your own flashpoint from Adorno's piece that supports your analysis.

6/2 Fri. Students will read the article about [Jeff Malberg](#), found below. Students will create a dialogue between Adorno and/or Horkheimer and [the Esopus Magazine Publisher, Jeff Malmberg](#), who brings "Marwencol" to the public. Create questions that each person would ask the other, and then answer the questions from the perspective of each individual.
<http://www.pbs.org/independentlens/blog/marwencol-director-reflects-on-a-man-his-dolls-and-the-touch-of-genius/>
2. http://www.esopus.org/web_pages/view/fall2014

6/5 Mon. Find a particular passage from Adorno that we worked on in class, looking for a point where you feel he comes up short in terms of class in the following categories (groups could work on each of the following) a. The relationship between the particular and the general b. The thinking of the individual and the autonomy of art c. The power of negation; Rewrite your passage in a way that solves the "class issue" Adorno ignores.

Homework: If Adorno were viewing the film, where would he see value and/or "Culture Industry"? Where might Adorno see the film itself (documentary) as art? Why? In what ways might we see his contribution to society/culture as being positive? In what ways does he help us move our culture forward?

6/6 Tue. : Have students find three flashpoints that relate to the power of negation and consider how Adorno views great art and its role in society; Students will record observations about the documentary as they relate to the power of negation. Students will search/ discuss/present a piece of art (something "underground") that they feel meets the criteria of the power of negation. Why would Adorno approve of this creation and how does it relate to *Marwencol*? What would the criticisms be about this art based on class?

6/7 Wed. Carefully note areas where Adorno's argument is legitimized through the film. Also note where in the film Adorno's ideology seem inaccurate. How does this create tension between the film and Adorno's ideas presented in *The Culture Industry*. Be sure to make note of specific key scenes. Do not generalize or summarize portions of the plot. Discuss: How did learning the main character's backstory and the reason why he created Marwencol affect how you engaged with the film? Is there someone you know who is marginalized in some way because people think he or she is different? How do we see the ideology of Adorno reflected in the film?

Homework: Search for a work of art (online) that comments on social class. Identify a passage from Adorno that seems to be in conversation with your selected work. What is art? What's the function of art? Does art remain art even after it gets commodified? "The whole world is made to pass through the filter of the culture industry. The old experience of the movie-goer who sees the world outside as an extension of the film he has just left (because the latter is intent upon reproducing the world of everyday perceptions), is now the producer's guideline. The more intensely and flawlessly his techniques duplicate empirical objects, the easier it is today for the illusion to prevail that the outside world is the straightforward continuation of that presented on the screen(5) Is Marwencol great art? Is the film great art?

Week 17: Work-labor to do the work/ a culture of work/ consuming/ don't have to work to consume / cultural artifacts and text/ roles they play within social classes/ the role of the writer/author/artist/ students make a multi-culture artifact to demonstrate the work culture

6/8 Thur. No Class

6/9-6/15 Fri. –Thur Working on Project IV

Week 18 6/19-6/21 Mon.-Wed. Presentation, Unit Reflection and Course Evaluation

Unit Prompts and Assignments

Unit 1: Introduction to Social Class

Marx *Manifesto of the Communist Party*

Flashpoints:

- 1) “The history of all hitherto existing society is the history of class struggles” (1).
- 2) “...Free Trade. In one word, for exploitation, veiled by religious and political illusions, it has substituted naked, shameless, direct, brutal exploitation” (3).
- 3) “The development of the Modern Industry, therefore, cuts from under its feet the very foundation on which the bourgeoisie produces and appropriates products...Its fall and the victory of the proletariat are equally inevitable.”

Most interestingly is the prediction of Marx about the downfall of the bourgeoisie due to their own development of industry. Bringing this argument into the 21st century, Marx could not foresee the development of the industry of technology. These advances continue to create “new money”, ie. Amazon founder Jeff Bezos and Facebook developer Mark Zuckerberg. American blue collar industry has historically declined, if not disappeared completely if we look at coal mining in Pa. and automobile manufacturing in Detroit. That being said, I wonder if virtual knowledge can and will be wiped out by an uprising of the proletariat by a super virus or exposure of our secrets, like Snowden exposed, and bring about the downfall of the ruling class and the uprising of the “lower” class.

Writing prompts :

1. Fussell states that not only is there no chance of “promotion” in the American class system, but that all Americans are deathly afraid of losing their current status. How might Weber and/or Marx & Engels respond to this? How do current events support or refute Fussell’s position? In your response, be sure to cite all three texts.
2. Imagine yourself to host a talk show about “Class, Status and Party” and you have invited Weber, Marx and Fussell to be your guests. Create an imaginary transcript that documents the dialogue. You will need to ask each guest questions about “Class, Status and Party” and engage guests to respond to each other directly. For example, you may ask whether Marx agrees with Weber’s notion of class or Party or whether Fussell disagrees with Marx’s definition of class. You may use your own interpretation of or direct quotation from each text as part of the dialogue. To conclude the discussion of each concept, you will need to synthesize three theorists’ ideas before moving on to the next. You may also consider providing footnotes for the major concepts used by each theorist.
3. Marx, Weber and Fussell all wrote during different times in history, but all address the rise and fall of various social classes. After reading these sources, define your new understanding of social class as seen in America during the 21st century. Which theorist do you believe best reflects the society you live in today? Which theorist do you feel is “off the mark” or “outdated”? Quickly research and cite one specific current event from the last six months, and discuss how class struggle is seen and/or defined by this event and which theory most supports your analysis of class. You must cite Fussell and one other anchor text in this response.
4. According to Weber, “...status honor is normally expressed by the fact that above all else specific style of life can be expected from all those who wish to belong to the circle...Such submission(to fashion /conventional styles of life) is considered to be an indication of the fact that a given man pretends to qualify as a gentleman. This submission decides... that he will be treated as such... The

development of status is essentially a question of stratification resting upon usurpation". In Chopin's short story of "A Pair of Silk Stockings", she portrays Little Mrs. Sommers as a woman who struggles to maintain a basic living but accidentally comes to a possession of a small fortune of fifteen dollars that put her in "a dreamy state". How does Chopin describe her new state? How does this portrayal clash or support Weber's idea of class and status? How does the story's ending in which "a man with keen eyes...saw nothing-unless ... a poignant wish, a powerful longing..." reveal about the nature of status defined by Weber? How and why may Chopin's attitude toward the woman differ from yours?

Assignment One: Interpretative Footnote Paper (1500+ words)

Students will write a series of analytical footnotes to a poem or story from class that they will then use to develop series of possible thesis statements that could be developed in a longer argument. The footnotes will be developed and written using aspects of Rosenwasser and Stephen's "Five Analytical Moves." This project has three discrete parts, which will all be clearly labeled and turned in:

1.1. Introduction to the Project: a concise (less than one page, single-spaced) introduction that sets up the project on the whole and establishes what core ideas were gleaned through the footnoting/analysis part of the project.

1.2. Footnotes: For this part of the project, students will, using the Word "footnote" feature, append **ten footnotes** to particular passages of the poem or story they selected. Students may select either the Blake poems, the Chopin story, or Carver's story "Neighbors." **Five** of these will be focused on close-reading and explicit interpretation of the text. **The other five** will be used to provide important context that helps the reader interpret the text. **The commentary** in the footnotes will **explicitly** address the text immediately prior to the footnote. The footnotes themselves should be developed by using Rosenwasser and Stephen's "**Five Analytical Moves**" and students should also be very consciously **working at curbing their own counterproductive habits of mind and suspending their judgment** while they write (see Rosenwasser and Stephens in the course pack for details on this).

Close-Reading Commentary

Each close-reading footnote should be **less than 300 words long** (thus, these footnotes are not casual brainstorm, but **concise, evidence-based ideas** garnered from using the "Five Analytical Moves.") This kind of footnote must have the following characteristics:

- Each must include a one-sentence introductory statement clarifying the idea that is developed later in the footnote. (This is a "topic sentence" for the footnote.)
- Each must contain a clear and concise commentary on how the student's idea relates to the passage and how the prose of the text itself provides evidence that these ideas are valid. This should be worked out through the analysis techniques discussed in Rosenwasser and Stephen and clearly summed up here.
- Each must conclude with a clear statement of what has just been said in the footnote, particularly how what has been said proves a particular part of the larger thesis/idea.

Contextual Commentary

Here the student will provide important contextual information from valid sources. This context could be historical information, comments on the prosody or form of the piece, allusions, points of reference, etc. The student will need to provide an MLA-style citation for each (reliable, high-quality) source text for this contextual information and should add 2 additional commentary to clearly connect the information provided with the text being elucidated.

1.3. Thesis Statements: In this section students will write up five possible thesis statements that could be proven, given the interpretative work they did with their footnotes. Each thesis statement should include a **brief blurb** discussing how this would be proven and why it would be an interesting idea to explore.

Writing process suggestion for Paper One:

The ideas for this project can be developed by suspending your judgment (“Move One” in Rosenwasser and Stephen, pgs. 16 and 17) and then asking (in a spirit of open association) “What do I notice in the text? What is worth focusing on? What is interesting, revealing or strange?” (“Move Two,” pgs. 17-21). With these observations, ask “So what, why does this matter?” This allows you to take what’s evidently implied in the passage and make it explicit in your own words. (“Move Three,” pgs. 21-26).

By taking the strongest of these observations and implications, look for patterns of repetition and contrast as well as anomalies (“Move Four,” pgs. 26-32). Then repeat and reformulate the above questions and techniques as needed until a strong, evidence-based argument begins to surface (“Move Five,” pgs. 32-33).

Take notes and read with a pencil as you work through the text. Each footnote you eventually write will be focused on evaluating and analyzing how a particular passage of the text participates in the **larger idea** and how the prose itself provides evidence to support the claims you make about this idea. Word has a built-in footnoting feature that is easy to use, and thus students are expected to use this feature to create the footnoted document for 1.2.

Unit Two: Stratification and Inequality

Writing Prompt (Davis & Moore and Kurt Vonnegut’s short story “Harrison Bergeron”)

Read Kingsley Davis and Wilbert E. Moore, “Some Principles of Stratification” and Kurt Vonnegut’s short story “Harrison Bergeron” and respond to the following prompt:

On one hand, Davis and Moore claim that “ Social inequality is thus unconsciously evolved device by which societies insure that the most important positions are conscientiously filled by the most qualified persons. Hence, every society, no matter how simple or complex, must differentiate persons in terms of both prestige and esteem, and must therefore possess a certain amount of institutionalized inequality.” On the other hand, they also emphasize that “Actually a society does not need to reward positions in proportion to their functional importance. It may merely need to give sufficient reward to them to insure that they will be filled completely. In other words, it must see the less essential positions do not compete successfully with more essential ones.”

In Vonnegut’s short story, his characters are incapacitated and maimed to be “equal”. Any sign of inequality will induce punishment. When the main character, Harrison Bergeron, who is “ a genius and an athlete, is under-handicapped, and should be regarded as extremely dangerous”, decides to claim himself to be the “ Emperor – a greater ruler than any man who ever lived”, not only does he not get rewarded for his exceptional ambition, he gets killed immediately by the Handicapper General Glampers who uses a double-barreled ten-gauge shotgun.

How do Davis and Moore’s seemingly contradictory claims create an illusion that social inequality necessitates a society to reward ordinary people with “an attractive power” accordingly based on their individual talent, ability and competency? How does Vonnegut’s portrayal of the absurdity, oppression and repression in a completely “equal” society attest to Davis and Moore’s claim about social inequality? How does the tragic fate of Harrison Bergeron also reveal the illusory nature of the “prestige and esteem”, a highly desirable social position described by Davis and Moore?

Major Assignment II: Annotated Bibliography

For this project, students will effectively create an annotated bibliography that summarizes, evaluates and synthesizes a range of conceptual texts with each other and a chosen poem or story. The purpose is to prepare to write a research paper for unit 3 and to practice close reading of both theoretical and literary texts.

Students will gather five texts that will be read with a poem or story in order to develop a coherent thesis for how a concept dealing with race or gender intersects with a concept of social class, particularly how we can see this intersection represented in the chosen poem or short story. Of all five texts, students will select **four(three of which may be any kind of text-images, film, video, music, etc.)** from in-class materials based on a guiding research question and at least one text must be theoretical in nature. The 5th text will be gotten through independent library research and needs to provide students with a unique perspective on the literary text. Therefore, the focus of these texts will be either “race and class” or “gender and class,” but not all three.

Select a poem or short story that we have read in class and closely read and analyze the literary text through a specific theoretical lens that helps you gain insights into the dynamics between class and race or class and gender.

Once all texts have been carefully selected and gathered, students will begin to annotate each text extensively. They will follow the following steps-

1. Provide MLA style citation for each of the five texts and then individually summarize, evaluate and synthesize with the other texts. (Through this process, students will understand the argument of each text on its own terms, find its strengths and weaknesses, and compare and contrast how the ideas of this text compare to the others).
2. Write a short reflection on how they intend to proceed with developing the ideas into future work. For more ambitious students, they may begin to draft an arguable, narrow thesis statement that the evidence in these documents can prove.
3. Remember that the assignment is designed to help you discover your argument for the research paper in the next unit, so the pressure is off; just make sure you are getting to a deep level of textual analysis and that your ideas are always grounded in textual evidence as you brainstorm and shape your ideas around this collection of texts.

For each text, there should be three clearly-labeled sections-

Summary. In this section, the whole argument of the article or chapter is written briefly in the student’s own words. There is no opinion in this section, just a concise account of what the author says. This must be done clearly in less than 200 words and in a single paragraph. (Look at Rosenwasser and Stephen’s technique for summary writing on pgs. 75-77).

Evaluation. Here, students will analyze and place evidence-based value judgments on the strengths and weaknesses of the various threads of the argument presented in the article. In these evaluations, the student may have an opinion, but it is always grounded in evidence from the text. (Writing evaluations is most closely tied to the “five analytical moves.”)

Synthesis This section has two parts:

- First, through an ongoing process of considering the summarized argument and looking to the various strengths and weaknesses discovered through evaluation, the student will then compare and contrast the concepts (and language used to describe those concepts) of the given text with the other four theoretical texts.
- Second, the student will look at places in the theory that relate and converse with the short story or poem they’ve chosen to write about. The whole synthesis section is expected to be rigorous and evidence-based, as well, though students can feel free to ask questions that remain unanswered in this section. Through this part of the process, the student is tracing out possible ways of bringing the various conceptual texts together in order to make a clear, coherent, and provable thesis that takes a position on how either race and class or gender and class are represented in the chosen short story or poem. (Students may turn to some of the techniques and ideas discussed by Rosenwasser and Stephen’s chapter on “Interpretation” (pgs. 119-145).

Thesis Statement: In conversation with these texts, the student will draft a narrow and arguable thesis based on the evidence you've compiled in the summary, evaluation and synthesis sections. On top of including a clear statement of this thesis, you will include a short reflection on how you arrived at this thesis.

Writing process suggestions

- Use "Writing a critical summary" technique
- Locate the Pitch, Moment and Complaint within each text
- Use Five analytical moves to evaluate (by constantly looping back, reconsidering earlier ideas, reading and bringing in new ideas and texts, and comparing the materials in new ways, looking for the most relevant, strongest and most compelling arguments you can make).
- Practice "Passage Based Focused Free writing" to bring out the deeper implications within each text (A key to the process is making sure that your understanding of the theories discussed is clear and text-focused. Do not over-generalize the ideas in the theory and make sure that you stay focused on the clear points of intersection between either race and class or gender and class).
- Use paraphrase x 3 to examine closely an author's argument
- Use "Seems to be about X ...but could also be about Y" to evaluate an author's idea

Procedure:

1. As a class, we'll explore the topics of race & class or gender & class by raising various questions based on our previous readings and discussions in class and documenting them in google share. Through this process, students will then navigate through a wide range of questions and come up with their own research question.
2. Grouped by the proximity of their questions, students will work together to begin the process of selecting materials for extensive annotations. Students will select relevant texts from their binder and make suggestions of the four texts they may use by arguing why and how they may use the text. Students will record the conversation with their phone. This process may continue for several classes till they have gathered four texts.
3. Students will conduct their own independent research to gather the 5th text for annotation.
4. In a small group, students will discuss various choices of a literary text that must be from in-class reading materials.
5. Once students have collected four texts, they will begin to read closely each selected text by summarizing, evaluating and finally synthesizing ideas. They will each write a summary of each text and share in a small group. They will evaluate the text together by using "five analytical moves".
6. Small groups will take turns to present their summary or analysis of each text and share synthesis in class. The rest of the class take notes and later make comments. Class discussions will be documented in google doc.
7. In a small group, students will begin to generate a working thesis based on the annotated bibliography. Each group member will have his or her unique thesis.

Or

Assignment Two: Emergent Bibliography on Gender and Inequality (2000+ words)

For this project, students will select a "literary text" that will be the interpretive focus of the project. This "literary text" can be any poem, story or narrative film used in class or approved by the professor. Once the text is selected, the student will create **a three-part, clearly-labeled project:**

2.1. Contextualization of Literary Text: In this section, students will introduce and contextualize the focal literary text in less than 300 words, providing basic information on when/where it was written, the author, it's import and reception, etc. (Students will cite their sources in MLA style).

2.2. Annotated Bibliography: In this part of the assignment, each of three theoretical articles will be given an MLA-style citation and then individually summarized and evaluated. Of the three articles, one must be one of the anchor texts from Unit One (thus either Marx, Weber or Fussell). A second must be from the following list (all found on Bb under "texts/readings/supplemental texts:

- “Feminism and Class Power” by bell hooks Elizabeth Cady Stanton,
- “The Solitude of Self” Eugene Debs,
- “Socialists Who Would Emascuate Socialism” Eve K. Sedgwick,
- excerpt, “Homosocial desire” from the introduction to *Between Men*

The third article must be gotten through independent library research and must explicitly discuss either 1) a key concept common to the other two theoretical texts (thus, if you are writing about hook’s idea of “bourgeois feminism” then an obvious connection is to Marx, and the third article could discuss some aspect of the bourgeoisie), or 2) it must explicitly discuss one of the articles itself. The objective is to understand the argument of each text on its own terms (summary), find its strengths and weaknesses (evaluation). Please use the following sample to format 2.1:

Burke, Kenneth. *A Grammar of Motives*. Berkeley: U. of California, 1969. Print.

Summary. In this section, the whole argument of the article or chapter is written briefly in the student’s own words. There is no opinion in this section, just a concise account of what the author says. This must be done clearly in less than 200 words and in a single paragraph. (Look at Rosenwasser and Stephen’s technique for summary writing on pgs. 75-77).

Evaluation. Here, students will analyze and place evidence-based value judgments on the strengths and weaknesses of the various threads of the argument presented in the article. In these evaluations, the student may have an opinion, but it is always grounded in evidence from the text. (Writing evaluations is most closely tied to the “five analytical moves.”)

2.3 Interpretative Dialogue In this part, the student will imagine a dialogue between the three theorists from section 2.2. In this discussion, the theorists will closely read the chosen poem, story or narrative film together, debating various interpretations. They should base everything they say on evidence from the poem, story or film, (thus they are reading the text closely instead of speaking in generalities) and the arguments they make should be based on the ideas found in the articles they wrote. This should be written as a dialogue, as in a play, and it should end with one character taking a clear position, based on what’s been said. This section should be 1000+ words The goal here is to see where the ideas in the theoretical texts connect with the literary text and how the theorists interpret the literary text differently because of their different perspectives. The hope is that the student will bring new ideas to the fore that they would not have seen otherwise. It is important to remember that the dialogue section is expected to be rigorous and evidence-based, as well, though students can feel free to have the theorists ask questions that remain unanswered. (Students may turn to some of the techniques and ideas discussed by Rosenwasser and Stephen’s chapter on “Interpretation” (pgs. 119-145).

Writing process suggestions for Assignment Two: It is important to note how relevant the fifth analytical move is to this assignment. The bibliography “emerges” because you are constantly looping back, reconsidering earlier ideas, reading and bringing in new ideas and texts, and comparing the materials in new ways, looking for the most relevant, strongest and most compelling arguments you can make. There is both a theoretical and literary aspect to the synthesis you are performing here, so it is important to think about how the dialogue will affect revisions of the annotated bibliography, especially the evaluation section. What we want here is an interesting interpretation of the literary text, and the theory should help foster that. If it’s not helping you, you should reconsider the theory you are using. Well-chosen theory should act like dust on a fingerprint.

A key to integrating the theory in the dialogue is making sure that your understanding of the theories discussed is clear and text-focused. Do not over-generalize the ideas in the theory (one of the

counterproductive habits of mind to watch for). And make sure the dialogue is concrete, focused on particular passages or parts of the text/film. This document can be a bit messy, but the assignment, because it is looking closely at these theoretical intersections, will already tend (by its nature) toward more and more complexity. Allow yourself to explore a range of ideas, but rein in ideas when they get too obtuse or too complex to discuss clearly in the time and space allotted. It is smarter to say something small and profound clearly than to say something complex confusingly. Remember, you are looking closely at just a few ideas in a few texts. In the words of Maude, “The earth is my body, my head is in the stars.” Stay grounded in the text and in the lived experience that tells you when something is getting too abstract. If it doesn’t clearly mean something to you, it will almost assuredly mean little to your reader, and more than likely you’ll just confuse and confound them. It’s not an academic exercise so much as it is you allowing the ideas and literature speak through you. If it doesn’t make good sense to you, it won’t make sense to the reader.

The assignment is designed to act as a springboard for **Project Three**, so the pressure is off; just make sure you are getting to a deep level of textual analysis and that your ideas are always grounded in textual evidence as you brainstorm and shape your ideas around this collection of texts.

Unit Three: Intersections of Race, Class and Gender

Prompts:

- Because students seem to condemn Blanche DuBois in *Streetcar* and judge her by her worst example, we would change her class from formerly wealthy to working class. We suspect this would make her more sympathetic. We might choose the scene where she and Stanley are alone in the apartment and he confronts her directly about trying to present herself unrealistically as still somehow from Belle Reve and “class.” With a partner or in a small group, pull a scene or chapter from a book (that some students have previously read) like *The Help* or *Lord of the Flies*. Envision the scene with different characters of race, class, and/or gender. Using the new characters, answer the following questions: How would the dynamics of the scene change with these new perspectives? Does the setting have a different impact on the new characters? What systems of power are at work with the new characters? How do they differ from the original text? Do the conflicts change? What was the author’s purpose in using the original characters? What is the impact on the audience with original characters and with new characters.
- Hooks claims that feminism cannot only serve individual needs of women but needs to be a movement that challenges the “systems of domination and the interrelatedness of sex, race and class oppression”, in other words, the system of power. Only then can we “eradicate the underlying cultural basis and causes of sexism and other forms of group oppression” such as racism or inequality.
- How does Langston Hughes in his poem “The Negro Speaks of Rivers” portray the black race, and in the meantime, reveal a racial oppression? How does the speaker enlighten his listeners/oppressors/power of domination with his deep cultural roots and call for a movement that will end the oppression? How does Hughes’ idea about ending a group oppression reverberate Hook’s?
- In our reading from *Feminism*, hooks states that “it is necessary for feminist activists to stress that the ability to see and describe one’s own reality is a significant step in the long process of self-recovery, but it is only a beginning”(26). In a written response, explain how this applies to the characters in “The Lesson”. Are any of the characters in the story able to “see” their own circumstances? What details in the story suggest that they can or can’t.

Does this suggest the ability or desire to “change [their] lot”(26)? Please be sure to cite details from both the Bambara story and the hooks text to illustrate your ideas

- Bell Hooks states, “Feminism is a struggle to end sexist oppression. ...[and] insist[s] that feminine struggle can begin wherever an individual woman is, we can create a movement that focuses on our collective experiences, a movement that is continually mass-based”(28-29). After viewing the film *Children of Men*, how is bell’s ideology that in order to “end sexist oppression [feminism] directs our attention to systems of domination and the interrelatedness of sex, race, and class oppression” (33). Identify two instances where feminism is advocated and explain how this interrelatedness is present.
- After reading hooks and Bambara, and having acquired some semblance of a definition of feminism, how would Miss Moore, define feminism? What is it about Miss Moore’s character that would move you to believe that she would arrive at this definition?

Unit III Assignment Research Paper

In “Why Race, Class, and Gender Still Matter”, Anderson and Collins use the term “matrix of domination” to explain the intersectional relations of race, class and gender. They claim:

A matrix of domination sees social structure as having multiple, interlocking levels of domination that stem from the societal configuration of race, class and gender relations. This structural pattern affects individual consciousness, group interaction, and group access to institutional power and privileges (4).

Bell Hooks in her “Feminism-A Movement to End Sexist Oppression” also addresses tackling the “ systems of domination” as most necessary to “eradicate the underlying cultural basis and causes of sexism and other forms of group oppression.” Instead of focusing on a narrow individual needs, she directs the movement attention to “systems of domination and interrelatedness of sex, race and class oppression”-

Focus on social equality with men as a definition of feminisms led to an emphasis on discrimination, male attitudes, and legalistic reforms. Feminism as a movement to end sexist oppression directs our attention to systems of domination and the interrelatedness of sex, race and class oppression.

Both essays emphasize on the idea that power needs to be negotiated through the various levels of domination that stem from race, class and gender relations. To understand who is in control, one needs to examine the societal structure or configuration of race, class and gender in the matrix of domination.

In William Faulkner’s short story “A Rose for Emily”, Faulkner portrays a fallen Southern belle who once was a prominent citizen of the town, the governor’s daughter. The story takes place during a time when the old world order is being replaced by a new one in the fictitious southern Yoknapatawpha county. Faulkner’s use of anachronistic narrative of Emily’s life as well as adopting multiple points of view create mixed and complex reactions to Emily’s character and life. Through the theoretical lenses of both Hooks and Anderson and Collins’ claims about power /domination stemmed in the societal structure of race, class and gender, analyze why Faulkner’s view of Emily might be very different from that of the villagers’ or reader’s? How does Emily maintain her power even after she has broken numerous laws and become poverty-stricken? Why does Emily continuously employ the black servant from the pre-civil war era, who remains her only connection with the outside world? What does the story convey about power and how it is negotiated?

Please consider the following as you construct your response:

- o What systems of power are in place?
- o What conditions was Emily born into before the civil war and how may her life chances have dramatically changed after the civil war? How is her power sustained or compromised due to the shift?
- o How has the social structure based on race, class and gender changed during her life time? How does the change affect her power?

- o How is Emily placed at a very prominent place in the matrix of domination while the rest of the town are far below even though the law warrants the equality?
- o Which element (race, gender and class) may play a far more important role in the short story? Why?
- o What attitude toward power is implied through the symbol of “rose” as in the title “ A Rose for Emily”? Why?

Taking concepts and texts from the bibliography that merit further attention, students will write an 8-10 page paper that extends those ideas to include material from the third unit (on the intersection of race, class and gender). This paper must include extensive close reading of a text through a critical/theoretical frame and must make a clear, thesis-focused argument. All sources discussed/cited in the final paper must follow MLA style citation.

Project Three: Research Paper (~2000-3000 words)

Taking whatever concepts and texts from Project Three that are worth further attention, students will write a paper that conveys a revised and extended version of those ideas, except here students may focus on either gender and class or race and class (as with the readings from Unit Three). The end product will be a 8-10 page paper.

The student must focus their attention on **interpreting a particular literary text**. Thus, there will be discussion of **theory and ideas**, but the emphasis will be on reading a literary text closely through a **particular interpretative lens**. All sources discussed/cited in the final paper must be listed at the end in a “Works Cited” page and all citations must be done in MLA style.

There is no required number of sources; the number should develop organically as you write. Creativity, originality of thought, and invigorating style are expected, but students should take note that a significant part of the grade on this project will be on the **clear reasoning behind the argument put forward**.

Writing process suggestions for Assignment Three: Again, students will not be able to think and write clearly unless they care about the texts they are discussing. This care doesn’t mean “taking a lot of time” to write but more that you should feel it in your body, like a welling up inside, that you have something you want to say. If you don’t feel it, you are likely just spinning the Rubik’s Cube of words around on the page, looking for a solution. **Give yourself time to think.** Discuss your ideas with friends and take notes when you say something worth repeating in writing. Think of it less as an academic exercise, and **more of a clear statement of what you might say to a smart friend**. Imagine explaining the idea to different audiences: your grandmother, a six-year-old child, the president of the United States, etc. In the end, if what you say fails to make enough sense that you can wisely see and use the idea in your daily life, you need to think about it and revise it until it does.

Unit Four: Work Culture

The relationship between the particular and the general

Summary of central idea:

- starts with the thinking individual in the general society
- each item (particular item) conforms to general formulas for making a profit
 - Example: I see on Facebook a trailer (which is really an advertisement) for Beyonce’s new album, *Lemonade*. I watch the thirty-second clip, and I make a note of when the album will be available for purchase because I’ve bought into the intrigue. Then, the day it’s available, I purchase the album through the online streaming system specified (one that’s either owned or sponsored by Jay-Z, her husband) and spend an hour watching *Lemonade*.
- those who consume these products conform to one another and the whole society through consuming

Instead of having an “organic” listening experience to Beyonce’s new album, I’ve been “gotten”. I go into watching the visual album thinking I’ll have a “transformative” experience entirely unique to me, but that’s exactly what the marketers were depending on. My anticipation of such an experience is what helps me be “gotten”.

Flashpoint: “Culture is a paradoxical commodity. So completely is it subject to the law of exchange that is no longer exchanged; it is so blindly consumed in use that it can no longer be used. Therefore it amalgamates with advertising. The more meaningless the latter seems to be under a monopoly, the more omnipotent it becomes. The motives are markedly economic” (16).

Discussion Questions: If we’re to believe that culture is a commodity, and all its (i.e., our) motives are economic, why might Adorno’s argument be valid in relation to autonomy and art?

The thinking individual and the autonomy of art

Summary of central idea:

(Edmunds, 10:40) The thinking individual (Edmunds 13:30-15:30)

Flashpoints:

- “No independent thinking must be expected from the audience...any logical connection calling for mental effort is painstakingly avoided” (12).
- “The tendency mischievously to fall back on pure nonsense, which was a legitimate part of popular art, farce and clowning, right up to Chaplin and the Marx Brothers, is most obvious in the unpretentious kinds” (12).
- “Works of art are ascetic and unashamed; the culture industry is pornographic and prudish. Love is downgraded to romance” (13).
- “Donald Duck in the cartoons and the unfortunate in real life get their thrashing so that the audience can learn to take their own punishment” (12-13).
- “The culture industry does not sublimate; it represses” (13).

Discussion Questions:

1. Define the key terms: What (or who) is the thinking individual? Thinking about the Susan Edmunds clip, how would Adorno define what “true art” actually is?
2. Look specifically at pages 12-13. Who does Adorno believe is responsible for this world of cultural nonsense? Is it the artists or the consumers? <http://stacykranitzprojects.com/appalachia-introduction>

The power of negation

Summary of central idea: The measure of the gap between the capitalist society and the ideal society. The gap is void or negative in nature suggesting that suffering is a necessary truth to continue the evolution of culture.

Flashpoint:

“The disappointment would be felt not so much by the enthusiasts as by the slow-witted, who are the ones who suffer for everything anyhow” (13).

“In the false society laughter is a disease which has attacked happiness and is drawing it into worthless totality...A laughing audience is a parody of humanity” (14).

Discussion Questions:

1. Is Adorno saying that the evolution of culture will only take place for elitists?
2. Will the “slow-witted” be left behind as a result of their obsession with the Hollywood culture?

3. Tina Fey has said, “You can tell how smart people are by what they laugh at.” How does this relate to Adorno’s statements about laughter?

<http://www.thisamericanlife.org/radio-archives/episode/545/if-you-dont-have-anything-nice-to-say-say-it-in-all-caps>

These are about the local(ish) issues of exposing poverty through photos:

- http://www.slate.com/blogs/hold/2014/07/17/brenda_ann_kenneally_documents_life_below_the_poverty_line_in_troy_york.html
- <http://www.timesunion.com/local/article/Churchill-An-unflattering-portrait-of-poverty-in-5649292.php>

Adorno/Horkheimer and *Generation Like* Discussion Questions

Questions:

- What would Adorno think about Tyler Oakley?
- What would Adorno think about the film’s use of the word “action” in terms of the subjects’ online behavior?
- At one point someone (one of the teens?) says, “You are what you like.” How does this relate to Adorno’s view on the slow-witted masses? How would he approach the film’s discussion of identity formation?

Questions:

- What is “empowering” about a false online life/ identity?
- Is this what Adorno is referring to the “slow-witted”?
- Does this move our culture forward? If so, how? If not, why not?
- How many likes for this video?

Lesson activity:

- Please take out your telephones and hop on your Instagram accounts. Scroll the streams of you, your partner, and one celebrity (maybe someone you both follow), AND @takashipom AND @dotsandlines. In a few sentences, how would Adorno make of your feeds (and maybe IG on the whole)? What’s one question you could ask about your personal IG participation that you might not have asked before watching *Generation Like*? If you prefer to evaluate SnapChat, you may do so.

Questions:

- How would Adorno deconstruct the notion of the consumer as marketer from *Generation Like*?
- Why do we want to be part of the marketing process, and how can we connect this to Adorno’s concept of the relationship of the particular to the general?

Questions:

- If we identify or create something that is true “high art,” does sharing it on Facebook only add to the “repeated, outworn, and... half-discredited[ness]” (Adorno, 11) of the culture industry?
- Is there a way to authentically share high art with the masses or is this idea impossible?
- Does becoming famous on YouTube make you “not good” at your art? Adorno would argue yes, but how can we complicate this idea?
- Slam Poetry is shared authentically in a real space (on stage, or at a poetry slam convention) but then this art goes onto YouTube... these people become “famous.” What happens then? What would Adorno have to say about that?
- If you are less popular on YouTube (less followers) does this make your art more authentic... Should we aim to have a social media presence, but “not too many” followers, to maintain our authenticity?
- Often students try to be authentic online, they reveal their true selves, and either feel comforted by it, or they open themselves to scrutiny.

Questions:

- What is the relationship between your identity and your culture?
- In small groups, identify primary strands, repetitions, or binaries (Rosenwasser and Stephens) in *Generation Like*. (Alternative: jigsaw the characters portrayed in the individuals)
- In *Generation Like*, we see several young people held up as successful internet artists. What constitutes success in this genre? How does this relate to Adorno and Horkheimer's conception of successful art?
- What is the relationship between popular culture (Storey, J.) and internet culture?
- Flashpoint: "Capitalist production so confines them, body and soul, that they fall helpless victims to what is offered them. As naturally as the ruled always took the morality imposed upon them more seriously than did the rulers themselves, the deceived masses are today captivated by the myth of success even more than the successful are." (9)
- In what ways does Fernandez (baby scumbag) embody the following idea from Adorno?

"The individuals who consume these products conform to one another and to the whole society through the act of consumption"

- How might the steps through which Marshall goes in the documentary be compared with the quote above and other ideas Adorno raises?

Maybe an interesting book in light of our internet conversations:

http://www.nytimes.com/2016/06/12/books/review/virginia-heffernans-magic-and-loss.html?_r=0

She is making the argument--as far as I've gotten at this point--of understanding the Internet as a piece of performance art in which we are all participating. Intriguing premise, I think.

Marwencol, Before, During and After

Lesson Activities:

A.

Before Assignment: Students will do a close reading on two passages in Adorno: "There is nothing left..." (4) and "Even today the culture..." (15). "Notice and Focus" with "Paraphrase x 3"

During Assignment: Students will read "How to 'Read' a Film" worksheet. As students watch the film, they must do a close analysis, considering what's happening in the forefront, but also what's happening in the background. Also, consider the impetus for Marwencol. How is this an issue of class? They will add to their "Notice and Focus" notes from the "Before Assignment"

<http://www.english.upenn.edu/~mulready/Handouts/How%20to%20Read%20a%20Film.pdf>

After Assignment:

Students will read the article about Jeff Malberg, found below. Students will create a dialogue between Adorno and/or Horkheimer and the *Esopus Magazine Publisher*, Jeff Malmberg, who brings "Marwencol" to the public. Create questions that each person would ask the other, and then answer the questions from the perspective of each individual.

<http://www.pbs.org/independentlens/blog/marwencol-director-reflects-on-a-man-his-dolls-and-the-touch-of-genius/>

2. "The idea of "fully exploiting" available technical resources and the facilities for aesthetic mass consumption is part of the economic system which refused to exploit resources to abolish hunger" (13).

Consider the above quote and make connections between the article and photographs on Esopus.com's "The Women of Marwencol." Students will compose responses considering the following: Is this another exploitation of a rather naive artist? Is this continuing the cycle that Adorno warns us about? What would

Adorno say about this exhibit specifically (consider the fact that this is not Hogancamp's first exhibit)? Find your own flashpoint from Adorno's piece that supports your analysis.

http://www.esopus.org/web_pages/view/fall2014

3. Do your own research about Marwencol. What are your findings? Are there critiques of the film/artwork/artist? Is there a Marwencol fanbase? What does this conversation do for the art/artist?

Research opportunity: http://www.huffingtonpost.com/jonathan-kim/rethink-review-em-marwencol_b_765367.html

B.

Before Assignment: Find a particular passage from Adorno that we worked on in class, looking for a point where you feel he comes up short in terms of class in the following categories (groups could work on each of the following) The relationship between the particular and the general; The thinking of the individual and the autonomy of art; The power of negation Rewrite your passage in a way that solves the "class issue" Adorno ignores.

During Assignment: If Adorno were viewing the film, where would he see value and/or "Culture Industry"? Where might Adorno see the film itself (documentary) as art? Why? There would be a list of specific scenes for the class to read closely for these questions

After Assignment: In what ways might we see his contribution to society/culture as being positive? In what ways does he help us move our culture forward? In what ways might these contributions to culture be destructive to Mark?

C.

Before Assignment:

1. Focused Close Re-Read of Adorno (Each group of students would have a specified set of pages to examine through the specified lens of identity, place, or artist. Students would be asked to identify and explain one flashpoint from the specified section.)
2. After, show students the trailer for *Marwencol*. Ask students to explain how it appears the film is going to address their particular flashpoint.

During Assignment:

1. Have students stay in their specified groups (identity, place, and artist). Record five observations per 25-minute viewing related to their particular lens/topic.

*Possibility: Break up watching the film into every other day (almost) to unpack observations?

After Assignment:

1. Search for one or two images (using Google Images) that they think is representative of the role of _____ (identity, place, or artist) in the film.
2. Complete 10 on 1 using this image.
3. Present findings in five minutes to the class.
4. If going right into the Unit 4 Assignment, ask students to evaluate Marwencol as the actual space. Why did Mark organize Marwencol in the ways he did? What does this reveal about identity?

D.

Before Assignment: Have students find three flashpoints that relate to the power of negation and consider how Adorno views great art and its role in society.

During Assignment: Students will record observations about the film as they relate to the power of negation.

After Assignment: Students will present/discuss a piece of art (either their own or something “underground”) that they feel meets the criteria of the power of negation. Why would Adorno approve of this creation and how does it relate to *Marwencol*? What would the criticisms be about this art based on class

E. Before Assignment:

During Assignment: You will view the film through the lens of the Adorno piece. Carefully note areas where Adorno’s argument is legitimized through the film. Also note where in the film Adorno’s ideology seem inaccurate. How does this create tension between the film and Adorno’s ideas presented in *The Culture Industry*. Be sure to make note of specific key scenes. Do not generalize or summarize portions of the plot.

After Assignment: How did learning the main character's backstory and the reason why he created Marwencol affect how you engaged with the film? Is there someone you know who is marginalised in some way because people think he or she is different? How do we see the ideology of Adorno reflected in the film?

F

Before Assignment: For tomorrow’s class, bring in something that you consider a work of art that comments on social class. Identify and bring in a passage from Adorno that seems to be in conversation with your selected work.

For discussion with homework: What is art? What’s the function of art? Does art remain art even after it gets commodified? “When the thinking individual contemplates great art, he or she can discover the gap between the ideal society that we all want to achieve and our present society, which calls itself the best there is but which continues to make people suffer. “ Adorno replaces the idea of consumers’ “identical needs” with the concept of “retroactive need” (2), “predetermined” need (14), or “manufactured need” (11).

During Assignment: “The whole world is made to pass through the filter of the culture industry. The old experience of the movie-goer who sees the world outside as an extension of the film he has just left (because the latter is intent upon reproducing the world of everyday perceptions), is now the producer’s guideline. The more intensely and flawlessly his techniques duplicate empirical objects, the easier it is today for the illusion to prevail that the outside world is the straightforward continuation of that presented on the screen(5)

Is Marwencol great art? Is the film great art?

Prompt: You will view the film through the lens of a key concept in the Adorno piece. Carefully note areas where Adorno’s argument converses with the film. Also note where in the film Adorno’s ideology seem inaccurate. How does this create tension between the film and Adorno’s ideas presented in *The Culture Industry*. Be sure to make note of specific key scenes. Do not generalize or summarize portions of the plot. Does the film exhibit the tension that seems to make Adorno’s concepts inadequate or incomplete?

After Assignment:

Pick up the text from the before assignment and start moving toward project four.

Poem title: Rearmament

- A. In-class writing prompt:** Find a flashpoint line by focusing on a place in the poem in which a large group of people are being identified. Identify a subset of that large group.

Three discussion questions:

1. What drives the “Dream-led masses down the dark mountain”? (line 14)
2. What are the images of oppression?
3. Why does the modern man need rearmament? What has failed and what is at risk?

Homework assignment:

Allowing the prompt and questions guide you, find a news article published in the last week where you can identify a large group that needs “rearmament” and expand on question number three. Provide an image of this group that shows the oppression the speaker relays in the Jeffers poem.

Poem title: Rearmament

- B. In-class writing prompt:** Find a flashpoint in the poem that represents the metaphor that best represents modern man's disastrous rhythm that we see in line 13. In what ways do the lines before and after the metaphor lead you to the conclusion that “it” is beautiful? How does the poem lead you to the idea that we are going to destroy that beauty? What does beauty represent in this poem?

Three discussion questions:

1. What, exactly, is the poem identifying as beautiful?
2. What is Jeffers trying to tell us about the consequences of opening access to beauty?
3. What is the effect of man’s politicizing the masses’ access to beauty?

Homework assignment:

Building out from the in-class writing prompt and the discussion questions, extend the ideas developed in class by 1) clarifying their thoughts about the ecological, political and social tensions in the poem and then 2) find a visual text that represents the tension between natural/ecological beauty AND ALSO an effect that access of the masses has to that natural/ecological beauty. (ex graffiti “artist” defacing Red Rocks)

Poem title: “A Poem for the Cruel Majority”

- A. In-class writing prompt:** Each group will be assigned one of the following terms: god, children, poor, dead. Address a single instance of the word in the poem. How does the line previous to and immediately following the word convey the tensions in the phrase “the cruel majority?”

Three discussion questions: Notice the lines that follow each mention of the word “poor.” What do you notice about those lines collectively? What effect does this juxtaposition repeated through the poem have on you as a reader?

Notice the lines that precede each mention of the word “children.” What do you notice about those lines collectively? What effect does this juxtaposition repeated through the poem have on you as a reader?

What do you notice about the appearance of the word “god” in the poem? When it appears, how does it appear? What does this pattern/anomaly suggest?

Homework assignment:

- Find a text that highlights “the cruel majority”
- Write a response about how this text could further the discussion about social tensions in “A Poem for the Cruel Majority.”

- B. In-class writing prompt:** “The Cruel Majority” discusses the morality and tensions created by the labor of a large group of people. Identify a point where the speaker’s use of antithesis reveals this tension. How does the line previous to and immediately following this antithesis convey the tensions in the phrase “the cruel majority?”

Three discussion questions:

- Using concepts present in Mills and Adorno, who would be classified as the “cruel majority?”
- How did these individuals or groups ascend to become the “cruel majority?” And are we (the common folk) complicit in allowing these structures to occur?
- With a collection of ideas now percolating, what does “Then why are the cruel majority always laughing?” mean to you?

Homework assignment:

3. Identify a text other than a poem that seems to feature a “cruel majority”.
 4. Write a response that puts your text in conversation with Rothenberg’s. Where do they seem to reinforce the consequences of the “cruel majority”? Where do they seem to make different arguments?
-

Poem title: America

- A. In-class writing prompt:** After reading the poem, focus on the lines “America Sacco & Vanzetti must not die/America I am the Scottsboro boys” and discuss how these events reveal Ginsberg’s tone towards America’s treatment of the “other”.

Three discussion questions:

1. What is Ginsberg alluding to?
2. What is the significance of this allusion in the context of this poem?
3. How can this be connected to any of the theorists that have been introduced in our class?

Homework assignment:

Half the class will be assigned the Sacco and Vanzetti, and the other half will work with the Scottsboro boys. Students should come to class tomorrow having read and annotated a newspaper article published during the respective time periods. The focus of tomorrow’s class discussion will be the students’ findings with an emphasis on the following:

1. Why did Ginsberg pair these two groups together in this section of the poem?
2. What is he trying to reveal about the political and social tensions of these three different time periods?
3. How would we put these allusions in conversation with one another?

- B. In-class writing prompt:** Read the poem “America” and find a flashpoint that alludes to the tension between America and “you.” Then perform a close reading of a line in context of the lines before and after that flashpoint line. Create a quick chart of what the poem *says* and what it *does* in regards to the labor of a large group of people?

Three discussion questions: Flashpoint- “It occurs to me that I am America.”

1. How does this line allude to tension between America and “you” if it is the speaker/poet admitting that he is America himself?
2. Does the speaker/poet define America as men in business suits and movie producers?

3. Could these lines be construed as an attempt by the poet/speaker to stave off the attempt to marginalize him in American society?

Homework assignment:

4. Find an image that expresses the ideas in Ginsberg's "America" using the flashpoint that we've been working with.
5. In what aspect of your life do you represent the tension in America as Ginsberg sees it?
6. If Ginsberg is speaking to you, how could you respond to his plea?

C. In-class writing prompt: In his poem "America", Ginsburg criticizes the ever demoralizing America and shows his sympathy for the struggling working class people. How does he use various metaphors to reveal the tensions created by the labor of a large group of people in the following lines?

"I say nothing about my prison nor the millions of/ underprivileged who live in my flowerpot/under the light of five hundred suns."
..."tensions created by the labor of a large group of people:

discussion questions:

1. How does the speaker frame what "America" wants from him in contrast to what he sees his work as?
2. In the middle of the poem, the speaker says that "It occurs to me that I am America./I am talking to myself again". What does this seem to say about the individual?

Homework assignment:

How do you see "America"? Find an image that reflects your ideas about the tension of work culture in America. How does this image reflect the tensions you see in America? Find a contemporary poem or image (photograph/cartoon) that addresses the poverty issue in America. In what ways does your poem or image complicate Ginsburg's notion of poverty and class?

Poem title: Jeffers' "Rearmament"

A. In-class writing prompt: Identify a flashpoint line in the poem that alludes to the conflict between groups of people. What seem to be the forces at odds? What seems to be the source of the tension?

Three discussion questions:

1. How does the "modern man" create tension in this poem?
2. What is "beautiful", according to the poem?
3. What is the effect of this outcome, socially and ecologically?

B. In-class writing prompt: (Name: James) In "Rearmament" Jeffers contends with the notion that humanity must recognize its complicitness in its demise. Identify a flashpoint line in the poem that alludes to tensions and then performing a close reading of the line in context of what comes immediately before it and immediately after it.

Three discussion questions:

What ecological problem are we facing, as portrayed in the poem? What potential damages can these problems cause our future? How does the poem force us to examine the world we inhabit today and have a

conversation about the problem we are experiencing? What kind of future does the poet envision if we don't immediately take action?

Homework assignment:

Having read "Rearmament" and Adorno, explore the quote in The Matrix, I'd like to share a revelation that I've had during my time here. It came to me when I tried to classify your species and I realized that you're not actually mammals. Every mammal on this planet instinctively develops a natural equilibrium with the surrounding environment but you humans do not. You move to an area and you multiply and multiply until every natural resource is consumed and the only way you can survive is to spread to another area. There is another organism on this planet that follows the same pattern. Do you know what it is? A virus. Human beings are a disease, a cancer of this planet. You're a plague and we are the cure.

How does this quote reaffirm some of the concepts present in Jeffers and Adorno, and where does it fall short? How do you feel about the course humanity is currently on?

Project Four: Class in Film

With a partner, you will choose a film (from the list below) that depicts the future and you will m by develop a 5-10 minute multimedia presentation that explores the ways the film constructs ideologies and subjectivities of class (in relation to race and gender, where appropriate) in a particular scene (or series of shorter scenes) from the film. This could take the form of a recorded "TED" style talk, a Siskel and Ebert film review, a "Vlog," or some other video genre approved by the professor.

Students are encouraged to use a smart, conversational style for much of this presentation (rather than a written, scripted style), and both participants are expected to have equal say in the discussion. Students are expected to use video clips from the film as discussion points, but **these clips may make up no more than a third of the presentation**. The presentation should be polished; there should be no awkward cuts, illogical ordering of the discussion, sloppy edits or other hallmarks of under-realized work.

Students will individually submit a reflection to turnitin.com detailing how their work was divided with their partner and how the process of putting the presentation together developed.

Possible films:

1. The Matrix (1999)
2. Children of Men (2006)
3. Logan's Run (1976)
4. Gattaca (1997)
5. District 9 (2009)
6. THX 1138 (1971)
7. Time of the Wolf (original title: Le Temps du Loup) (2003)
8. Contagion (2011)
9. Rollerball (1975)
10. The Road (2009)

This project will count as the final and will thus be turned in during the final week. Individual Reflection Paper Along with this project, individual students will also post a two-part 3-4 page reflection on

- 1) how the major projects for this class trace your own personal journey through social class and literature, and
- 2) how their work on Project Four was divided with their partner and how the process of putting the presentation together developed, including difficulties, moments of discovery, technical frustrations and solutions, etc.

