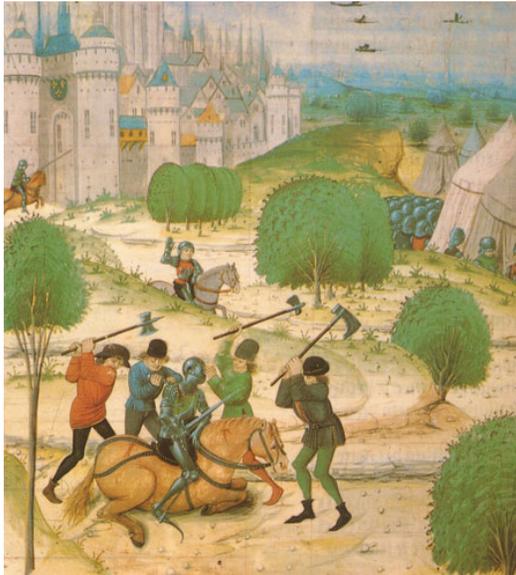


IHST-206 IH-1
Bandits & Outlaws: Crime and Justice in History and Literature
MICA - Fall 2012
Course Syllabus

Thursday 1-3:45 PM
Bunting 470



Peasants waylay a Knight - 14th Century

Instructor: Michael Sizer

Office: B405
Office Hours: M, Th 12:00-1:00
Phone (office): 410-225-4276
Phone (home): 410-467-0716
email: msizer@mica.edu

‘Yes as through this world I’ve wandered
I’ve seen lots of funny men;
some will rob you with a six-gun,
And some with a fountain pen.’
- Woody Guthrie, “Pretty Boy Floyd”

‘For we humans have another and far higher
perception which is interior, and by which we
distinguish what is just from what is unjust...’
- St. Augustine, “City of God”

Course Description & Goals

This course is about the myth and reality of outlaws, criminals, and bandits. Legends and stories of outlaws have fascinated people from the medieval tales of Robin Hood to modern movies and music. The outlaw is a paradigmatic figure that elicits admiration and fear, sympathy and revulsion, and whose example promotes subversion for some and, through his negative example, conformity for others. As a figure that, by definition, is removed from society, the outlaw’s example tests the limits and validity of society’s institutions in the popular mind, and thus outlaw stories have become vital tools for the questioning of authority and institutions in all societies and time periods. Larger issues such as the place of the Individual in the State, the interplay between mainstream and underground culture, crime and punishment and the police, and the limits of community solidarity, can all be addressed through the history of the outlaw.

In the course of addressing the issues described above, this class will also be a workshop of the craft of history, presenting students with historical methods in reading and analyzing historical records. Because criminal records allow access to realms of society often underrepresented in most historical sources, and because criminal records provide for us, in the words of one scholar, a “theater of power,” criminal records and history open up exciting possibilities in the study of past societies. Class time will often be spent performing close readings of such primary

source materials and comparing those with representations of outlawry and crime in common culture, and also with theoretical explanations of crime in society.

Course Format, Grading and Assignments

This course will emphasize class and small group discussion. Your participation will be evaluated not only based on the quality of your comments in open discussion, but also on alertness, energy, and preparedness. Various organized activities will also provide an opportunity to participate in class ways other than in large- or small-group discussion. (Note: this participation grade does not include your history workshop, discussion question, or Robin Hood trial grades, which are evaluated separately; see below). **Class participation is crucial to this course, constituting 20% of your grade.**

The **readings** are vital, as they will form the basis of our discussions and activities. The amount of readings varies, but at times is quite heavy. It is important not only that you do the readings thoroughly, but that you **bring them with you to class**, either printed out or on your computer screen (see below for comments on bringing laptops to class), to use as a basis for discussion. **Failure to do so will result in a grade of 'F' for your class participation for that day.**

This course has several organized in-class activities that will be graded separately from your overall class participation grade as above. 3 of these exercises, occurring in Weeks 5, 7, and 11, are what I have called **History Workshops**. These are sort of like an academic analog to your studio classes. These class sessions will be spent **performing close readings of primary source documents** in small groups according to methodologies used by historians, and then assessing how the evidence accords with the theoretical writings you have encountered. You will be graded according to **preparation, enthusiasm, cooperation with others in your group, focus, insight and originality, and application of the methodology**. Each of these History Workshops will be worth **5% of your overall grade**.

Another graded in-class will occur in Week 3. This will be a **mock trial of Robin Hood** as he appears in the 'Gest of Robyn Hode,' due to be read that week. Each **student will be assigned a specific role in Week 2** (judges, jury, witnesses, defendant, accuser, or lawyers for each side) which he/she will act out in the "trial." Some pre-preparation may be necessary, but mostly this is an in-class activity. **You will be graded according to preparation, energy, cooperation with others in your group, and your ability to apply the reading to your performance**. This activity will be worth **5% of your overall grade**.

In addition to the larger projects described below, students will take turns leading discussion in those classes without an alternate organized activity (such as the debate or workshops above). Students will perform this task at **varying times during the semester according to your last name**. Students with a last name beginning with the letters A-B will do this for class on 9/6, those with a last name beginning with the letters C-F will do this for class on 9/20, those with a last name beginning with the letters G-K will do this for class on 10/18, those with a last name beginning with the letters L-N will do this for class on 11/1, those with a last name beginning with the letters O-S will do this for class on 11/15, and those with a last name beginning with the letters T-Z will do this for class on 11/29. As part of this preparation, students

must type and bring to class **3 discussion questions on that week's reading. Be prepared to read the questions aloud to the class:** they are intended to spark discussion, and so they should not merely ask for students to rephrase or define a text's basic points. **They must also be handed in.** Class leadership and questions will be graded according to their originality, clarity, and ability to provoke discussion. This assignment will be worth **5% of your overall grade.**

There are **2 short papers** due this semester, in weeks 6 and 9. The **first paper** is on Augustine's Alexander the Great parable, and the **second** is on Foucault. Each of these papers is explained in more detail in the syllabus. **Papers must be typed, double-spaced, with regular margins and font sizes.** Papers will be graded according to organization and presentation of ideas, grammar, use of the course materials, originality, and insight. **Each of these papers is worth 15% of your grade.**

The **final project** in this class is based off of the infamous **WANTED POSTERS** of the American Wild West. In this assignment you must **analyze or make a REPRESENTATION OF AN OUTLAW** (story, ballad, comic, movie, etc.), based on **original research** of that outlaw's life and context and/or of the background of the representation you are using, and accompanied by a **5-8 page paper with full bibliographic apparatus** (footnotes and bibliography). The subject of the paper is to be chosen by you. The paper must present biographical background and the historical/social context of the subject, and also must discuss the significances and symbolisms of the representation mode that you are analyzing or have chosen to study. The assignment will be graded according to quality of research, originality, organization and presentation of ideas, grammar, use of class themes, and the execution and appropriateness of your representation. This will be explained in more detail in a later sheet. This final assignment is worth **25% of your overall grade.**

Late Assignment Policy

Email submissions of paper assignments are not allowed. Semester assignments will be marked down a grade for each day late (A to B, B- to C-, etc.) The final paper will not be accepted after the last day of class - **NO EXCEPTIONS!**

Attendance Policy

There are only 15 meetings in the semester and so we have to make the most of them. Any unexcused absence beyond 1 will result in a decrease of two grades from class participation (A to B+, B- to C, etc.). 2 late arrivals (> 10 minutes) equals 1 absence.

Classroom Laptop/Cellphone Policy

Because students in previous classes have abused the privilege of having laptops in class, I am going to set limits on their use in our class. **If there are no online or Moodle readings, an open laptop is not permitted in class, unless you receive special permission from me to take notes on it or for some other purpose.** If there are online or Moodle readings, you can have the computer open. However, if you are observed using the computer for anything not related to classroom activity, **you will get an F for the day and your laptop privileges will be revoked.**

Cell phones must be stowed away and turned off for the duration of the class.

ADA Compliance Statement

Any student who may need an accommodation based on the potential impact of a disability should contact the Learning Resource Center at [410-225-2416](tel:410-225-2416), in Bunting 458, to establish eligibility and coordinate reasonable accommodations. For more information, please refer to: <http://www.mica.edu/LRC>.

Health and Safety Compliance

From the Office of Environmental Health and Safety (EHS)

Environmental Health and Safety (EHS)

It is the responsibility of faculty and students to follow health and safety guidelines relevant to their individual activities, processes, and to review MICA's Emergency Action Plan and attend EHS training. It is each faculty member's responsibility to coordinate with the EHS Office to ensure that all risks associated with their class activities are identified and to assure that their respective classroom procedures mirror the EHS and Academic Department guidelines. Each of these policies and procedures must be followed by all students and faculty. Most importantly, faculty are to act in accordance with all safety compliance, state and federal, as employees of this college and are expected to act as examples of how to create art in a way to minimize risk, and reduce harm to themselves and the environment. Faculty must identify and require appropriate personal protective equipment for each art making process, for each student, in all of their classes, when applicable. Students are required to purchase personal protection equipment appropriate for their major. Those students who do not have the proper personal protection equipment will not be permitted to attend class until safe measures and personal protection are in place.

Readings

- Eric Hobsbawm, *Bandits*. 1969.
- Michel Foucault, *Discipline & Punish: the Birth of the Prison*. 1975.
- Mark Senvold, *Elmer McCurdy: The Misadventures on Life and Afterlife of an American Outlaw*. 2002.
- Supplementary texts on Moodle class site, online, or handed out in class.

Moodle

Everyone enrolled in the course with the registrar should have access to the course's Moodle site. Be sure to have your enrollment papers and your log-in and password information correct: if there is a problem, be sure to see the Help Desk.

To reach the Moodle site, go to:

www.classroom.mica.edu

and enter your log-in information. The rest should be self-explanatory.

Course Schedule (Topics and Assignments) - Subject to change if necessary.

Assignments are listed the day they are due, not the day they are assigned.

Week 1 - 8/30: Introduction to course

IN CLASS: Explanation of syllabus; getting to know each other.

Week 2 - 9/6: Robin Hood & his World

IN CLASS: What is a folk hero?; discussion of context of late medieval Robin Hood tales; social conditions and crime in late Middle Ages; primer on reading Middle English!

READING: ◇ Orrin E. Klapp, "The Creation of Popular Heroes" in *The American Journal of Sociology* 54, #2 (Sep., 1948): 135-141.
◇ Excerpt from R.B. Dobson & J. Taylor, "Introduction" to *Rymes of Robyn Hood: and Introduction to the English Outlaw*, pp. 1-36.

QUESTIONS: Students with last name beginning with letters A-B please lead discussion and bring in 3 written discussion questions based off of this week's reading.

Week 3 - 9/13: Robin Hood in the Original

IN CLASS: Robin Hood on Trial! We will stage a trial of Robin Hood, with judges, jury, witnesses, defendant and accuser and lawyers on both sides.

READING: "A Gest of Robyn Hode" (about 80 pp. including explanatory notes).

Week 4 - 9/20: Social Banditry & Villon's Bandit Poetry

IN CLASS: Introduction to the concept of Social Banditry; discussion of Hobsbawm; poetry of Villon.

READING: ◇ Hobsbawm, *Bandits*, 1-105
◇ François Villon, poems (approx. 10 pp.)

QUESTIONS: Students with last name beginning with letters C-F please lead discussion and bring in 3 written discussion questions based off of this week's reading.

Week 5 - 9/27: Hobsbawm, cont.

IN CLASS: Discussion of Hobsbawm, cont.; History Workshop on Bandits documents & medieval crime records

READING: ◇ Hobsbawm, *Bandits*, 106-166

WORKSHOP DOCUMENTS:

- ◇ Documents from the Tuchin bandits of 14th-C. France
- ◇ Medieval French Criminal Records
- ◇ Documents relating to Notorious 17th-c. English Highwayman James Hind:
<http://www.outlawsandhighwaymen.com/relation.htm>
<http://www.outlawsandhighwaymen.com/hind.htm>
<http://www.outlawsandhighwaymen.com/witch.htm>

- ◇ Excerpts from “A Manifest Detection of Diceplay” (England, 1552):
<http://www.outlawsandhighwaymen.com/manifest.htm>

Week 6 - 10/4: Pirates! Masculinity!

IN CLASS: Pirate history; criminality and masculinity.

- READING:
- ◇ Jack Katz, “Ways of the Badass” from *Men’s Lives* 7th Edition (2007): 549-574.
 - ◇ Excerpt from Barry Burg, *Sodomy & the Pirate Tradition: English Sea Rovers in the Seventeenth-century Caribbean*.

PAPER DUE: Write a short (2-4 pp.) paper on the Alexander the Great parable in Augustine’s City of God, Book 4 (available on the course Moodle site), as well as its modern interpretation (adapted from Noam Chomsky) as depicted in the following video: <http://www.piratesandemperors.com/>.

What is the meaning of the parable? How does it enrich the questions raised by Eric Hobsbawm in *Bandits*? What is the difference between Alexander the Great and the pirate? Is Noam Chomsky’s updating of this question to apply to the use of American power appropriate? Why or why not?

Week 7 - 10/11: Foucault and Executions

IN CLASS: History Workshop on Execution Documents; Foucault discussion

- READING: ◇ Foucault, *Discipline & Punish*, 1-69

WORKSHOP DOCUMENTS:

- ◇ Short Excerpts from Robert Elder, *Last Words of the Executed* (2010)
- ◇ Short Excerpts from James Kelly, *Gallows Speeches from Eighteenth-century Ireland*

Week 8 - 10/18: Foucault, cont. The History of Police

IN CLASS: History of the evolution of police systems; discussion of Foucault.

- READING: Foucault, *Discipline & Punish*, 70-194

QUESTIONS: Students with last name beginning with letters G-J please lead discussion and bring in 3 written discussion questions based off of this week’s reading.

Week 9 - 10/25: Foucault & the Prison

IN CLASS: Discussion of Prison systems and Foucault

- READING: ◇ Foucault, *Discipline & Punish*, 195-308
- ◇ C. Fred Alford, “What Would it Matter if Everything Foucault Said about Prison were Wrong? *Discipline and Punish* after Twenty Years” in *Theory and Society* 29 #1 (2000): 125-146.

PAPER DUE: Please write a short (2-3 pp.) informal opinion paper on Foucault. Describe what you think his main argument is, and then discuss the political implications of this argument. Do you think he has a political agenda? What ideas would you have about the nature of our prison system given Foucault's arguments? Have these changed from before?

Week 10 - 11/1: Myth and Reality of Wild West I

IN CLASS: Listen to and analyze Outlaw Songs; discuss Elmer McCurdy.

READING: ◇ Senvold, *Elmer McCurdy*, 1-116
◇ Rachel Hall, "Pinkerton Posters" from *Wanted: the Outlaw in American Visual Culture* (2009): 64-90.
◇ Listen to Outlaw Songs on Class Music CD

QUESTIONS: Students with last name beginning with letters K-N please lead discussion and bring in 3 written discussion questions based off of this week's reading.

Week 11 - 11/8: Myth and Reality of Wild West II

IN CLASS: Historical Workshop on Wild West documents; McCurdy's afterlife; Wild West shows and mythology.

READING: ◇ Senvold, *Elmer McCurdy*, 117-279

WORKSHOP DOCUMENTS:

- ◇ Excerpts from Jerry Gaddy, *Dust to Dust: Obituaries of the Gunfighters*.
- ◇ Excerpts from *The Letters of John Wesley Hardin*, ed. Roy & Jo Ann Stamps.

Week 12 - 11/15: Bandidos, Terrorists, Revolutionaries? India's Bandit Queen

IN CLASS: Pancho Villa and the Politics of Naming; History of the Dacoits and peasant resistance in India; discussion of Phoolan Devi.

READING: ◇ Haldeen Braddy, "Pancho Villa, Folk Hero of the Mexican Border" in *Western Folklore* 7 #4 (1948): 349-355.
◇ Michael Bhatia, "Fighting Words: Naming Terrorists, Bandits, Rebels and Other Violent Actors" in *Third World Quarterly* 26 #1: *The Politics of Naming: Rebels, Terrorists, Criminals, Bandits and Subversives* (2005): 5-22.
◇ Mikhail Bakunin, "Revolution, Terrorism, Banditry" from *Voices of Terror: Manifestos, Manuals, and Writings of Al Qaeda, Hamas, and other Terrorists from around the World and throughout the Ages*. Ed. Walter Laqueur. NY: Reed Press, 2004. (Approx. 4 pp.)
◇ Mary Anne Weaver, "India's Bandit Queen" from the *Atlantic Monthly* Nov. 1996, available online:
<http://www.theatlantic.com/past/docs/issues/96nov/bandit/bandit.htm>
◇ Excerpt from Phoolan Devi's autobiography, *I, Phoolan Devi*

QUESTIONS: Students with last name beginning with letters O-S please lead discussion and bring in 3 written discussion questions based off of this week's reading.

***** NO CLASS 11/22: THANKSGIVING *****

Week 13 - 11/29: Race & Crime in Contemporary America

IN CLASS: We will discuss how the issues we have discussed during the semester intersect with issues of race in contemporary America.

READING: ◇ William L. Van DeBurg, "Blacks and Social Banditry" from *Hoodlums: Black Villains and Social Bandits in American Life*. Chicago and London: University of Chicago Press, 2004, pp. 68-142.
◇ Laura Fishman, "The Black Bogeyman and White Self-righteousness" from *Images of Color, Images of Crime*. Los Angeles, 2006. (approx. 20 pp.)
◇ Listen to rap songs on class music CD.
◇ Watch CNN Report on the "Stop Snitchin'" trend:
<http://www.youtube.com/watch?v=7iF3K3nhd58>

QUESTIONS: Students with last name beginning with letters T-Z please lead discussion and bring in 3 written discussion questions based off of this week's reading.

Week 14 - 12/6: Bonnie & Clyde

IN CLASS: MOVIE: "Bonnie & Clyde" (1967).

READING: ◇ A few, short documents on Bonnie and Clyde TBA.

Week 15 - 12/13: Last Class!

- Final projects due!