

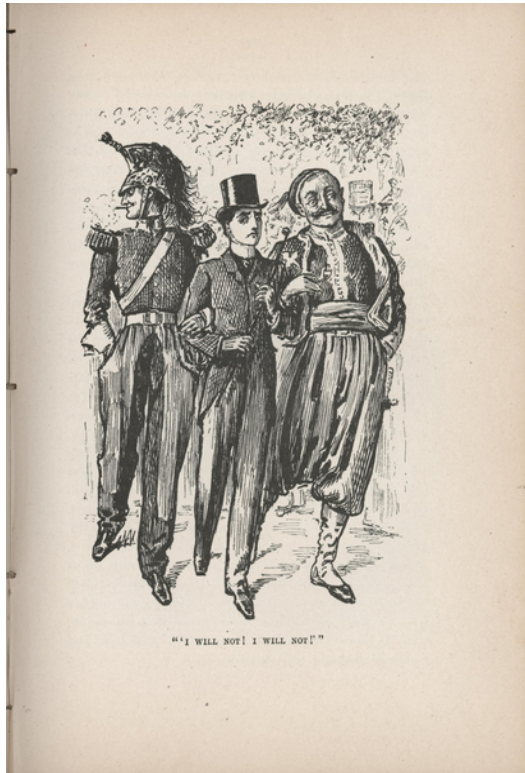
**WR 100 F8:**  
***La vie bohème: Art and Counterculture from the Latin Quarter to the Lower East Side***  
**Fall 2016**  
KCB 201, MWF 1-2 pm

**Instructor:** Shannon Draucker

**Office:** 236 Bay State Road, #341 (Department of English)

**Contact:** [sdraucke@bu.edu](mailto:sdraucke@bu.edu) [Please allow 24 hours for response during the week, 48 during the weekend.]

**Office Hours:** Fridays 2:15-4:15 pm or by appointment



George Du Maurier, illustration from *Trilby*. 1895. Delaware Art Museum, Delaware, USA / Bridgeman Images.

### COURSE DESCRIPTION

WR 100 and WR 150 make up a two-semester sequence of writing courses required of most Boston University undergraduates. They are designed to help all students acquire skills and habits of mind essential both to their academic success and to their future personal, professional, and civic lives. WR 100 and WR 150 are taught as small, topic-based seminars. Different sections of these courses address a range of different topics.

The specific topic of this section of WR 100 is the concept of “bohemianism” from the nineteenth century to present. From the cafés of nineteenth-century Paris to the streets of twenty-first-century Williamsburg, bohemianism has long represented a countercultural movement, an aesthetic fantasy, and an unconventional lifestyle based on “art for art’s sake,” elective poverty, and artistic community. In this course, we will trace the concept of bohemianism from its origins

in *fin-de-siècle* France to its modern-day iterations in hipster culture. We will explore questions such as: when, where, how, and why do bohemian communities emerge? What dominant cultures do bohemian artists and thinkers resist? Are bohemians always quite as countercultural as we (or they) might think? Are they even countercultural at all? Who gets to take part in “la vie bohème,” and who gets left out?

### COURSE GOALS

Although they vary in topic, all sections of WR 100 and WR 150 have certain goals in common. In WR 100, you will develop your abilities to:

- craft substantive, motivated, balanced academic arguments
- write clear, correct, coherent prose
- read with understanding and engagement
- plan, draft, and revise efficiently and effectively
- evaluate and improve your own reading and writing processes
- respond productively to the writing of others
- express yourself verbally and converse thoughtfully about complex ideas.

In WR 150, you will continue developing all of these abilities while working intensively on prose style and learning to conduct college-level research.

### COURSE MATERIALS

The following **required** materials are available at the BU Barnes & Noble in Kenmore Square, as well as on Amazon.

Turabian, Kate L., Gregory G. Colomb, and Joseph M. Williams. *Student's Guide to Writing College Papers*. Chicago: University of Chicago, 2010.

Du Maurier, George. *Trilby*. 1894. Oxford: Oxford University Press, 2009.  
ISBN: 9780199538805. This edition is required.

All other required course readings will be available on our class Blackboard site. (<http://learn.bu.edu>)

You are required to bring all required materials to class. I encourage you to print these readings in order to minimize laptop-related distractions.

We will also view two films this semester:

Luhmann, Baz, director. *Moulin Rouge!*. Twentieth Century Fox, 2001.

Columbus, Chris, director. *Rent*. Columbia Pictures, 2005.

Both films will be held on reserve at the Krasker Film Archive, located in the basement of Mugar Memorial Library, 771 Commonwealth Ave. You may also watch these films on your own if you have another way to view them (Netflix, iTunes, etc.) *Moulin Rouge!* is available on iTunes, and

*Rent* is available on both Netflix and iTunes.

Finally, we will be watching one TV episode, the “Pilot” of Lena Dunham’s show *Girls*. You may access this in any way you wish. It is available on iTunes, HBO Go, and other sites.

## COURSE REQUIREMENTS

As a writing seminar, WR 100 requires both a good deal of reading and writing and your active involvement in a variety of class activities. Specific course requirements are:

- self-assessment
- additional exercises as assigned
- three major papers
- final portfolio
- two conferences with your instructor
- attendance and participation

You will be given a range of assignments in this course, including a self-assessment, various reading and writing exercises, three major papers, and a final portfolio. Much of this work will not be graded, but that does not mean it is unimportant. Students who prepare diligently for class, participate actively, and take the homework exercises and drafts seriously learn more and write better final papers than those who do not.

**Self-Assessment:** At the beginning of the semester, you will be asked to submit a written self-assessment in which you take stock of your reading and writing abilities and establish some personal goals you wish to pursue over the course of the semester. For grading purposes, your self-assessment will be considered your first exercise.

**Exercises:** We will use the term *exercises* to refer to various low-stakes assignments and activities that you will be asked to complete over the course of the semester. You will do some of these exercises in class; others will be given as homework. I recommend that you purchase a notebook to contain your in-class writing and that you bring this notebook with you to class each day. Your exercises will not receive explicit grades, although you must complete them on time in order to receive credit. Your performance on these assignments may also affect your participation adjustment (see below).

**Major Papers (drafts and final versions):** We will use the term *draft* to refer to unfinished or preliminary versions of your three major papers. You will be required to write at least one draft of paper 1 and at least two drafts of papers 2 and 3. For papers 2 and 3, one of your drafts will receive comments from me, either in written or verbal form; the other will receive feedback from your classmates. Drafts will not receive explicit grades, although you will receive credit for completing them on time. Remember that you are more likely to write a better final paper if you write a substantive draft. Your course grade will be determined primarily by the quality of the final versions of your major papers. All drafts and final papers must be word-processed and be documented in MLA style.

**Conferences:** You will be required to meet with me at least twice during the semester to discuss your papers and your work in the class. Of course, I encourage you to meet with me more than twice; students find that individual conferences can help them improve their writing significantly. If you need to cancel an appointment, please contact me at least 12 hours in advance.

**Portfolio:** At the end of the semester, you will be asked to submit a portfolio containing your self-assessment, major papers (drafts and final versions), other supporting artifacts, and an introductory essay. The portfolio provides you with an opportunity to document and reflect on your development as a reader and writer over the course of the semester. Your portfolio will contain work that has already been graded. This work will not be re-graded in the portfolio. Rather, your grade for the portfolio will be based on those things that make the portfolio itself a coherent work: the introduction, any additional framing (annotations, captions, etc.), the selection and arrangement of artifacts, and overall organization.

**Sharing of Student Writing:** Experienced writers routinely share their work with others because they understand that the best way to improve a piece of writing is to test it out with actual readers. In this class, you will learn how to respond productively to the writing of others and how to use feedback from others to improve your own work. All students in the class will be required to share at least one draft of the second and third papers. If you are concerned about sharing your writing, please come talk to me.

## GRADING AND EVALUATION

Your final grade will be calculated as follows:

Exercises and Drafts:	5%
Participation:	5%
Paper 1:	15%
Paper 2:	25%
Paper 3:	40%
Final Portfolio:	10%

**Late and Missed Assignments:** Unless you make other arrangements with me well in advance of the deadline, graded assignments (marked with a \*) will be penalized by one-third of a letter grade per 24-hour period that it is late. For example, a “B” assignment submitted after the initial deadline will be reduced to a B-; if more than 24 hours late, it becomes a C+, and so on. I will not provide feedback on late drafts. If you do not turn in drafts, you are still responsible for turning in final versions of your papers when they are due. Please note too that we will regularly work with our exercises and drafts in class. If you are habitually late with your assignments, you will be unable to participate fully in the class.

**Grading Policy:** I spend significant time and effort making sure that the grades I assign are fair and appropriate. I will not change a grade after it has been given, except in the case of

mathematical error. However, I am available to discuss why a paper has been awarded a certain grade. I am always available before a paper is due to discuss your ideas and to help you write the best paper possible.

**Participation and Attendance:** Since this course is a seminar, your regular attendance and participation are essential both to your own learning and to your classmates' learning. Under ordinary circumstances, missing more than one week (three days) of class will lower your final grade. Missing more than two weeks of class may lead to a failing grade in the course. Note that these absences need not be consecutive. Missed conference appointments will be counted as absences.

The second week of unexcused absences (4-6 classes) will lower the final course grade by a third of a letter for each class missed (e.g., B becomes B- $\rightarrow$ C+ $\rightarrow$ C). Seven or more absences (more than two weeks) will be grounds for an "F" in the course.

If you have a special obligation that will require you to miss several classes (e.g., varsity athletics, religious observances), please talk with me at the beginning of the semester. Exceptional circumstances will be handled on a case-by-case basis.

**Lateness:** When you are late, I will notice and record your lateness. Please make an effort *not* to disrupt the class by slipping in discretely. Chronic lateness will have adverse effects on your grade.

## PLAGIARISM

Plagiarism is the passing off of another's words or ideas as your own, and it is a serious academic offense. Cases of plagiarism will be handled in accordance with the disciplinary procedures described in the College of Arts and Sciences Academic Conduct Code. All WR students are subject to the CAS code, which can be read online:

<http://www.bu.edu/academics/resources/academic-conduct-code/>

Penalties for plagiarism can range from failing an assignment or course to suspension or expulsion from the university. In this class, we will discuss conventions for using and citing sources in academic papers. If you have any questions about plagiarism, I invite you to speak with me.

## CAS CENTER FOR WRITING

At the CAS Center for Writing (100 Bay State Road, 3<sup>rd</sup> floor with a satellite office at Mugar Library) students enrolled in WR courses can receive one-on-one consultations about their writing with well-trained tutors familiar with WR assignments. When you visit the center, you should expect to be actively involved in your session. Tutors will work with you at any stage in your writing process, but they will not edit or correct your paper for you. Rather, they will work with you to help you do your own best work. The center is a resource for all WR students.

Whether you consider yourself to be a strong writer or a weak one, you can benefit from consulting with a tutor.

The CAS Center for Writing is open Monday through Friday. Hours for the current semester are posted on the website below (common hours are between 9 a.m. and 5:15 p.m. or 7:30 p.m.). While the center accepts walk-in visits, you are strongly encouraged to make an appointment in advance. Because of the high demand for consultations, students are limited to one reservation per week. You may schedule a session online:

<http://www.bu.edu/writingprogram/the-writing-center/>

You may also schedule a session in person at the CAS Center for Writing or by calling 617-358-1500. Cancellations must be made at least 9 hours in advance.

### ***WR***

The CAS Writing Program publishes an online journal of exemplary writing from WR courses. If you are interested in looking at samples of successful WR papers, or if you just want to read some good essays, I encourage you to visit the journal:

<http://www.bu.edu/writingprogram/journal/>

### **RESOURCES**

CAS Writing Program: Administers all WR courses and the CAS Center for Writing. You may contact the Writing Program if you have any concerns about your WR class.

100 Bay State Rd., 3<sup>rd</sup> Floor  
617-358-1500  
<writing@bu.edu>

Boston University Libraries: Offer a wealth of online and print resources. Research Librarians will introduce you to the many resources the library offers in any field of research. They can work with you to develop a research plan and organize your sources. The Research Center welcomes you for walk-in consultations on the first floor of Mugar Memorial Library or at any other library on campus.

Research appointments can be made at <http://www.bu.edu/common/request-an-appointment/>.

Mugar Memorial Library  
771 Commonwealth Avenue  
Phone: 617-353-2700  
<http://www.bu.edu/library>

Educational Resource Center: Offers tutorial assistance to all undergraduate students in a range of subjects, including writing. You should use the Writing Program's Center for Writing for your WR classes, but you may wish to visit the ERC for tutorial assistance in other subjects.

100 Bay State Rd, 5<sup>th</sup> floor  
Phone: 617-353-7077  
<http://www.bu.edu/erc>

CAS Academic Advising: A central resource for all questions concerning academic policy and practice in the College of Arts and Sciences. The office is headed by the Associate Dean for Student Academic Life and has a staff of fifteen faculty advisors and five academic counselors. All students can receive academic advice and assistance through this office. Students who have not yet declared concentrations can receive pre-registration advising through this office.

100 Bay State Rd. 4<sup>th</sup> Floor  
Email: [casadv@bu.edu](mailto:casadv@bu.edu)  
Phone: 617-353-2400  
<http://www.bu.edu/casadvising/>

Here are links to the advising offices of other BU colleges:

CFA: <http://www.bu.edu/cfa/resources/advising/>  
CGS: <http://www.bu.edu/cgs/students/fact-sheets/academic-advising/>  
COM: <http://www.bu.edu/com/current-students/student-services/>  
ENG: <http://www.bu.edu/eng/current-students/ugrad/advising/>  
SAR: <http://www.bu.edu/sargent/current-students/academic-services-center/>  
SED: <http://www.bu.edu/sed/faculty-staff/handbook/admin-and-org/> (see Student Affairs Offices)  
SHA: <http://www.bu.edu/hospitality/academics/advising/>  
SMG: <http://management.bu.edu/undergraduate-program/academics/advising/>

Office of Disability Services: Responsible for assisting students with disabilities. If you have a disability, you are strongly encouraged to register with this office. You may be entitled to special accommodations in your courses, such as additional time on tests, staggered homework assignments, or note-taking assistance. This office will give you a letter outlining the accommodations to which you are entitled that you can share with your teachers. If you require accommodations, you must present me with an official letter from Disability Services.

19 Deerfield Street, 2nd floor  
Phone: 617-353-3658  
<http://www.bu.edu/disability>

## COURSE SCHEDULE

Note: assignments and readings are listed on the day they are *due*. Assignments marked in **bold** are things you need to hand in. Assignments marked with an **asterisk (\*)** are graded assignments.

*The following schedule is subject to adjustment based on the needs of the class. I will notify you of any changes well in advance.*

### WEEK 1:

- M 9/5 [No class: Labor Day Holiday]
- W 9/7 Course introduction & syllabus review
- F 9/9 Elizabeth Wilson, *Bohemians: The Glamorous Outcasts* (1-12)  
Henri Murger, *The Bohemians of the Latin Quarter* (Chapter 1) [BU Libraries Online]

### WEEK 2:

- M 9/12 [Last day to add a WR class]  
*Trilby*, Parts I and II  
**Self-assessment due (email to me by 5 pm)**
- W 9/14 *Trilby*, Parts III and IV  
Turabian, Chapter 6 (“Planning Your Argument”)
- F 9/16 *Trilby*, Parts V and VI  
Sarah Gracombe, “Converting *Trilby*: Du Maurier on Englishness, Jewishness, and Culture” (75-80)

### WEEK 3:

- M 9/19 Finish *Trilby*  
Turabian, Chapters 7 (“Planning a First Draft”) and 8 (“Drafting Your Paper”)
- W 9/21 Turabian, Chapters 5 (“Engaging Sources”), 9 (“Quoting, Paraphrasing, and Summarizing Sources”) & 10 (“Preventing Plagiarism”)
- F 9/23 **First draft paper 1 due (email to me by 5 pm)**

### WEEK 4:

- M 9/26: Puccini, *La Bohème* (<https://www.youtube.com/watch?v=ntg9vXxAia8>)



Turabian, Chapters 12 (“Revising Your Draft”) and 13 (“Writing Your Final Introduction and Conclusion”)

W 9/28 Sam Abel, “Good Girls/Bad Girls”

F 9/30 **Final draft paper 1 due\* (email to me *before class*)**

WEEK 5:

M 10/3 Luhrmann, *Moulin Rouge!*

W 10/5 Mike Sell, “Bohemianism, the Cultural Turn of the Avantgarde, and Forgetting the Roma” (41-50)

F 10/7 Turabian, Chapter 15 (“Learning from Your Returned Paper”)

WEEK 6:

M 10/10 [No class: Columbus Day]

T 10/11 [Substitute Monday schedule]  
Isadora Duncan, *My Life* (selections)  
Wilson, *Bohemians* (85-87, 91-93, 97-99)

W 10/12 [Last day to DROP classes (without a ‘W’ grade)]  
John Reed, “The Day in Bohemia”

F 10/14 **First draft paper 2 due (print & bring to class)**

WEEK 7:

M 10/17 William Blake, “Ah, Sun-flower!”  
Allen Ginsberg, “Sunflower Sutra”  
Allen Ginsberg, *Howl*

W 10/19 Jack Kerouac, *On the Road* (selections)

F 10/21 Joyce Johnson, *Minor Characters, A Memoir* (selections)

WEEK 8:

M 10/24 Turabian, Chapter 14 (“Revising Sentences”)  
Bizup & Williams, *Style* – Lessons 3 (“Actions”) and 4 (“Characters”)  
**Second draft paper 2 due (email to me *by 5 pm*)**

T 10/25 **Paper 2 conferences** (sign-up sheet to be distributed)

W 10/26 Amiri Baraka, "Short Speech to My Friends"  
Baraka, *The Autobiography of Le Roi Jones* (selections)

**Th 10/27 Paper 2 conferences** (sign-up sheet to be distributed)

F 10/28 John Gennari, "Baraka's Bohemian Blues"

WEEK 9:

M 10/31 **Final draft paper 2 due\* (email to me by 5 pm)**

W 11/2 Turabian, Chapters 2 ("Finding a Research Question"), 3 ("Planning for an Answer"), and 4 ("Finding Useful Sources")

F 11/4 **NO CLASS** – work on annotated bibliographies

WEEK 10:

M 11/7 Christopher Columbus, *Rent* (2005)

W 11/9 Sarah Schulman, *Stagestruck: Theater, AIDS, and the Marketing of Gay America* (selections)  
Christopher Mele, *Selling the Lower East Side* (selections)

Th 11/10 [*Last day to DROP classes (with a 'W' grade)*]

F 11/11 **Mini annotated bibliography due (email to me by 5 pm)**

WEEK 11:

M 11/14 **First draft paper 3 due (email to me by 5 pm)**

**T 11/15 Paper 3 conferences** (sign-up sheet to be distributed)

W 11/16 David Brooks, *Bobos in Paradise* (selections)

**Th 11/17 Paper 3 conferences** (sign-up sheet to be distributed)

F 11/18 *Girls*, "Pilot"  
Jenna Wortham, "Where (My) Girls At?" (*The Hairpin*)  
Emily Nussbaum, "Hannah Barbaric" (*The New Yorker*)

WEEK 12:

**S 11/20 Second draft paper 3 due to revision partners by 5 pm (CC me)**

M 11/21 **Come to class with comments on partner's draft**

W 11/23 [No class: Thanksgiving Recess]

F 11/25 [No class: Thanksgiving Recess]

WEEK 13:

M 11/28 **Paper presentations**

T 11/29 [Last day to Officially Take a Leave of Absence / Withdraw from the University]

W 11/30 **Paper presentations**

F 12/2 **Final draft paper 3 due\* (email to me by 5 pm)**

WEEK 14:

M 12/5 David Hockney *BBC Radio 4* interview (Blackboard)  
Elizabeth Wilson (response): "Bohemia isn't lost. It has just gone underground"  
(*The Guardian*)

W 12/7 Mark Greif, "What Was the Hipster" (*NYmag*)  
Garance Franke-Ruta, "Everlasting Realities of the Bohemian Lifestyle" (*The Atlantic*)

F 12/9 **Draft of final portfolio due (bring to class)**

WEEK 15:

M 12/12 **Final portfolio due\* (email to me by 5 pm)**