

AMST 355  
Class and Culture  
T, TH, 12:30-1:50  
GHH 205  
Fall Semester, 2010  
Roger Williams University

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## Introduction

*“So now my father, writing in the workbook he received at his ‘transition’ seminar, dutifully answers their questions. What do you feel is your greatest accomplishment? ‘My greatest accomplishment,’ he writes in the clipped, impossible language he has never learned to love, ‘is my family’. What was most satisfying about your previous employment? ‘I was very proud,’ he says, carefully calling up the past tense, ‘to work for the University.’”*

Kristin Kovacic, “Proud to Work for the University”

I’ve been teaching at Roger Williams for thirty-eight years now, and as one can imagine I’ve seen many changes across that time. One thing I’ve noticed is that while the student body has become more diverse in some ways (for example, a wider ethnic mix), it has become less diverse in others, particularly in terms of economic and geographic terms. By *geographic* I’m not talking on the regional level, but on the community level. Fewer of our students come from urban areas now. More come from small towns, suburbs, and exurbs. (Exurbia is rather like the “suburbs of the suburbs”. Consequently, I have a sense that today’s student is less aware of patterns of living other than his or her own. This course is an attempt to raise that awareness.

This course has a point of view. Its object is not to raise sympathy for the “less fortunate” or, on the other hand to reinforce the sense of the cultural or intellectual superiority of the social classes to which we belong. Rather, the point of view can best be summed up in the word “respect”. Some of you may have taken *Urban America*. If you have, you may remember the films *Strut*, and *da Feast*, and if you do, you remember how important being *respected* was for the participants in the events which these documentaries portrayed. Both represented life in urban “blue-collar” ethnic neighborhoods. The residents believe they have a right to community respect equal to that of any resident of any exclusive gated suburb. So do I.

The quotation with which I begin this introduction has a special significance for me. I, too, am “proud to work for the University”. As you’ll soon find out, the person about whom this essay was written is no professor. But his contribution to *his* university is equally valuable, to my way of thinking, as is the contribution of folks who earn their living as I earn mine. Some of you have heard me go off on a tear about this in other classes. Read the essay, and think about the idea of respect as you do.

Those of you who have had me before know pretty much how my classes operate. They tend to be a little less structured and orderly than the classes of some other professors are. I like to let the class evolve as it develops. At the beginning I provide a broad outline. You have it in your hands. Then I fill in that outline across the semester, week by week. I do this by preparing a website for the class. The URL for this class will be <http://amst355Class.homestead.com>. If you are uncomfortable with this method, you may want to consider transferring into another American Studies section with more structure.

### Books for the Course:

- Price, Richard  
*Samaritan*  
New York: Random House, 2004
- Lautner, Paul, and Fitzgerald, Ann, Editors,  
*Literature, Class, and Culture*  
New York: Pearson Education, 2000
- Lawrence-Lightfoot, Sara  
*Respect; an Exploration*  
Cambridge, MA: Perseus Books, 2000
- Kozol, Jonathan  
*Rachel and Her Children*  
New York: Fawcett Books, 1988
- Shipler, David K.,  
*The Working Poor: Invisible in America*  
New York: Vintage, 2005
- New York Times,  
*Class Matters*  
New York: New York Times, 2005

This time around, I'm adding two books to the reading list—making it six in all. It seems a bit ironic to me to teach a course on social class using materials which are so expensive. There are alternatives to reduce the price some: Two of these are now available as eTextbooks, there may be other less expensive sources, as well.

The six books for this course cover a wide spectrum of types. We will be using both the internet version and the paperback version of the New York Times book, ***Class Matters***. The paperback version is more inclusive and structured, the internet version more interactive. (You'll use a lot of Internet sources in this class—one of my auxiliary purposes

is to leave you better equipped to use the Internet for scholarly work). The book's website is <http://www.nytimes.com/class>. Why not take a few minutes in the next several days to look it over? This will give you a good sense of what the course is all about. You'll get specific assignments from this website later in the semester.

**David Shipler** is an award winning journalist of wide experience, both in the real world and on the university campus. I hope you went to hear him when he visited us in the fall term, and I hope at least *some* of you have already read his book. It was designated the summer reading book of 2008. Shipler is a writer of passion and elegance. The word of emphasis in the title, *The Working Poor, Invisible in America*, is **working**. I think you will be surprised by the *kinds* of jobs the people hold. Shipler writes, "To spend years doing a dozen, fifteen, twenty, or more interviews with people, you've got to like them. So I am rooting for them, no doubt." I expect you'll be rooting for them, too.

**Jonathan Kozol** also has a list of honors a mile long after his name. He is a specialist on education and an advocate for improving the lives of children. **Rachel and Her Children** was first published in 1988, before most, if not all, the students in this class were born. The problem of homelessness hasn't gone away: far from it. We'll explore homelessness in today's United States. Some of you make be working with and for the homeless as as a part of your service learning activities. I hope so.

I chose **Lautner and Fitzgerald** for two reasons. First, it focuses on issues of class in a balanced way. It doesn't *just* focus on poverty and the poor *or* on urban issues. Class transcends the rural/urban split or the black/white split. Second, as you'll see, the sources themselves are remarkably broad. Students doing a quick skim of the table of contents and will see some names they recognize, and I'm willing to bet a nickle, maybe two, that some of these would not have been expected.

Like **Sara Lawrence-Lightfoot**, I grew up listening to Aretha Franklin and the song **Respect**. I've never used a book like this one before. I'm not sure how you will respond to it. My hope is that you'll respond well. I can't put it into a category—the back cover says the book reaches "deep into the human experience—from the drama of birth to the solemn vigil before death—to find the essence of respect." I can't put it better than that.

Finally, for something completely different, a mystery novel, by **Richard Price**. **Samaritan** also is not the standard fare one finds in typical University courses. I hope class members are going to find this book interesting. I chose it because it presents variety of characters interacting in ways which bring issues of class and race to the fore. Be warned in advance that the language is a little raw, and the story, if brought to the screen faithfully, would receive an X rating.

**After the first couple of weeks we'll be working in all books pretty much simultaneously. I want you to begin Price immediately, and have it finished before we bring it before the class for discussion. It isn't a difficult read. I'll have specific**

things I want you to do with it later..

### Work for the Course.

I'm still thinking this over. As I've been working on this, it struck me that it would not be *impossible* for me to consult with you about how you'd like to demonstrate what you learned in this course. It would also be *possible* to take a little time at the outset to find out what students in this course *want* to learn. I was surprised at the speed at which this class filled. No doubt some are here because the course fulfills a requirement: and maybe *this* method of doing so is the *lesser evil*. This class is in prime time, but I hope that's not why you chose it. But I know that some of you are very much interested in persons whose life experiences are *not* yours: you find them intrinsically interesting, or perhaps you find them useful for the light they shine on your own personality, aims, aspirations, and ideas. Some of you may have become interested in the topic of this course because of discoveries you made in Urban America, or one of the American Studies courses you've taken. This course is related to Urban America in a number of ways, though its focus is on people and their lives, and less on the environments which provide the stage for them.

So, I think I'm going to take a week or so to finalize the work requirements for this course. In general, these guidelines will be observed. *First*, I need a minimum of **four** different products through which to assess your accomplishments. *Second*, I need these to be varied. I don't want students to do the same kind of thing four times. I have some ideas about things which I want you to do. But I'm going to solicit your input as well. *Third*, I need these to incorporate internet activities in some way. *Fourth* I need these to reflect *all* the required materials for the course. I will also be finding ways for you to collaborate with each other, and to share the results of your findings using a number of new tools available on Blackboard. I'm excited about using them, and I think you're going to find them fun, yourselves.

### Some Projects upon which I'm pretty keen:

1. I want you to write something for me on Price's book, *Samaritan*. I want you to look at the book from the perspective of one of its primary characters. This will make more sense to you once you've started the book. I'm setting the target date for completion of the book at **September 24**. I want you to write on the book *before* we discuss it in class, and I want your *written* work to form the basis of our discussions. I'll have details in about a week.
2. While I'm going to ask you to read all of Lawrence Lightfoot and Kozol, I'm going to ask you read them at different levels. Each of you will take one of the stages (empowerment, healing, dialogue, curiosity, self-respect, and attention) described in Lightfoot and read it deeply and thoughtfully. All those working on "empowerment" will collaborate in helping the rest of the class get the most out of it possible. The same will be true for the other

chapters—you'll all be givers and receivers at different points in the class. Everyone will be responsible for reading all the sections. We'll use a similar technique with Kozol. Everyone in the class will write something for me on this—beginning with some reflective writing on the life stories encountered, and concluded with something a little more polished and structured on the book(s) as a whole.

3. We will not use all of the Anthology. We'll use some because they correlate well with the other texts. Others we'll use because they are interesting for their own sakes. Here, I'm going to ask you take some time early in the semester to browse your way through the table of contents, and glance at some of the those things which seem most interesting to you. I will call for recommendations and follow as best I can the will of the class. You'll notice that many of the sources are songs. I'm going to do my best to find these and play them for you. Behave yourselves and I won't make you sing along.
4. We will read the Shipler study entirely. Shipler spoke here several years ago. I *think* his presentation was recorded, and if it was, I'll try to grab it and show it to the class.
5. We'll investigate all sections of the New York Times special, *Class Matters* (I think we will, anyhow). I am going to use some collaborative procedures with this book, too. You'll be working in groups of four and five, both in class and out. Start thinking about whom you'd like to work with.
6. I'm going to ask you to keep a journal for this course, in which you'll write both *reflections* on the things you read, and *good questions* which the materials raise in your mind.

A *reflection* is a thoughtful personal reaction. How did the material make you think? How did it make you feel? *Reflections don't have to be long*. In fact, they work better in stream-of-consciousness fashion than they do as polished essays.

*Good Questions*

- Can't be answered yes or no.
- Can't be answered by hunting through the material and paraphrasing or quoting the substance therein
- Require thoughtful analysis to come up with hypotheses or tentative answers. The form the basis of fruitful discussions.

**Persons who faithfully keep their journals may apply to be exempted from any final exam the course requires.**

**NOTE THAT THIS COURSE HAS ITS OWN UNIQUE MAIL ADDRESS. It is at the top of this syllabus, and every weekly update. USE IT! You'll get a quicker response.**

### Attendance Policy:

SHOW UP! That's the key to success as Woody Allen said. I don't reward good attendance with gold stars, but I do diminish grades for those who take their responsibilities cavalierly. Three unexcused absences will result in a grade reduction. Five unexcused absences may lead asking you to withdraw from the course. I give excuses liberally. I don't expect you to show up if you're shedding viruses. Sharing is not always a good idea. I'm also sympathetic when there are conflicting obligations—for example, athletic competitions or special events for other classes. And life happens: there are family emergencies and the like. The key is to notify me **in advance** if you're not able to make class, and to **see me in my office during office hours** to assure me that you know what's going on. How do you know what's going on if you're not there? That's what the website is for. Use it! Use Blackboard, too: I'll post last minute announcements there, so check regularly.

### Academic Honesty:

The twin supports of Academic Life are *collaboration* and *independence of thought*. In this class, there is no curve. In the largest sense, you're not in competition with each other, and to the degree that you can assist each other in learning you'll win nothing but praise from me. Yet it is equally important that each student exercise his/her own independent judgment, and have confidence in his/her own mind. Plagiarism defeats the whole purpose of the enterprise, and the University will not tolerate this particular form of intellectual theft. For the university statement on plagiarism, and for a general exposition of standards of Academic Integrity, consult the [Roger Williams University Website](#). You have learned appropriate techniques for incorporating ideas from others with your own in writing classes and elsewhere. When in doubt about something you've written, don't hesitate to show it to me or any other professor and ask for an opinion. The [Roger Williams University Writing Center](#) is very helpful to those who make the effort to use it. It has also posted a number of helpful documents online.

*If I can conclude with a personal note. I was very pleased with the response to this course when I offered it on an experimental basis in the spring of 2006 and again in 2009. I'm delighted my colleagues decided it was valuable enough to be incorporated into the regular offerings of the History and American Studies Department. I'm looking forward to this semester very much, and I hope that you are as well. I will do my best to meet your expectations, and I hope, at the end of the term you agree that our time together was well spent.*