

# Weidman Syllabus

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American Studies 110W E6M3A

Fall 2010

Professor Bette Weidman

Mondays 6:30-9:20 p.m.

Kiely 326

## American Spaces/ Places

Through reading, writing and direct observation, this course explores a selection of geographical and conceptual spaces inhabited by diverse people, including ourselves, during the long history of the Americas. We will consider the cultural information itself as well as the disciplines, methods and approaches that recorded it. On the way to realizing a local history project of our own, we will read two historians, an anthropologist, and a novelist, undertake an individualized map project, tape-record an oral history interview, produce our own 24-page diary and contextualize our diary observations by regular scrap-booking of New York Times articles.

### Unit One:

#### American Lives – 4 weeks

Beginning with two old diaries, studied and contextualized by contemporary historians, we will enter rural Maine in the 18th century and New York City in the mid-19<sup>th</sup> century, uncovering issues of class, gender and race. We will examine the maps of these rural and urban neighborhoods while practicing map-making in our own geographical space by way of preparing for the final local history project of our semester.

Required Reading:

Ulrich, Laurel Thatcher. *A Midwife's Tale: The Life of Martha Ballard* (Vintage)

Gilfoyle, Timothy. *A Pickpocket's Tale* (Norton)

The New York Times three times a week, clipped and scrap-booked.

Required Writing:

1. Three of your own diary entries per week, a minimum of one page each, concerning life in your neighborhood;
2. notes on three scrap-booked NY Times articles per week;
3. Map-making: a sketch of the bounded neighborhood you are writing about;
4. a 5-page paper observing the historian's methods in *Midwife* or *Pickpocket*. (Paper I)

### Unit Two:

#### Myths and Ideologies- 4 weeks

In our second unit, we will read an anthropological work, *Boundaries and Passages*, becoming aware of conceptual spaces and their influence on everyday life and behavior.

Required Reading:

Fienup-Riordan, Ann. *Boundaries and Passages : Rule and Ritual in Yup'ik Eskimo Oral Tradition* (Oklahoma).

The New York Times three times a week, clipped and scrap-booked.

Required Writing:

Our diary-keeping continues, on the themes of boundaries and passages.  
Scrap-booking continues (NYTimes 3 X a week, looking for articles that might have contextual or comparative value.  
Map-making: Undertake an individualized map study project in which you select an American border, coast, city or river. Select a portion of this space to map and research for a 5-page paper (Paper II)

### **Unit Three: Practicing Interdisciplinarity 4 weeks**

Here we will work on putting all our practiced skills together by taking up our 24-pages of diary entries and our New York Times scrapbook and making a selection for a classroom presentation and some further sharing with the three other sections of American Studies 110. (Paper III)

In this unit, we will also make a tape-recorded oral history interview of an hour's duration with a member of our chosen neighborhoods. Portions of the interview will be transcribed. (Paper IV)

### **Unit Four: Extended Perspectives 2 weeks**

We will conclude our course by exploring an autobiographical novel set in Brooklyn in the first half of the 20<sup>th</sup> century, by a New York novelist about whom a book-length interview has just been published.

Reading:

Marshall, Paule. *Brown Girl, Brownstones*. (Feminist Press)

Writing: Finalize Contextualized Neighborhood Diary Writing Project

### **Schedule of Classes and Assignments:**

Mon Aug. 30. Introduction to the varied reading and writing projects of the semester

Mon. Sept. 13. Ulrich

Mon Sept 20 Ulrich and Gilfoyle

Mon. Sept 27 Gilfoyle

Diary entries and scrapbooks due every week; map due Sept 20. Paper I due Oct. 4

Mon Oct. 4 Fienup-Riordan

Mon Oct. 18 Fienup-Riordan

Mon. Oct, 25. Fienup-Riordan

Mon. Nov. 1. Individualized map projects

Diary entries and scrapbooks due every week. Paper II due Nov. 8.

Mon Nov. 8 Discussion of oral history interview assignment

Mon Nov. 15. Class presentations of diaries and their contexts

Mon. Nov. 22. Class presentations of diaries and their contexts

Mon. Nov. 29 Class presentations of diaries and their contexts (Paper III)

Mon Dec. 6. Oral history interview due( Paper IV) Read Marshall.

Mon. Dec.13.Read Marshall.Finalized Diary Project due (Paper V)

Mon. Dec. 20 Final Exam question on *Brown Girl, Brownstones*.

Learning Goals:

1. To gain sophistication in reading and writing skills;
2. To become aware of disciplinary perspectives;
3. To practice interdisciplinarity
4. To develop map-reading and making skills;
5. To become familiar with a variety of American experiences;
6. To make public presentations in collaboration with classmates;
7. To learn oral history interviewing techniques and transcribing.

Professor Weidman's office is Klapper 345. Office hours are Mondays from 2-6 P.M. and Thursdays from 4-6 P.M. Telephone: 718-997-4633. E-Mail: [bette.weidman@qc.cuny.edu](mailto:bette.weidman@qc.cuny.edu)

# Menna Syllabus

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**AMERICAN STUDIES 110 W** American Individualism and Class  
Fall 2010 Diane Menna Office Klapper 351 Phone:718-997-4639  
Email: diane.menna@qc.cuny.edu

## **Course Description**

This course investigates the tensions and interplay between the notion of American individualism in the U.S. and the social, economic, and political realities of class in America. One typically American notion present in the U.S. from its origins and developed throughout its history is the ideal of the individual as preeminent, democratic, almost sacred. Interest in and concern for the individual, sometimes at the expense of the community, group or nation, is a recognizable part of our American consciousness. Along with this comes the belief in the individual's ability through hard work and determination to gain wealth, status, and power. In opposition to this ideal are the realities of class and how social, economic and political structures determine an individual's experiences and accomplishments. This course will attempt to identify and examine these tensions and how they are negotiated.

## **Course Goals**

Some of the course goals are to locate the ideal of individualism as it originated and developed in some of the seminal documents, speeches, essays, and fiction of the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries in the U.S. At the same time, through the use of fiction, film, and other media, we will analyze some of the ways class structures operate and determine an individual's social, economic, and political life and experience. We will examine the tensions between individualism and class and how these opposing forces are negotiated in the worlds of gender, race, culture, and ethnicity.

## **Requirements and Final Grade:**

Students will receive a grade for class participation which requires prompt attendance, completing reading assignments, and a written response for each work.

Midterm paper of at least 4-5 pages.

Midterm examination.

Final paper of at least 6 pages or class project.

Each requirement above will receive a letter grade and the four grades will be averaged for a final grade.

## **Email**

Email is sometimes unreliable and is a limited form of communication that does not allow for back and forth discussion in a timely fashion possible with face-to-face communication. Therefore, discussing writing assignments, papers, or thesis statements needs to be done in person. The instructor is always available for student conferences.

## **Plagiarism**

Plagiarism is a serious offense and has serious consequences which may include a failing grade for the assignment, a failing grade for the course, referral to the Dean of Students, and expulsion from the College. Please see the English Department's Statement on

Plagiarism. Presenting another person's words or ideas as your own is also plagiarism even when done within informal writing such as response papers.

### **Required Texts:**

**The Declaration of Independence**, a document we all believe we know, holds some of the most seminal ideals of American democracy and individualism as well as revolutionary ideas about the rights of the governed to armed revolt against tyranny.

**The Gettysburg Address by Abraham Lincoln**, often memorized by school children, is a short but moving speech about the ultimate sacrifice made by a citizenry of individuals to maintain a united nation built and sustained on ideals of equality, democracy and freedom for all.

**"Self-Reliance" by Ralph Waldo Emerson** written in the nineteenth century by the central figure of American Transcendentalism is a seminal essay that articulates the ideal of American individualism informing future generations of literary, philosophical, and political writers and thinkers.

**"Bartleby the Scrivener: A Story of Wall Street" by Herman Melville** is a nineteenth century short story whose narrator, a Wall Street attorney, struggles with his own attempts to negotiate between his humanistic sympathies towards Bartleby, his enigmatic unproductive employee, and his own practical profit-driven instincts.

**"Maggie: A Girl of the Streets" by Stephen Crane**, a short story set in New York City's lower East Side in the nineteenth century, is about a tenement girl whose fate is almost determined by her economic circumstances and social environment to end up another discarded woman with no alternatives but to take to the streets and sell herself to survive.

**"The Lesson" by Toni Cade Bambara** is a short story set in 1970's Harlem narrated by a young African American girl who learns an object lesson about the unequal opportunity and distribution of wealth in the U.S.

### **Cat's Cradle by Kurt Vonnegut**

### **Films:**

***The Corporation 2004 (145 mins.)***, a documentary produced and made by Canadians, explains how a corporation is a group of individuals who legally become a single individual with the same legal rights and protections of a citizen but with none of the liabilities. The film reveals the legal and ethical realities of the rise of business corporations in the U.S. and globally and the far-reaching political and economic effects.

***The Grapes of Wrath* 1940 (129 mins.)** directed by John Ford is a powerful adaptation of John Steinbeck's novel of the same name. This black and white film depicts the struggle of the Joad family from Oklahoma as representative of the many Americans caught up in the economic and human tragedy that was the Great Depression and the Dust Bowl of 1930's America.

### **Websites:**

**Killer Coke** is a website that provides information about Coca-Cola Corporation's extreme and violent anti-union activities in Columbia, South America (and elsewhere). The website conducts a campaign against what they call "a gruesome cycle of murders, kidnappings, and torture of union leaders and organizers" carried out by paramilitaries working closely with plant managers.

<http://www.killercoke.org>

**The New York Times "Class Matters,"** a website by The New York Times, contains extensive research including charts, polls, interactive graphics and a series of articles that address the issue of class in the U.S. and how it effects the individual in a variety of areas such as education, health, religion, marriage, culture.

<http://www.nytimes.com/indexes/2005/05/15/national/class/>

**Jacob Riis Photographs**, a collection of photographs by the 19<sup>th</sup> Century photojournalist documenting the living and working conditions of "The Other Half," the poor and immigrant population in the lower east side of Manhattan.

<http://xroads.virginia.edu/~ma01/davis/photography/images/riisphotos/slideshow1.html>

## **Tentative Syllabus**

### **The Corporation as Individual**

Week One: Introductions. Declaration of Independence. Film Corporation

Week Two: Film Corporation

Week Three: Killer Coke Campaign: website and speaker

Week Four: Writing Workshop on Thesis Statements for Midterm Paper

### **Rise of American Individualism in the 19<sup>th</sup> Century Clashes With Class Structures**

Week Five: The Gettysburg Address and Ralph Waldo Emerson's "Self-Reliance"

Week Six: (Midterm Papers Due) Herman Melville's "Bartleby the Scrivener"

Week Seven: Stephen Crane's "Maggie: A Girl of the Streets" and Photojournalism of Jacob Riis

### **Economic and Class Struggles Through the 20<sup>th</sup> Century**

Week Eight: Film The Grapes of Wrath

Week Nine: Midterm Exam

Week Ten: Writing Workshop on Thesis Statements for Final Paper

Week Eleven: Toni Cade Bambara's "The Lesson"

Week Twelve: Kurt Vonnegut's Cat's Cradle

Week Thirteen: The New York Times website "Class Matters"

Week Fourteen: Final Paper or Class Project and Evaluation

# Ribeiro Syllabus

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## American Studies 110w: Mapping America

**T,TH 12:15-1:30 KY313**

Instructor: Helena Ribeiro

Office: Klapper 331

Email: [hcrqns@gmail.com](mailto:hcrqns@gmail.com)

Hours: Thursdays 12:30-1:30 and by appt

This class will examine how we have come to think of the geographical space occupied by the United States as “America;” that is, how people’s travels within that space have contributed to our understanding of America as such. Our primary texts will focus on accounts of travel within (and without) what we now call America, while our “secondary” texts will explore ideas of nationhood, nationality, technology, and ideas themselves. Starting with the idea of Empiricism, we will explore how experiencing America palpably – that is, by moving around in it – we come to know what we know about the country we live in.

As well as engaging with the questions suggested by the theme of the course, students are expected to produce a series of properly-documented, well-argued essays that conform to MLA standards.

Texts marked with an asterisk are required but will not be available at the bookstore ( I recommend you buy them online; please buy the edition I have indicated below), while others will be available as pdf files on Blackboard or as handouts. Students should also have a writing handbook at their disposal, such as [A Writer’s Resource](#), as well as a good dictionary.

Anderson, Benedict. [Imagined Communities](#) (selections)

\*Brown, Charles Brockden. [Edgar Huntly](#). Penguin Books, 1988. 0140390626

\*Equiano, Oladah. [The Interesting Narrative of the Life of Oladah Equiano](#). Bedford Series in History and Culture: 0312111274

\*Alcott, Louisa May. [Hospital Sketches](#). Bedford Series in History and Culture: 0312260288

DeVoto, Bernard. [The Journals of Lewis and Clark](#). Mariner Books: 0395859964

\*Nabokov, Vladimir. [Lolita](#). Vintage International Press. 0679723161

Mitchell, WJT. [Landscape and Power](#) (selections)

\*Kerouac, Jack. [On the Road](#). Penguin Classic Edition, Intro by Ann Charters: 0142437255

## **Course Requirements and Policies:**

### **Requirements:**

1. Formal essays. You will be assigned a number of formal essays ranging in length from three to six pages (70% of grade). Make sure to keep copies (both graded and ungraded) of your work until the end of the semester, in case something happens to get lost.
2. Readings. Keeping up with your reading is vital to your success in the course; making sure that you are current on your reading will be enforced via a variety of ways. Students who show up without having done the assigned reading may be asked to leave the classroom and take an absence for the day; this will also count against their final grades.
3. Quizzes, brief in-class (and take-home) writing assignments. Quizzes and in-class assignments will be given from time to time in order to ascertain that students have read assigned material and to determine the extent to which they can express themselves in writing without recourse to external aids. 20%
4. Participation includes group work, productive use of class time, and arriving prepared and on time every day, as well as actively participating in class discussion. Not having your book with you on a day in which it is needed will count against your participation grade (10% of grade).

### **Policies:**

Come to class every time, on time, and with your reading done. There will occasionally be quizzes at the beginning of class – these can not be made up, and if you miss one because you were late, you can not take it later.

Essays will never be accepted over email. If you happen to be absent on a day an assignment is due, email it to a classmate who can print it out and turn it in for you; late essays will not be accepted and will count as a grade of “zero.” Extensions must be approved by me ahead of time, and will only be granted on a case-by-case basis. Emailing me the night before an essay is due is not “ahead of time.”

Turn your cell phones off -- this includes no vibrating setting and no text messaging. Don't listen to music in class. Or the radio.

You are responsible for all material covered during class – whether you are present or not. Get contact information from at least one classmate, so that if you are absent they can fill you in on what you missed.

I do not distinguish between “excused” and “unexcused” absences – you are technically allowed four absences before you fail the course. However, because so much of our course is based on work done during class, I suggest not being absent at all – your classwork and grade may be affected by absences well within the four-absence limit; any absence over the

second one will seriously hurt your grade. Use your absences wisely, so that they are available to you when you might really need them – like during flu season. Excessive tardies may be counted as absences, and will count against your participation grade. Students who leave class before class time is over will be counted absent for the day.

Be aware that your work will be looked at by others; ensure that your content is appropriate for the classroom environment. On workshop days, you must bring 3-4 copies of your essay with you to class; failure to do so will count against your final essay grade.

All formal essays and journals must be double-spaced and typed in 12-pt Times New Roman font. This ensures the standardization of page limits.

**A note about plagiarism:**

**Students should be aware that I have little tolerance for plagiarism, and am very good at spotting it. Students are expected to be familiar with and adhere to the Queens College plagiarism policy, found at:**

<http://www.soc.qc.edu/ufs/final%20academic%20integrity.htm>

**Readings are due on the dates they are listed.** I reserve the right to change the syllabus at any time, and students are responsible for keeping current on any changes.

**Unit 1: Tabula Rasa**

T 9/1 Introduction to the Class; Diagnostic Essay

R 9/3 Imagined Communities I (pdf)

T 9/8 Landscape and Power (pdf)

R 9/10 EH Introduction + 3-59; Essay 1 assigned

T 9/15 EH 60-111

R 9/17 EH 112-172

T 9/22 EH 173-241

R 9/24 No class;

T 9/29 No class

R 10/1 EH 242- 285; Essay 1 Workshop

**Unit 2: On the Margins**

T 10/6 OE Essay 1 Due

R 10/8 OE

T 10/13 Gilroy?  
R 10/15 HS

T 10/20HS  
R 10/22 Birth of the Clinic?

**Unit 3: Picturing the West**

T 10/27 L&C  
R 10/29 Conferences, Peer Workshops

T 11/3 L&C; Essay 2 Due; Last day for grade of “W”  
R 11/5 L&C

T 11/10 Topographies, Essay 3 Assigned  
R 11/12 Film

**Unit 4: On the Road**

T 11/17 Lolita,  
R 11/19 Lolita

11/24 Lolita, Essay 3 Workshop  
11/26 Thanksgiving, no class

T 12/1 OTR, Essay 3 due.  
R 12/3 OTR

T 12/8 OTR  
R12/10Last class. Final Essays will be due in my mailbox during finals week.

# Lew Syllabus

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**QUEENS COLLEGE**  
**THE CITY UNIVERSITY OF NEW YORK**  
**Fall 2010**

**AMST110W: Introduction to American Society and Culture**

Friday 6:30-9:15 PM

Instructor: Johnny Lew  
Email: JL9137@yahoo.com

Office: Klapper Hall Rm. 348  
Phone: 718-997-4649

Description

This course interrogates the stories of American spaces, both geographical and conceptual. How are these spaces created? How are their borders policed and/or breached? And what "differences" do they make? With these larger questions in mind, this course focuses on the stories of the emergence and development of three distinct and significant spaces in the history of American society and culture: the wilderness, the city, and the suburb.

At various times throughout American history, each of these spaces have played significant roles in articulating and shaping our national desires and fears: the wilderness with its free and open spaces, the city with its potential for possibilities and dangers, the suburb with its idealized notions of family and home. More than just physical spaces, the wilderness, the city, and the suburb are cultural sites laden with values and beliefs. This course will explore some of the ways such associations have developed and evolved. In addition, this course will also pursue an investigation of some of the implications and effects of these spaces on communities and populations, especially in terms of how these spaces have divided and segmented populations in terms of gender, class, ethnicity, and race.

Toward the end of this course, we will focus on the social and cultural spaces of New York City itself, especially through the debates and conflicts that arose between Robert Moses and Jane Jacobs, two people who have greatly influenced the shape and design of this city.

Objectives and Requirements

Rather than asking students to define what is and is not "American," this course hopes to introduce students to how such identities and communities are created. By focusing on some of the conflicts and debates surrounding the production of spaces and borders in America, including the borders that constitute "America" itself, this course hopes to emphasize the ongoing processes by which meanings and values are produced.

This course incorporates a variety of disciplinary perspectives and practices such as sociology, history, literary studies, art history, and urban studies. By doing so, this course encourages students to make connections with various other courses and interests. But it also encourages students to develop an awareness of disciplinary practices as themselves ordering processes. By the end of the semester, students will come to understand the various disciplinary approaches to "knowing" a space. They will become familiar with several disciplinary methods of analysis, such as textual and historical analyses as well as some fieldwork practices associated with sociological and ethnographic studies.

Students will be responsible for producing four formal disciplinary projects. The first assignment will be to revise existing historical narratives by utilizing relatively neglected primary materials. Using a set of letters written by women who had lived in the "wilderness," students will develop a new historical narrative of the values and meanings associated with the wilderness in America. The second project will perform textual analyses of fictions that take place in urban environments. The third assignment will ask students to go into the "field" and write a comparison of their experiences of walking in an urban and suburban environment. Finally, for their last project, students will be asked to incorporate these various methods and approaches to produce a short study of some aspect of Queens. The larger objective of these projects is to both develop an awareness of "knowledge production" and to provide skills for participating in these academic practices.

Paper #1 (3-4 pages):	20%
Paper #2 (3-4 pages):	20%
Paper #3 (4-5 pages):	20%
Paper #4 (4-5 pages):	20%
Attendance and Participation:	20%

In-class assignments and projects constitute a significant part of this course. As a result, attendance and participation are extremely important. Students are expected to come to class on time and prepared. They are expected to read, synthesize and actively engage with assignments and contribute to class discussions. As a general guide, each unexcused absence may lower your Attendance and Participation grade by 10 points. Absences will be excused only if students provide written verification of illness or other emergency. All late assignments will be pe-

nalized a full grade (10 points) for each calendar day--NOT class day--that they are late. Arrangements for deadline extensions must be requested *before* the assignment is due.

#### Grade Key and Summary

A+	97-100	B+	87-89	C+	77-79	D+	66-69
A	94-96	B	84-86	C	74-76	D	60-65
A-	90-93	B-	80-83	C-	70-73	F	0-59

#### Incompletes

You must have no more than one missing assignment, be in satisfactory standing (a B- average or above), have no more than four absences, and have an unforeseen emergency arise in order to receive an "Incomplete" (INC) grade.

#### Notes on Academic Integrity & Citation

According to CUNY's policy on academic integrity, "Plagiarism is the act of presenting another person's ideas, research or writings as your own." This includes:

- \*Direct copying/paraphrasing without citation/direct copying with footnotes
- \*Presenting another person's ideas or theories in your own words without acknowledging the source
- \*Using information that is not common knowledge without acknowledging the source

Plagiarized papers will receive a zero (0) for a grade, without options for revision or do-over. A second instance of plagiarism will result in an F for the course. All instances of plagiarism will be reported to both the department chairperson and the Office of the Vice President for Student Affairs. In addition to in-class penalties, plagiarism may also result in suspension and expulsion from Queens College.

#### Required Texts

- (1) *Ragged Dick*, Horatio Alger
- (2) *Yekl*, Abraham Cahan
- (3) *Manchild in the Promised Land*, Claude Brown
- (4) *Bourgeois Utopias*, Robert Fishman

#### Texts Available on Blackboard

- (1) Cotton Mather "The Wonders of the Invisible World"
- (2) Nathaniel Hawthorne "Young Goodman Brown"
- (3) Ralph Waldo Emerson "Nature"
- (4) Henry Thoreau "Walking"
- (5) John Faragher "History from the Inside Out: Writing the History of Women in Rural America"
- (6) *Let Them Speak for Themselves: Women in the American West*, ed. Christine Fischer
- (7) *Read This Only to Yourself: The Private Writings of Midwestern Women, 1880-1910*, ed. Elizabeth Hampsten
- (8) *American Apartheid*, Douglass Massey and Nancy Denton
- (9) *How the Other Half Lives*, Jacob Riis
- (10) *Suburban Sketches*, William Dean Howells
- (11) John Cheever "The Swimmer"
- (12) Robert A. Caro "The City-Shaper" *The New Yorker* (January 5, 1998)
- (13) *Robert Moses and the Modern City: The Transformation of New York*, ed. Hilary Ballon and K. T. Jackson
- (14) *The Death and Life of Cities*, Jane Jacobs
- (15) Geoff Nicholson *The Lost Art of Walking*

## American Spaces

### 1. Introduction: Spaces/Places

#### Wilderness

##### 1. The Wilderness and Deviancy

Cotton Mather "The Wonders of the Invisible World" (selections)  
Nathaniel Hawthorne "Young Goodman Brown"

##### 2. The Uses of Nature

Ralph Waldo Emerson "Nature" (selections)  
Henry Thoreau "Walking"

##### 3. Women in Rural America

John Faragher "History from the Inside Out: Writing the History of Women in Rural America"  
*AQ* 33:5 (1981)

*Let Them Speak for Themselves: Women in the American West*, ed. Christine Fischer (selections)  
*Read This Only to Yourself: The Private Writings of Midwestern Women, 1880-1910*, ed. Elizabeth

Hampsten (selections)

#### City

##### 1. The City and the American Dream

Horatio Alger *Ragged Dick*  
*Paper #1 Due*

##### 2. Immigration and the City

Abraham Cahan *Yekl*  
Jacob Riis *How the Other Half Lives* (selections)  
"Immigrant Number One" *New York Magazine*

##### 3. Racializing the Ghetto

Claude Brown *Manchild in the Promised Land*  
*American Apartheid*, Douglass Massey and Nancy Denton (selections)

##### 4. Making a Difference

Claude Brown *Manchild in the Promised Land*  
Film: *Frontline: A Class Divided*

#### Suburb

##### 1. The Birth of the Suburb

Robert Fishman *Bourgeois Utopias* (Introduction and chapters 1 & 2)  
William Dean Howells *Suburban Sketches* (selections)  
*Paper #2 Due*

##### 2. Order and Community

Robert Fishman *Bourgeois Utopias* (chapters 3-5)  
John Cheever "The Swimmer"

##### 3. Beyond Suburbia

Robert Fishman *Bourgeois Utopias* (chapters 6 & 7)  
Geoff Nicholson "Los Angeles: Walking Wounded with Ray and Phil and others"  
from *The Lost Art of Walking*

#### NYC: Moses and Jacobs

##### 1. Land of Cars and Bridges

Robert A. Caro "The City-Shaper" *The New Yorker* (January 5, 1998)  
Kenneth T. Jackson "Robert Moses and the Rise of New York: The Power Broker in Perspective" in *Robert Moses and the Modern City: The Transformation of New York*  
Robert Fishman "Revolt of the Urbs: Robert Moses and His Critics" in *Robert Moses and the Modern City: The Transformation of New York*  
*Paper #3 Due*

##### 2. Sidewalk Ballets

*The Death and Life of Cities*, Jane Jacobs (selections)

#### Conclusion:

##### 1. Walking New York

Geoff Nicholson "A Man Walks into a Bar: New York, the Shape of the City, Down Among the Psychogeographers and Mixologists" from *The Lost Art of Walking*  
*Paper #4 Due*