DESCRIPTION
The rise of the modern city makes possible new modes of experience, new kinds of people, and new kinds of stories. To appreciate these novelties, we will start by looking at sociologist Georg Simmel’s “The Metropolis and Mental Life”. Then we will explore how writers and filmmakers have tried to capture this experience of city life in different genres (the detective story, romantic comedy, modernist poetry, realism), and from different social and disciplinary perspectives.

REQUIRED TEXTS AND FILMS
Conan Doyle, *Adventures of Sherlock Holmes* (Penguin)
Flaubert, *Sentimental Education* (Penguin Classics)
Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde* (Norton)
Haddon, *The Curious Incident of the Dog in the Night-Time* (Vintage)
Films and TV episodes (marked with an asterisk), to be purchased or rented by you online
*Plus additional material which will be available on the course website*

ASSIGNMENTS
1. **Active Participation and Convening** (25%): Because this course is a seminar, its success depends on lively engagement from everyone. You are always expected to come to class prepared to discuss the readings; you are also expected to serve as convener for one class, in which you will not only direct discussion of the readings on the syllabus but also present a new primary source for us to analyze.
2. **Chalk posts** (20%): On the day before the class, by 8 pm, you are required to post a comment/question to the discussion forum for that week on the chalk site. You should use these posts as an opportunity to float or test out an idea, apply a concept, challenge a view, or raise a question you would like us to take up in class. These should not be longer than a paragraph, and need not be highly polished, but should reflect some thought.
3. **Final Paper Proposal, Bibliography, and Presentation** (15%): This assignment will help you craft a top-notch final paper; in effect, it gives you the chance to present a draft of your thesis to me for feedback and advice. In approximately 250 words, you should lay out your argument, explain how you intend to prove it, and situate it in relation to existing scholarship (approximately 5 scholarly/secondary sources). I will provide written comments, but you should also feel free to meet with me as you prepare to write. You will submit these proposals on 5/30 and present a brief (5–10 min.) report on your research during class. If you are writing your final paper on a topic that develops from your
“convening” presentation, then you must offer newly expanded and refined material in this instance.

4. **Final Paper (40%)**: 15 pp., approximately 5 secondary/scholarly sources, MLA or Chicago format. We will discuss this paper extensively as the deadline approaches.

**POLICIES**

All written work must conform to the guidelines in the most recent edition of the *MLA Handbook for Writers of Research Papers* or the *Chicago Manual of Style*.

Plagiarism is a serious offense with serious consequences that will be determined by the University.

Collaboration is permitted. You are encouraged to consult with your classmates on the choice of paper topics and to share sources. You may find it useful to discuss your chosen topic with your peers, particularly if you are working on the same topic as a classmate. However, you should ensure that any written work you submit for evaluation is the result of your own research and writing and that it reflects your own approach to the topic. You must also adhere to standard citation practices in this discipline (MLA) and properly cite any books, articles, websites, lectures, etc. that have helped you with your work. If you received any help with your writing (feedback on drafts, etc.), you must also acknowledge this assistance.

Extensions are only granted in extenuating circumstances. Speak with me ahead of time if you feel you need an extension, and be prepared to provide a good reason. Late papers without an extension are penalized 1/3 of a letter grade (e.g. a B+ becomes a B).

**SCHEDULE**

10/5 **STRANGERS ON THE STREET: SENSATION, CHAOS, THRILL**
Woolf, from *Mrs Dalloway*
Joyce, from *Ulysses*
Sartre on bad faith
Pound, “Kensington Gardens”
Pennebaker, “Daybreak Express”
Pound, “In a Station of the Metro”

10/12 **CROWDING AND REGIMENTATION**
Simmel, ““The Metropolis and Mental Life”
Whitman, “Crossing Brooklyn Ferry”
Wordsworth, book 7 from the *Prelude* (“Residence in London”)
King Vidor, *The Crowd*
Poe, “The Man of the Crowd”

[start reading Flaubert, *Sentimental Education*]

10/19 **AMBITIONS/MAPPING**
Moretti, “Maps”, from *Graphs, Maps, Trees*
Flaubert, *Sentimental Education*, through chapter XIII
*Mad Men, season 1, episode 1*
Haddon, *The Curious Incident of the Dog in the Night-Time*

**10/26**

**WALKING/STALKING**
Benjamin, “Paris, Capital of the Nineteenth Century”
Caillebotte, “Paris Street; Rainy Day” (painting)
Conan Doyle, “A Scandal in Bohemia” and “The Red-Headed League” from *The Adventures of Sherlock Holmes*
*D.O.A.* (1950 version)*
De Certeau, “Walking in the City”

**11/2**

**TRANSGRESSION**
Debord, “The Dérive”
*The French Connection* *
Godard, *Breathless* *
Stevenson, *Dr Jekyll and Mr Hyde*
Parkour

**11/9**

**HUMANIZING THE CITY: NEIGHBORHOODS AND MEMORIES**
Jane Jacobs, “Introduction” and “The Uses of Sidewalks” from *The Death and Life of Great American Cities*
Oldenburg, “The Third Place”
Baldwin, “Sonny’s Blues”
Scorsese, *Mean Streets* *

**11/16**

**HUMANIZING THE CITY: SCENES**
Blum, “Scenes”
Manet, “A Bar at the Folies-Bergère” (image)
Lee, *Do the Right Thing* *
Flaubert, *Sentimental Education* to end

**11/23**

**SUBCULTURE, Ghetto, and Enclave**
*The Wire*, episode one* *
*Pepe Le Moko* (1937)* *
*Paris is Burning* *

**11/30**

**THANKSGIVING BREAK – NO CLASS**

**12/1**

Papers due from graduating students

**12/7**

**APARTMENTS**
Wilder, *The Apartment* *
Hitchcock, *Rear Window* *
*Seinfeld* *
student presentations on final papers in progress
12/14 GENTRIFICATION, COSMOPOLITANISM, DYSTOPIA
Manhattan*
Blade Runner*
Lost in Translation*

12/15 FINAL PAPERS DUE by 5 pm to lary@uchicago.edu