

Hist 4031 Section L21 (CRN 10284)
Rise of the American Suburb
Dr. Jonathon Appels (212) 242-1664
MTWR 9:00am
Summer 2017
Office Hours: TBD

Course Description:

An examination of the nineteenth century origins of the suburb as a counterpoint to the city and the role of nature in shaping the design of this new form of country living. The twentieth century transformation of the suburb into the American dream will be evaluated in light of the resultant sprawl and the policy critiques of this pattern of growth. The course is concerned with suburbia as a lifestyle, perspective, and outlook, especially in relationship to notions of comfort, and reduction of variables. A cultural history of suburban versus urban arts, food, bodies, noise, space, temporality; the automobile versus walking, the American dream.

Required Texts:

(Choose three of the following)

Amin, Land of Strangers

Ashbery, Quick Question

Hanh, How to Sit

Foulkes, Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey

Feldman, Give My Regards to Eighth Street: Collected Writings of Morton Feldman

Merleau-Ponty, Phenomenology of Perception

Derrida, An Introduction to Husserl's Origin of Geometry

Stoller, Money Has No Smell: The Africanization of New York City

Taber, Balanchine

Romes and Silver, Sunset Tai Chi: Simplified Tai Chi for Relaxation and Longevity

Renée Fleming, The Inner Voice: The Making of a Singer

Young, Lincoln Center: The Building of an Institution

Caro, The Power Broker: Robert Moses and the Fall of New York (especially p. 1013-1016)

Diller, Scofidio, & Renfro, Lincoln Center Inside Out: An Architectural Account

David Rockefeller, Memoirs (see index for John D. Rockefeller 3rd)

Schulze, Philip Johnson: Life and Work

Hamilton, The Dancer's Way: The New York City Ballet Guide to Mind, Body, and Nutrition

Kaplan and Tallchief, Maria Tallchief: America's Prima Ballerina

Kirstein, Dance: a Short History of Classic Theatrical Dancing

Ailey and Bailey, Revelations: The Autobiography of Alvin Ailey

Thomas DeFrantz, Dancing Many Drums: Excavations in African American Dance

Brenda Gottschild, Digging the Africanist Presence in American Performance:
Dance and Other Contexts

Phillip Zarrilli, Kathakali Dance-Drama: Where Gods and Demons Come to Play

Sagalyn, Power at Ground Zero

Teaford, The American Suburb

Langdon, A Better Place to Live: Reshaping the American Suburb

Gallagher, The End of the Suburb: Where the American Dream is Moving

Duany, Suburban Nation: Rise and Fall

Penetta, Westchester: The American Suburb

Schmitt, Back to Nature

Stilgoe, Borderlands

Clark, The American Family Home

any book by or about Dan Graham

any book on Photorealism

Lyndon, The Sea Ranch: Fifty Years of Architecture, Landscape, Place, and
Community on the Northern California Coast

Christman, Walt Whitman's New York: From Manhattan to Montauk

Jackson, Crabgrass Frontier

Singer, Twenty-First Century Gateways: Immigrant Incorporation in Suburban America

Nicolaide, The Suburb Reader

Jacobs, Death and Life of a City

Moskowitz, How to Kill a City

Yoga book of your choice

Also: Books on embodiment (chosen in consultation with Professor Appels)

+ Some cost for visits to performances, lectures, readings, museums, and galleries

Attendance Policies:

No more than two absences or you risk failing the course. Tardiness of more than half an hour counts as a full absence. You are requested to drop the course after three absences unless you have the Dean's written permission.

Students are expected to attend all classes. If you expect to miss one or two classes please speak to me in advance.

Also note: Electronic devices (iPods, iPads, tablets, cell phones, Kindles, Nooks texting, laptops, photography, recording devices, etc.) will not be allowed during the seminar.

Grading Criteria:

All of the following assignments assume the clarification of a theoretical position.

35% Term paper (12-15 pages) Due July 25

25% Idea Book (25 pages of informal writing and journal entries from the site visits) Due July 25

15% Class participation and attendance, and short in class written assignments

25% Four oral presentations

Late papers will be downgraded one grade per week late. No email submissions. Papers should be proofread for all grammatical and typographic errors before submission. Multiple grammatical errors will lower the overall grade. More than three typographical or grammatical errors on a single page can be graded no higher than a C. Two errors on a single page can be graded no higher than a B.

Discussion Groups:

Students will be part of Discussion Groups with Presidents and Vice Presidents. If you have forgotten the homework, or are absent, and are not clear on the assignment, you can contact the President or Vice President, or any member of the Discussion Group, as well as anyone else in the class through the President and Vice President of each Discussion Group. In short, your first resource is each other. If your questions are not clarified through that means, then feel free to call me by leaving a message at my home number (212) 242-1664. Please be sure to pronounce your phone number on my answering machine since I do not have caller recognition.

Requirements for the Idea Book:

Idea Book: The Idea Book is a form of free writing, that is, writing without grammatical concerns, or subject restrictions (as long as the writing is linked to the work of the class).

- 25 pages typed (14 font and double spaced) or handwritten (single-spaced)
- Pages are standard 8 1/2 x 11
- Make sure to paginate each page
- Include Table of Contents as the first page with a list of the trips taken and the corresponding page numbers
- The content is concerned with your individual impressions and interpretations of the required books, class discussions, and the visits to cultural institutions.
- Also consider your reflections on how your academic work is connected to the rest of your life.
- Discuss how the artistic pedagogies and sensibilities you discern in this course relate to the development of your ideas and creativity.
- Writing is stream of consciousness thought process, associational thinking, and not structured, similar to a diary, a journal, or blogging.
- Please be sure to turn in a copy of the Idea Book and save the original for yourself.
- Images should be no more than 2% of the entire Idea Book

Requirements for the Research Paper:

- 12-15 pages, double spaced, 14 font
- Refer to all the visits to cultural institutions.
- Thesis as part of the introduction.
- Restatement of thesis as part of the concluding paragraph.
- Integrate one quote each from all the books you have read.
- Integrate two scholarly quotes (from outside sources, not from the required books you have read in this course).
- Develop thoughtful transitions between the books and the visits to cultural institutions.
- Note: Quotes should be between one and four sentences long.
- Use MLA Format.
- Works Cited page required.

Oral Presentation Guidelines

- You must use 4 quotes from the book you are presenting. All quotes must be 4-5 sentences in length.
- You need to have 2 sentences after each quote which explains what you believe the passage means for the writer, and for your own thesis. These two sentences should give a wider context to the quote.
- You need 2 additional quotes for your presentation (also 4-5 sentences in length) from scholarly sources which help to interpret and contextualize the book and the author, and that help to show the book in a wider, interdisciplinary context.
- Include a 1-2 page synopsis of the book (and include a bio of the author linked to those unusual facts that are of particular interest to you).
- Present a physically embodied and expressive movement sequence response that reveals an important element in the book and codifies the concerns of the book (1-2 minutes).
- You must bring typed copies for everyone in the class plus the instructor
- Students who do not have these handouts for all students by the start of the class will forfeit the opportunity to make a presentation on that day. The presentation will instead be given as a late presentation the following week and will receive a grade of at least one grade level lower when the presentation is given.
- You must bring typed copies for everyone in the class and for the instructor. If students are absent the day of your presentation, please write their names on your extra copies and give them their copies at subsequent class.

Course Outline:

Unit 1:

Introduction and Course Objectives

Course Requirements, Outline, and Discussion of Site Visits

Unit 2:

Geometry and the Rigidification of Urban and Suburban Space

Suburban versus Urban Bodies

History of Flight from Urban Centers

Suburbia within Urban Centers

Suburban Performances, Urban Visual Arts, Exurbs

Oral Presentations Begin

Unit 3:

The Suburban Icon

The Crisis of the American Dream

Race, Gender, and Lived Environments

White Flight

Economics of Lived Environments

Cultures of the Suburb

City and Country, Banlieu, Town, College Town, World

The Arcadian Myth

Robert Moses on Title I

http://www.learn.columbia.edu/moses/urban_renewal.swf

Unit 4:

The Phenomenology of Bodies

Suburbia in the Rest of the World?

Global Suburbs

The Automobile versus Walking (Illych)

Comfort versus Noise

Private and Public Entertainment

Unit 5:

Suburban Food and Fashion
 Complacency and Violence
 Horizontal versus Vertical Space
 Illness and Culture
 Pace of Life
 Suburbs of Middle East Cultures
 Television and Suburbia
 Material and Transcendental Culture
 Multinational Religion in Suburbs
 Privatization
 Sex and Sexuality
 Dance and Theatre
 Work and Place in the Suburbs

Unit 6:

European versus American Suburbs
 Manhattan Banlieus
 Urban Culture's Interest in Suburbs
 Suburban Interest and Disinterest in Urban Centers
 Urban Arts and the View of the Suburb
 Urban Galleries as Suburbia
 Exchange Economy Between Urban and Suburban Goods
 Misery in Suburbia?
 19th Century (Whitman and Dickinson) versus 20th Century Nature
 Ecology, Sustainability, and the Suburbs
 Sprawl versus Compression
 The Suburbs in the Visual and Performing Arts
 The Suburban and Urban Mall
 Wrap Up, Conclusion, Conferences, Final Cultural Visits

*Please note: Because the course will be run as a seminar, it is expected that students will come prepared with the readings. Active participation is assumed and will be reflected in the grading.

UNIVERSITY STATEMENT ON ACADEMIC INTEGRITY: A University, by its nature, strives to foster and recognize originality of thought. Originality can only be recognized, however, when people acknowledge the sources of ideas or works that are not their own. Therefore, students must maintain the highest standards with regards to honesty, effort and performance. As a Jesuit, Catholic University, Fordham is committed to ensuring that all members of the academic community strive not only for excellence in scholarship but also for integrity of character. In the pursuit of knowledge and personal development, it is imperative that students present their own ideas and insights for evaluation, critique and eventual reformulation. As part of this process, each student must acknowledge the intellectual contribution of others.... Violations of academic integrity include, but are not limited to, plagiarism, cheating on exams, falsification, unapproved collaboration, and destruction of library materials. For further details, consult the Standards of Academic Integrity on the University website http://www.fordham.edu/academics/handbooks__publicati/undergraduate_academ/index.asp

EQUAL EDUCATIONAL ACCESS FOR ALL STUDENTS: The Office of Disability Services at Fordham University helps to ensure equal educational access and opportunity for all members of our community. In the Jesuit tradition of cura personalis, members of the ODS staff work individually with each student to understand his or her strengths and limitations in order to develop their most effective and comprehensive accommodation plan. Fordham will offer reasonable and appropriate auxiliary aids and services to assist otherwise qualified persons in achieving access to its programs, services, and facilities once students meet with ODS for an initial intake meeting to develop an accommodation plan directly with the student in accordance with Section 504 of the Federal Rehabilitation Act of 1973 and Title III of the Americans with Disabilities Act of 1990. Students seeking accommodation(s) should contact Erin Koch, Assistant Director of Disability Services, (212) 636-6282 disabilityservices@fordham.edu

1/12/14 RS; 12/22/16 SC; 12/28/16 SC; 06/20/17 SC; 06/30/17 SC