Much Madness is divinest Sense -
To a discerning Eye -
Much Sense - the starkest Madness -
'Tis the Majority
In this, as all, prevail -
Assent - and you are sane -
Demur - you're straightway dangerous -
And handled with a Chain -
--Emily Dickinson,

I do not know of any salvation for society except through eccentrics, misfits, dissenters, people who protest.
--William O. Douglas

"If you are silent about your pain, they'll kill you and say you enjoyed it."
--Zora Neale Hurston

Instructor:  Prof. Jeff Solomon
Email:  jhsolomon@ucla.edu
Office Hours:  Tuesdays 2:00pm-4:00 pm
Office:  Humanities 278

Course Description & Goals: This course will ask you to consider the impact of narrative art when used to challenge the status quo and redefine notions of community or ideal social behavior. We will discuss works of narrative fiction and film produced in the aftermath of WWII - a galvanizing national event that effectively rebooted the U.S. social order in a number of significant ways, ushering in an era of conformity that would not have been possible without such a unifying experience, but also encouraging the resistance that inevitably followed.

Several questions inform the course theme: What are the causes of social repression? Can the artist affect the accepted social order and encourage social resistance? When and how can the artist use creative forms of expression to challenge more traditional arts and rhetoric? Who has the authority to write resistance literature, and how does the persona of the artist affect its reception? Are alternative critical frameworks required to assess resistance literature’s literary merit? What solutions, if any, do these works offer in response to the forms of repression they represent? What is the relation, if any, between the negative effects of repression and the formation of a positive conception of cultural identity? And finally, from a literary perspective: What are the formal aspects of a literature of resistance?
The comparative approach in this course will allow us to analyze similarities and differences in works of art produced in response to different cultural limitations, for different cultural groups. It will also provide us with a critical appreciation of the social significance and aesthetic qualities of literature that’s produced from within a repressive social order and designed to challenge it. Ultimately, it is my hope that through our engagement with the texts we’ll encounter throughout this course, we may be able to draw useful lessons from these close encounters with repression and resistance that emerged during the midpoint of the 20th century that will help us reflect upon contemporary questions of equality, diversity, and the role of the artist in society.

**Required Texts:**
1. Carlos Bulosan’s *America Is in the Heart* (1946)
2. Chester Himes’ *The Lonely Crusade* (1947)
3. Patricia Highsmith’s *The Price of Salt* (1952)
5. Jack Kerouac’s *The Dharma Bums* (1958)

**Learning Outcomes:** By the end of this course, students will be able to:
1. Critically analyze major works of U.S. literature and film;
2. Address the impact of contemporary arts upon U.S. culture;
3. Historicize important social and political events in U.S. culture and trace their legacies;
4. Identify the ways that artists employ literary and filmic devices to shape their texts in order to illuminate significant cultural movements and ideas;
5. Employ critical theory to analyze a text;
6. Employ scholarly research methods to explore significant themes and events in U.S. texts.

**Reading/Discussion:**
- **Class Discussion:** We’ll spend most of our time in class discussing the assigned texts, and sharing ideas and independent research on those texts. It is, therefore, imperative that you complete the assigned readings and related homework on time, and that you come to class prepared to share your thoughts on the texts we examine.

**Writing/Research:**
- **Reading Responses:** For each of the works assigned for homework, you will be asked to submit weekly responses to questions posted online (approx. 1-2 pages); your responses will be graded, and must be submitted prior to our class meeting time to receive credit.

- **Group Presentation/Individual Presentation Report:** In assigned groups, students will be responsible for leading one class discussion, conducting independent research, and offering a visual or demonstrative presentation on the assigned topics for one class meeting. Your presentation should be designed to help us better understand the assignment in its proper historical/social/political/artistic context. At the end of the presentation, each participant will submit a presentation report of 4-6 pages, documenting their individual contribution to the group presentation, describing goals and methods, and citing the research conducted in the presentation.
Mid-Term Exam: There will be an in-class essay exam on the texts covered during the first six weeks of the quarter.

Researched Essay/Final Exam: Your final assignment will be a 10-12 page researched essay, advancing an original argument on the representation of conformity and resistance encountered in the texts we’ve read.

COURSE POLICIES:

E-mail and Online Access: Access our CCLE site via your study list on MyUCLA. Readings, lecture slides, and other course-related media are available there. I will occasionally send messages (e.g., assignment reminders, notices of schedule changes, etc.) to the class via e-mail.

Attendance: Attending class is *essential* to a full understanding of the historical sweep and cultural understanding of the key concepts we’ll discuss. Obviously, situations occasionally arise that could make attending a particular day difficult or impossible, so you may miss two class meeting with no penalty to your grade; however, in-class work missed due to such absences may NOT be made up, and homework assignments should be turned in online, as usual. Also, please be on time to class. Two instances of tardiness will count as one absence.

Please note: Each absence beyond the two allowed will result the loss of one third of a letter from your final grade for the course. Exception: When representing UCLA in intercollegiate competition (e.g., athletics, debate), students will be excused from classes on the hours or days such competition takes them away from class, assuming advance notice. A limited number of absences due to medical reasons or personal emergencies or religious observation will also be excused.

UNIVERSITY POLICIES:

Plagiarism: The basic requirement of this course is that you read the assigned material in its entirety and demonstrate the ability to think critically about what you read by offering your own interpretations and responses. All work submitted in this course must be your own, and be written exclusively for this course. Any use of sources (general ideas or direct quotations) must be properly documented, and anyone who plagiarizes will receive an “F” for the course and be referred to judicial affairs.

Access: If you have a physical or learning disability which you believe may affect your performance in this class, please see me during the first week so that we can make arrangements for full access to classroom materials and activities.

Student Athletes: Any student who needs to miss class for an away game or meet must talk with me in advance, showing a schedule signed by the athletic department or coaching staff.
**Evaluation and Grading:**
The formal writing assignment will be graded according to the five following criteria:

1) Clear articulation of and focus on an arguable and insightful claim/thesis about the texts, ideas, and issues examined in the essay;
2) Thorough development and support of that claim/thesis with sufficient, relevant, and well integrated evidence from appropriate class texts, from library and internet research, and perhaps from observations and experiences;
3) Acknowledgement of and response to questions or issues that challenge or complicate the main claim/thesis of the essay;
4) Clear and logical organization of the main argument or analysis conducted in the essay, including effective use of transitions between main points and establishment of paragraph focus using clear topic sentences;
5) Careful editing for grammatical correctness, minimal mechanical errors, clarity and academic maturity of style, and proper documentation of sources.

To receive a grade of “A” on an assignment, your work must be very strong or exceptional in all five areas, going beyond the basic expectations of the assignment in depth and rigor. “B” papers will be strong in most areas, perhaps exceptional in two or three and with lapses in one or two others. Papers receiving a grade of “C” will be roughly adequate in most or all areas, perhaps showing signs of haste or lack of focus. “D” papers will perform poorly in several or all areas, showing evidence of some effort but not meeting the basic requirements of the assignment. Grades of “F” will be assigned to papers that clearly fail to meet most or all criteria or to address the essential task of the assignment. An “F” will also be assigned when a paper is determined to be plagiarized and when a paper is not turned in.

In-class writings and reading quizzes may not be made up, except in the case of excused absence.

A grade of zero will be assigned if the exercise is not completed.

**Late Work:** Writing assignments will not be accepted late. In-class writings may not be made up, except in the case of excused absence (see “Attendance” above).

**Computing Final Grades:** Each student’s final letter grade will be computed according to the following percentage breakdown:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Grade (Points/Percentage)</th>
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<tbody>
<tr>
<td>Presentation &amp; Report</td>
<td>150 pts. / 15%</td>
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<tr>
<td>Reading Responses</td>
<td>500 pts. / 50%</td>
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<tr>
<td>Mid-Term Exam</td>
<td>100 pts. / 10%</td>
</tr>
<tr>
<td>Researched Essay</td>
<td>150 pts. / 15%</td>
</tr>
<tr>
<td>Attendance/Class Participation</td>
<td>100 pts. / 10%</td>
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<tr>
<td>Day/Date</td>
<td>Topic / In-Class Activities / Homework</td>
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<tr>
<td><strong>WEEK 0</strong></td>
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| Thurs–9/26   | **Topic:** Syllabus, course policies, email check-in.  
**Homework:**  
Read Carlos Bulosan’s *America Is in the Heart*, Chapters 1-17 (pp. 3-133)  
Write Participation Activity 01: Protest and Literary Merit  
Reading Response 01: Strange World/In Los Angeles Valley |
| **WEEK 1**   |                                       |
| Tues – 10/1  | **Topic:** Myth America, “The New Colossus,” and U.S. Immigration Histories  
**In-Class Activity:** “Reading” a film for representation: *In Beaver Valley* (1950)  
**Homework:**  
Read Carlos Bulosan’s *America Is in the Heart*, Chapters 18-30 (pp. 134-225) |
| Thurs – 10/3 | **Topic:** Race and Social Class in Pre- and Post-War America  
**Homework:**  
Read Carlos Bulosan’s *America Is in the Heart*, Chapters 31-49 (pp. 226-327)  
Write Reading Response 02 – The Unfinished Ideal |
| **WEEK 2**   |                                       |
| Tues – 10/8  | **Topic:** The Problem with “The Negro Problem”  
**In-Class Viewing Activity:** Irrational exuberance and *Teamwork* (1944)  
**Homework:**  
Read Chester Himes’ *Lonely Crusade*, Chaps 1-4 (pp. 3-66) |
| Thurs – 10/10| **Topic:** Postwar Capitalism, Sports Metaphors, and Teamwork in the Workplace  
**Homework:**  
Read Chester Himes’ *Lonely Crusade*, Chaps 5-14 (pp. 67-185)  
Write Reading Response 03 – Romantic Unions and Labor Unions |
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<th>Week 3</th>
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| Tues – 10/15 | **Topic:** Labor Unions, Romance, and the Family Unit in Postwar U.S. Culture  
**Group 1 Presentation**  
**Homework:**  
Read Chester Himes’ *Lonely Crusade*, Chaps 15-23 (pp. 186-267) |
| Thurs – 10/17 | **Topic:** Racial and Interracial Americas  
**In-Class Viewing Activity:** *The Secret of Selling the Negro* (1954)  
**Homework:**  
Read Chester Himes’ *Lonely Crusade*, Chaps 24-23 (pp. 268-398)  
Write Reading Response 04 – Communism and Cold War America |

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<th>Week 4</th>
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| Tues – 10/22 | **Topic:** The Intersection of Race, Class, and Gender.  
**Homework:**  
Read Patricia Highsmith’s *The Price of Salt*, Chaps. 1-6, pp. 11-74. |
| Thurs – 10/24 | **Topic:** Queering the Workplace  
**Homework:**  
Read Patricia Highsmith’s *The Price of Salt*, Chaps. 7-15, pp. 74-191.  
Write Reading Response 05 – Boyfriends and Girlfriends |

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<th>Week 5</th>
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| Tues – 10/29 | **Topic:** Midterm Review  
**Group 2 Presentation**  
**Homework:**  
Read Patricia Highsmith's *The Price of Salt*, Chaps. 16-19, pp. 191-238. |
| Thurs – 10/31 | **Midterm Exam – Bring Bluebooks**  
**Homework:**  
Read Patricia Highsmith’s *The Price of Salt*, Chaps. 20-23, pp. 238-287.  
Write Reading Response 06 – Happy Endings |
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<th>Week 6</th>
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| Tues – 11/5 | **Topic:** Clozed Outsiders  
**Homework:**  
| Thurs – 11/7 | **Topic:** Junk Culture; Good and Bad “Habits”  
**Homework:**  
Read William S. Burroughs’ *Junky*, pp.48-114.  
Write Reading Response 07 – Left of Center, South of the Border |

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<th>Week 7</th>
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| Tues – 11/12 | **Topic:** Capitalism and Alternate Currencies  
**Group 3 Presentation**  
**Homework:**  
Read William S. Burroughs’ *Junky*, pp.114-150. |
| Wed – 11/14, 6 pm-9:30 pm | **Guest Speaker Event:** Screening *The Rise & Fall of the Brown Buffalo*; discussion and Q-&-A with writer and director Phillip Rodriguez |
| Thurs – 11/14 | **Topic:** Social Norms, Drugs, and the Final Fix  
**Homework:**  
Read Diane Di Prima’s *Memoirs of a Beatnik*, Chaps 1-8, pp. 3-97  
Write Reading Response 08 – The Art of Rebellion |

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<th>Week 8</th>
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| Tues – 11/19 | **Topic:** The Female Gaze  
**Group 4 Presentation**  
**Homework:**  
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<th>Date</th>
<th>Topic</th>
<th>Homework</th>
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**Homework:**  
Read Jack Kerouac’s *The Dharma Bums*, Chaps 1-7, pp. 3-52;  
Write Reading Response 09 – Memories of Gender Difference. |
| Tues – 11/26 | California Buddhism and the Orientalist Express | **Topic:** California Buddhism and the Orientalist Express  
**Homework:**  
Read Jack Kerouac’s *The Dharma Bums*, Chaps 8-24, pp. 52-171;  
Write Reading Response 10 – Back to the Land. |
| Thurs – 11/28 | THANKSGIVING HOLIDAY | Write Reading Response 10 – Imitation: The Thanksgiving Holiday. |
| Tues – 12/3  | The Long Strange Trip                      | **Topic:** The Long Strange Trip  
**Group 5 Presentation**  
**Homework:**  
Read Jack Kerouac’s *The Dharma Bums*, Chaps 25-34, pp. 171-244; |
| Thurs – 12/5 | Final Essay & Review                       | **Topic:** Final Essay & Review  
**Homework:**  
Write Researched Essay |
| Fri – 12/13  |                                    | **FINALS WEEK 12/09–12/13**  
Researched Essay Due - email by 11:59 pm |