

1. General Information

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 7/7/2015

1b. Department/Division: Writing, Rhetoric and Digital Studies

1c. Contact Person

Name: Beth Connors-Manke

Email: b.connors-manke@uky.edu

Phone: 257.8046

Responsible Faculty ID (if different from Contact)

Name: Brian McNely

Email: brian.mcneley@uky.edu

Phone: 257.8046

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: WRD 410

2c. Full Title: Rhetoric and Popular Culture (subtitle required)

2d. Transcript Title: Rhetoric and Popular Culture

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 6

If Yes: Will this course allow multiple registrations during the same semester? No

2j. Course Description for Bulletin: Special topics exploring rhetoric and popular culture, with a focus on the everyday persuasion and influence generated through films, music, television, social media, and other forms of public discourse. Repeatable up to 6 hours.

- 2k. Prerequisites, if any: Prereq: Completion of Composition and Communication requirement or consent of instructor.
- 2l. Supplementary Teaching Component:
3. Will this course taught off campus? No
If YES, enter the off campus address:
4. Frequency of Course Offering: Winter,
Will the course be offered every year?: No
If No, explain: It may be offered every year or every other year, depending on demand.
5. Are facilities and personnel necessary for the proposed new course available?: Yes
If No, explain:
6. What enrollment (per section per semester) may reasonably be expected?: 20
7. Anticipated Student Demand
Will this course serve students primarily within the degree program?: Yes
Will it be of interest to a significant number of students outside the degree pgm?: Yes
If Yes, explain: This course may be of interest to students of media studies and cultural studies.
8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,
If No, explain:
9. Course Relationship to Program(s).
a. Is this course part of a proposed new program?: No
If YES, name the proposed new program:
b. Will this course be a new requirement for ANY program?: No
If YES, list affected programs:
10. Information to be Placed on Syllabus.
a. Is the course 400G or 500?: No
b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|JRI236|Jeffrey R Rice|WRD 410 NEW Dept Review|20141029

SIGNATURE|ACSI222|Anna C Harmon|WRD 410 NEW College Review|20141118

SIGNATURE|JMETT2|Joanie Ett-Mims|WRD 410 NEW Undergrad Council Review|20150514

SIGNATURE|JEL224|Janie S Ellis|WRD 410 NEW Senate Council Review|20150624

SIGNATURE|JRI236|Jeffrey R Rice|WRD 410 NEW Approval Returned to Dept|20150708

SIGNATURE|JEL224|Janie S Ellis|WRD 410 NEW Senate Council Review|20151019

SIGNATURE|JRI236|Jeffrey R Rice|WRD 410 NEW Approval Returned to Dept|20151026

New Course Form

https://myuk.uky.edu/sap/bc/soap/rfc?services=

Generate F

[Open in full window to print or save](#)

Attachments:

Upload File

	ID	Attachment
Delete	4189	WRD 410 UGC Review Checklist.docx
Delete	5625	WRD410 syllabus R2.docx

1

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: Submission Date: 7/7/2015
- b. * Department/Division:
- c.
 - * Contact Person Name: Email: Phone:
 - * Responsible Faculty ID (if different from Contact): Email: Phone:
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year ¹
- e.
 - Should this course be a UK Core Course? Yes No
 - If YES, check the areas that apply:
 - Inquiry - Arts & Creativity Composition & Communications - II
 - Inquiry - Humanities Quantitative Foundations
 - Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
 - Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
 - Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes ⁴ No
- b. * Prefix and Number:
- c. * Full Title:
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed ² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

<input type="text" value="3"/> Lecture	<input type="text"/> Laboratory ¹	<input type="text"/> Recitation	<input type="text"/> Discussion
<input type="text"/> Indep. Study	<input type="text"/> Clinical	<input type="text"/> Colloquium	<input type="text"/> Practicum
<input type="text"/> Research	<input type="text"/> Residency	<input type="text"/> Seminar	<input type="text"/> Studio
<input type="text"/> Other	If Other, Please explain: <input type="text"/>		
- g. * Identify a grading system:
 - Letter (A, B, C, etc.)
 - Pass/Fail
 - Medicine Numeric Grade (Non-medical students will receive a letter grade)
 - Graduate School Grade Scale
- h. * Number of credits:
- i. * Is this course repeatable for additional credit? Yes No
 - If YES: Maximum number of credit hours:
 - If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:
 Special topics exploring rhetoric and popular culture, with a focus on the everyday persuasion and influence generated through films, music, television, social media, and other forms of public discourse. Repeatable up to 6 hours.

k. Prerequisites, if any:
 Prereq: Completion of Composition and Communication requirement or consent of instructor.

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. * Will this course be taught off campus? Yes No
 If YES, enter the off campus address:

4. Frequency of Course Offering.
 a. * Course will be offered (check all that apply): Fall Spring Summer Winter
 b. * Will the course be offered every year? Yes No
 If No, explain: It may be offered every year or every other year, depending on demand.

5. * Are facilities and personnel necessary for the proposed new course available? Yes No
 If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 20

7. Anticipated Student Demand.
 a. * Will this course serve students primarily within the degree program? Yes No
 b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No
 If YES, explain:
 This course may be of interest to students of media studies and cultural studies.

8. * Check the category most applicable to this course:
 Traditional – Offered in Corresponding Departments at Universities Elsewhere
 Relatively New – Now Being Widely Established
 Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).
 a. * Is this course part of a proposed new program? Yes No
 If YES, name the proposed new program:
 b. * Will this course be a new requirement⁵ for ANY program? Yes No
 If YES⁵, list affected programs::

10. Information to be Placed on Syllabus.
 a. * Is the course 400G or 500? Yes No
 If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) ident additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR
 b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if appl 10.a above) are attached.

⁵ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
⁶ The chair of the cross-listing department must sign off on the Signature Routing Log.

WORD 410: RHETORIC AND POPULAR CULTURE

SUBTITLE: THE RHETORICAL CANON OF HIP

Dr. Thomas Marksbury
Department of Writing, Rhetoric, and Digital Studies
MWF 1 – 1:50 pm
Oliver H. Raymond Building #C226

Film Viewings: Thursday 4 – 7 pm; W.K. Young Media Center, rooms B60 and B82

Office: 1319 Patterson Office Tower (POT 1319)
Hours: 11 – 11:40 MWF An appointment is encouraged.
Phone: (859) 257-8947
E-mail: tmark2@uky.edu

Course Description

Special topics exploring rhetoric and popular culture, with a focus on the everyday persuasion and influence generated through popular films, music, television, social media, and other forms of public discourse. *Repeatable up to 6 hours. Prereq: Completion of Composition and Communication requirement or consent of instructor.*

This course positions “hip”—in marked opposition to the popular and increasingly pejorative implications of the word as merely of the moment, fashionable, trendy, ephemeral, even disposable—as an enduring canon, subject to the same laws of evolution, stasis, and fluctuation of any other canon. Hip is a counter-tradition, shadow of the “official” canon, with its own sources, progenitors, and evolution. This course explores those permutations, considers where they have taken us, and speculates about where they’re going now. Building from foundations in rhetorical theory and criticism, we will examine different artifacts of (mostly) American culture that constitute this canon.

Throughout, we will try to connect the overall concepts and contradictions of hip to specific texts which exemplify its history and development. In broader terms we will consider the complex intertwining of black and white culture, the significance of the trickster figure, the role of drugs and criminality, the contributions of outlaw and outsider points of view, the paradoxes of commercialism and cultural consumption, the looming threat of actual mainstream popularity and assimilation, and the tenuous role of women in the hip ethos.

Student Learning Outcomes

By the end of the semester, students will be able to

- demonstrate an understanding of historical, societal, and cultural contexts relevant to rhetorical approaches to popular culture,
- analyze artifacts of popular culture with the tools of rhetorical criticism,
- identify and critique recurrent tropes of hip in popular culture artifacts,
- apply rhetorical theory to broader cultural texts (beyond hip),
- analyze written, oral, and visual rhetoric in popular culture artifacts,

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Subtitle: The Rhetorical Canon of Hip

- compose and edit prose appropriate to the genres and purposes of rhetorical criticism, and
- employ highly refined strategies for organizing, revising, editing, and proofreading work produced in those genres.

Required Texts

Hip: The History, John Leland, Harper Perennial, 2004

The Outlaw Bible of American Literature, edited by Alan Kaufman, Neil Ortenberg, and Barney Rosset. Thunders Mouth, 2004

The Cool School, edited by Glenn O'Brien, Library of America, 2013

Recommended Texts

The Rhetorical Tradition: Readings from Classical Times to the Present, Bizzell and Herzberg

All Night Party: the Women of Bohemian Greenwich Village

The Oxford Bible of American Essays, edited by Alan Kaufman, Neil Ortenberg, and Barney Rossen. Thunders Mouth, 2006

Course Responsibilities

We will be working with approximately fifteen films. You are responsible for viewing almost all of the films outside class—though a few of the shortest ones will be screened during scheduled classroom time. Most weeks of the semester, a film will be screened on Thursday at 4 pm in rooms 60 and B 82 in the Young Media Center in the basement of the library. If you cannot make these viewings, you can check out the films and watch them in the Media Center. Usually two weeks before and two weeks after the days we view and discuss the film, it will be available on reserve at the Media Center—a second viewing is recommended but not required. If you have some alternate way to view the films (some of them may be difficult or impossible to obtain any other way), that's up to you, but bear in mind that I will be giving quizzes periodically to make sure everyone is keeping up with the material. The course is more effective when all of us have just watched the film in question.

60% of your grade will be based on two in-class exams: a mid-term (25%) and a comprehensive final (35%). These exams will call for reasonably short essay-style answers which should be framed in a well-developed paragraph. The questions will draw from the films themselves, background, analysis, terms, and ideas presented in the lecture, and the readings from both textbooks and occasional pdf files.

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40% of your grade will be based on four five-page papers that will discuss one or more of the films and other materials we have just covered in that portion of the course. Every four weeks or so, you will be asked to turn in a short essay which addresses a fairly narrow and specific issue you have uncovered in at least one of the documentaries we have just studied. This may be an aesthetic or structural innovation, a matter of content, or a contrast or comparison of techniques, among other options, as long as it is closely read, well argued, and supported with specific evidence from the films themselves. I particularly do not want a synopsis, a review, or an unsupported subjective reaction. Each of these short essays will be worth approximately 10% of your grade to constitute 40% in aggregate.

Other Course Policies

Final Exam Information: Wednesday, May 7th at 10:30 a.m.

Mid-term Grade: Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Technology:

Please note that we will be using Blackboard (Bb) on a regular basis and to the degree that the technology is useful for our class study. It is your responsibility to check Bb daily for announcements and assignments. You should also print out important documents posted on Bb such as major project prompts, etc., in the event of a technology failure. If we have technological mishaps with Bb, you should always have an alternate plan for getting your work to me; don't use computer problems as an excuse for not doing your work. Always have a backup file.

Late Work:

* *Major Projects:* All major writings must be turned in to me during our class period or during the Bb time window. Any piece turned in after the class period on the date it is due will be considered late. If you cannot make it to class on the due date, arrange to have a classmate turn in your portfolio or turn it in earlier. Computer or printer problems are not acceptable reasons for turning in a late paper; always back-up your files. *Late projects will lose .5 for each calendar day they are late, except in the case of excused absences.*

* *Minor Assignments:* No minor assignments, with the exception of peer review, may be turned in late (meaning after class or after the designated time for Blackboard) or made up *for credit*. In the case of an excused absence, the assignment will be not be factored in your final grade.

* *Quizzes:* Quizzes will be given at the beginning of the class period. This means that if you are late, you can only answer the questions you were present for—I will not repeat questions you missed because you were late. Quizzes cannot be made up in the event of an absence; however, you will not be penalized for quizzes missed because of an excused absence.

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Evaluation:

Major Projects: Major projects will be graded on an A,B,C,D,E scale, corresponding to the university's point system. Each major project will be evaluated according to the rubric, portfolio grading sheet, and the essay's success in fulfilling the assignment prompt.

Minor Assignments & Quizzes: Minor assignments and quizzes will be evaluated using an A,B,C,D,E scale, by points, or using a 3+, 3, 3- system. Some minor assignments may simply be awarded a "CR," signifying the student receives credit for having fully completed the assignment.

General Grading Scale: A 3.6-4.0 B 2.7-3.59 C 1.7-2.69 D .7-1.69 E 0-.69

Attendance Policy

If a student misses more than one-fifth of class contact hours for any reason, he or she cannot receive credit for the course. For this course, that means upon your 9th absence you will fail the class. You will be allowed three unexcused absences without penalty, but on your 4th unexcused absence, you will lose .5 (1/2 point) from your final grade. For every unexcused absence thereafter, another .5 will be subtracted from your final grade. For example, if your final grade is 3.1 (B) and you have six unexcused absences, your grade will drop 1.5 points to 1.6 (C). If you are absent, you are responsible for the material you missed. *It is solely the student's responsibility to provide proper documentation for excused absences.* See <http://www.uky.edu/StudentAffairs/Code/> for the University's policy on excused/unexcused absences. Students are expected to come to class on time and stay for the whole period. Each time you come late and/or leave early, .1 will be subtracted from your final grade.

Excused Absences

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Verification of Absences

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification"

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when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Make-up opportunity

When an absence is excused, students will be given the opportunity to make up missed work and/or exams. It is the student's responsibility to inform the instructor of the absence—preferably in advance—but no later than one week after it occurs.

Academic Integrity

Civil Discourse, Rights, and Responsibilities:

During this course we will examine ideas from diverse perspectives. At this university, students and faculty are afforded an environment that allows for intellectual expression; challenging issues may arise, but none of these should be expressed in an inappropriate manner, verbally, physically, or in writing. One of the goals of a university is to challenge us to think again about what we know and all that we do not. This demands we share responsibility for creating and maintaining a civil learning environment.

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

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Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Academic Integrity

Accommodations due to disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability

Spring 2014 Schedule

Here is a schedule of readings and viewing for the course. Most of the reading are from your three primary texts: *Hip: the History*, by John Leland (referenced hereafter as Leland); *The Outlaw Bible of American Literature*, edited by Barney Rosset, etc. (referenced hereafter as Rosset; and *The Cool School*, edited by Glenn O'Brien (referenced hereafter as O'Brien.) Both film and texts are subject to some tweaking here and there, but this should give you a feel for what is expected.

All showings are scheduled Thursday afternoons from 4 – 7 pm in rooms B82 and B60 in the basement of the Young Library, in the Young Media Center on the north wing. Most films will be on reserve for student viewing (w/ ID) during business hours one week before and after the scheduled screening.

- | | |
|------------|--|
| January 15 | intro--syllabus
Tower of Power: "What Is Hip?"
Miles Davis: "Kind of Blue" |
| January 17 | Leland: preface: "Getting Hip" 1-3
Leland: "What Is Hip? Superficial Reflections on
America" 4-16
Chapter One: "In the Beginning There Was Rhythm: Slavery, |

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Minstrelsy and the Blues" 7-39

- January 20 no class: Martin Luther King observation
- January 22 Leland: "In the Beginning There Was Rhythm: Slavery,
Minstrelsy and the Blues" 7-39
- January 23 *Feel Like Going Home* (Martin Scorsese, 2005) 110 m
- January 24 Discuss
- January 27 Leland: "The O.G.'s: Emerson, Thoreau, Melville and
Whitman" 39-57
- January 29 in-class screening: *Thoreau's Walden* (David Miller, 2012)
27 m
- January 30 *Bartleby* (Jonathan Parker, 2003) 83 m
- January 31 Discuss
- February 3 **Paper 1 due**
Leland: "My Black/White Roots: Jazz, the Lost
Generation and the Harlem Renaissance" 57-87
- February 5 O'Brien: 3-38 (Mezz Mezzrow, Miles Davis, Henry Miller)
Rosset: 151 - 154 (Miles Davis)
- February 6: *Zora Neale Hurston: Jump at the Sun* (Sam Pollard, 2008) 84 m
- February 7 Discuss
- February 10: Leland: "Would a Hipster Hit a Lady? Pulp Fiction, Film
Noir and Gangsta Rap" 87-111
- February 12 Rosset: 429 - 470 "Hardboiled" (Jim Thompson, Mickey Spillane,
Paul Schrader, A. J. Bezzides, David Goodis, Peter Plate,
Nelson Algren, John Fante, W. R. Burnett, Andrew Vachs)
- February 13 *Film Noir: Bringing Darkness Into Light* (2006) app. 60 m
Detour (Edgar Ulmer, 1945) 67 m
- February 14 Discuss
- February 17 **Paper 2 due**
Leland: "The Golden Age of Hip, Part 1: Bebop, Cool
Jazz and the Cold War" 111-137
Ralph Ellison, *Invisible Man* prologue (performed by Joe Morton)
Louis Armstrong: "What Did I Do To Be So Black and Blue?"
- February 19 O'Brien: 45 - 6 (Art Pepper, Herbert Huncke, Carl Solomon)
- February 20 *Jazz: The Adventure* (Ken Burns, episode nine) 120 m
- February 21 Discuss
- February 24 Leland: "The Golden Age of Hip, Part 2: The Beas"
137-161
- February 26 O'Brien: 66-69 (Neal Casady); 118-151 (Diane Di Prima, Jack
Kerouac, Joyce Johnson, Gregory Corso, Bob Kaufman)

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- Rosset: 101-134 "Holy Goofs" (Neil Ortenberg, Jack Kerouac, Jan Kerouac, Joyce Johnson, Neal Casady, Carolyn Casady, John Clellon Holmes, Gregory Corso, Sam Shepard)
- February 27 *The Source*
February 28 Discuss
- March 3 **Exam # 1**
March 5 Leland: "The Trickster: Signifying Monkeys and Other Hip Engines of Progress" 161-186
 O'Brien: 320-325 (Ishmael Reed)
March 6 *When We Were Kings* (Leon Gast, 1996) 94 m
March 7 Discuss
- March 10 **Paper 3 due**
 Leland: "Hip Has Three Fingers: the Miseducation of Bugs Bunny" 186-202
 Rosset: 45-53 (Harvey Pekar)
March 12 J. T. Waldman, one of Pekar's illustrators, will visit
March 13 *Comic Book Confidential* (Ron Mann, 1988) 90 m
March 14 Discuss
- March 17-21 spring break
- March 24 Leland: "The World is a Ghetto: Blacks, Jews, and Blues" 202-223
March 26 Rosset: 267-310 "Bad Ass" (Luis Rodriguez, Chester Himes, Sapphire, Donald Goines, Melvin Van Peebles, Clarence Cooper, Paul Beatty, Piri Thomas, F. X. Toole)
March 27 *Badass Cinema: A Bold Look at 70s Blaxploitation Films* (Isaac Julien, 2002) 58 m
 Melvin Van Peebles' Classified X (Mark Daniels, 1998) 53 m
March 28 Discuss
- March 31 Leland: "Criminally Hip: Outlaws, Gangster, Players, Hustlers" 223-239
- April 2 no class—undergraduate research symposium
April 3 *Drugstore Cowboy* (Gus Van Sant, 1989)
April 4 Discuss
 Rosset: 511-544 (Ken Kesey, Malcolm Brady, Eldridge Cleaver, Jack Henry Abbott, Stanley Williams, Donna Pearce, Ed Sandes, Marvin Camillo, Miguel Pinero)
- April 7 **Paper 4 due**
Leland: "Where the Ladies At? Rebel Girls, Riot Grrrls and the Revenge on the Mother" 239-260

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Subtitle: The Rhetorical Canon of Hip

- Rosset: "Fists in the Air" 180-224
- April 9 O'Brien: 157-182 (Norman Mailer)
- April 10 *Patti Smith: Dream of Life* (Stephen Sebring, 2007) 109 m
- April 11 Discuss
- April 14 Leland: "Behind the Music: the Drug Connection" 260-282
O'Brien: Terry Southern, "You're Too Hip, Baby" 96-108
Velvet Underground: "Heroin"
- April 16 Rosset: 471-519 "White Line Fever"
- April 17 *Trainspotting* (Danny Boyle, 1996) 94 m
- April 18 Discuss
- April 24 Leland: "It's Like Punk Rock, But a Car: Hip Sells Out"
282-310
- April 26 O'Brien: 342-366 (Nick Tosches, Hunter Thompson, Richard
Meltzer)' 385-400 (Lester Bangs, Richard Hell); 224-331
Seymour Krim)
Rosset: 11-13 (Lester Bangs);
- April 27 *Punk Attitudes* (Don Letts, 2011) 120 m
- April 28 Discuss
- April 30 Leland: "Do Geeks Dream of HTML Sheep? A Digressive
Journey Through Digital Hip" 310-339
Leland: "Everybody's Hip: Superficial Reflections on the
White Caucasian" 339-356
- May 1 Rosset: 585-630 "Playing in the Apocalypse"
- May 2 *Videodrome* (David Cronenberg, 1983) 89 n
- May 3 Discuss

FINAL EXAM: Exam #2 Wednesday, May 12 at 10:30 a.m.