Shadows of American Popular Culture
Syllabus/Handbook

El Camino College
Professor Maria A. Brown
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Lincoln’s Day College Closed February 7, 2014
Washington’s Day College Closed February 17, 2014
Spring Break College Closed March 15-21, 2014

The Last day to drop from class with a “W” grade is Friday, April 18, 2013. It is the student’s responsibility to process an official withdrawal from class. Failure to do so may result in a letter grade of A through F. A student may drop a class or classes within the refund period and add another class or classes using the fees already paid. If a student drops after the refund deadline, payment of fees for the classes is forfeited. Any added class will require additional fees. A student may drop a class before the refund deadline and add a class with no additional fees. If a student drops a class after the refund deadline in order to add the same class at a different time, date instructor, the student must request a lateral transfer or level transfer from both instructors. All transfers are processed through the Admissions Office. (Review the Add and Drop policy on page 6 of the ECC Schedule of Classes, Spring, 2014)

It is the student’s responsibility to process an official withdrawal from class. Failure to do so may result in an unsatisfactory grade

ADA Statement: El Camino College is committed to providing educational accommodations for students with disabilities upon the timely request by the student to the instructor. A student with a disability, who would like to request an academic accommodation, is responsible for identifying herself/himself to the instructor and to the Special Resources Center. To make arrangements for academic accommodations, contact the Special Resources Center.

The semester ends Friday, May 16, 2014

Note: Please be advised that students are expected to follow the campus policy on student conduct which can be found in the ECC Campus Catalog. In this course students are expected to comply with the following:

1. Absolutely no Cell Phones or Pagers.
2. Gentlemen - no hats, caps, or scarfs. (Request)
3. No gum!
4. NO SAGGING! (Request)

Course Description: Shadows of American Popular Culture (History of American Popular Culture). In this course various forms of popular culture including music, film, television, advertising, sports, fashion, design,. . .comic books, and cyber culture will be analyzed. Students will assess how American popular culture reveals historical forces at work that influence our lives.

Course Objectives
1. Define and apply cultural theory to American popular culture in terms of what is distinctly American and popular culture.

2. Identify and distinguish between various forms of popular culture, such as high-brow, low-brow and youth culture.

3. Identify innovations and trends that appear in the Gilded Age and analyze their role in reflecting and shaping contemporary concerns and expectations.

4. Assess several innovations in popular culture that appear at the turn of the 20th century and can be associated with the emergence of modernity in the United States.

5. Define major historical, political, social and economic forces and interpret their influence on American popular culture from Prohibition through the end of the Great Depression.

6. Differentiate and recognize the merits and dangers of popular culture masked within media structures such as film, music, and comic books.

7. Follow the evolution of the American aesthetic and analyze how popular culture created an identity that was distinctly American.

8. Identify and examine social, economic, and political influences on American popular culture.

**Student Learning Outcome statement:**

Upon the successful completion of this course students will be able to evaluate the validity of American Popular Culture and its relevance for contemporary society. Through assigned readings (primary and secondary), art, web sites, films, literature, graphic novels, music, toys, action figures and lecture materials, students will be able to identify major cultural thoughts, ideas, and values that have been institutionalized in America customs, traditions, laws and rituals. Comprehension of this material will enable the student to persuasively develop, support, and articulate a cohesive and comprehensive cultural thesis, with a sense of and an appreciation for American heritage and culture.

**Required Texts:**

- Cullen, *The Art of Democracy*
- Wright, *Comic Book Nation*
- Hammett, *The Maltese Falcon*
- Moore, *Watchmen*
- Waid, Mark, *Kingdom Come*
- Miller, *The Dark Knight Returns*
- Claremont, *The Uncanny X-Men*

**Course requirements:**

A. In order to maintain an accurate count of enrollment, each student must check into the dated ATTENDANCE and POPULAR CULTURE TRIVIA forum twice (two separate days) a week. In those visits, post your username, date and an pop culture tidbit (from 1877 to the present).

B. There will be written assignments based on readings, web sites, film, and lecture materials. Students are also required to complete five (5) reaction papers. All assignments and reaction papers will be posted in Assignments, Test and Survey section (link) on the Etudes home page as well as in this
syllabus. Be sure to carefully follow instructions. All web and/or film critique assignments, and reaction papers carry the same weight.

C. In this course, World Wide Web sites and films will be used as historical and cultural sources. Students are EXPECTED to complete a critique on each the Web sites and/or films assigned. Each critique is to be less than two (2) typed written pages (use either a size 10 or 12 font). Be sure to follow critique guidelines and directions. Critiques are mandatory. Each week you will be required to complete 3 to 4 web site and/or film critiques each week during the term. Critique assignments can be found in the Assignments, Test and Survey section (link) on the Etudes home page. Your responses are to forwarded as an attachment. The critiques, collectively, constitute an examination grade and will be scored each week.

C. Extra Credit: Credit can be earned by completing six (6) to eight (8) extracurricular activities during the course of the semester. Such activities include: attending lectures, viewing of documentaries and feature films from list, web sites, museum/library exhibits (please include brochure for library or museum), articles pertaining to the subject matter of this course. All Activities must be critiqued according to the guidelines specified in the critique forms provided in this syllabus. Eight to ten critiques must be submitted in order to receive extra credit. (8 critiques = B; ten critiques = A) Extra films are limited to the American Studies Video list which can be found in local libraries and video stores. Netflix is a good source. * Extra credit must be submitted as an attachment through the Assignments, Test and Survey section (link) on the Etudes home page.

Course Outline

Weeks One- Six
Focus: Introduction to the course
       Defining terms: High Brow and low brow culture
       Toward a historical, intellectual and cultural context
       Forces of American popular culture
       Images of popular culture
       Our Leisure Time

Reading: Stages of Development, Ch. 3  (from The Art of Democracy)
         Watchmen

Film: Coney Island, Mr. Sears, Annie Oakley, Edison Shorts, Great Train Robbery
      (List is tentative as some of these films will be shown in class as time allows)

Web Sites: The Gilded Age
           http://journeytohistory.com/History102/timeline.html  (Reference)

           Jubilee Singers
           http://www.pbs.org/wgbh/amex/singers/  (Reference)

           Edison
           http://www.pbs.org/wgbh/amex/edison  (Critique)
Jesse James
http://www.pbs.org/wgbh/amex/james/ (Critique)

Houdini
http://www.pbs.org/wgbh/amex/houdini/ (Critique)

Murder of the Century
http://www.pbs.org/wgbh/amex/century/ (Critique)

The Telephone
http://www.pbs.org/wgbh/amex/telephone/ (Critique)

Reaction Paper #1: The development of American Popular Culture (Included in syllabus) due on Feb. 23, 2014 as an attachment via the Etudes Assignments, Test and Survey section by 11:59 p.m. USE A HEADER on page: one of your essay. Be sure that your name is on all your pages. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. (Do not use Wikipedia as a source!) Do not use parenthetical footnotes. Endnotes are acceptable and a bibliography must be included. Save all your work, for your records, in a American Studies 7 directory on your hard drive.

Week Seven - Twelve

Popular Culture Events and Mandatory field trips
ECC Comic Book Day: TBA
Comic Con, Spring, 2014: TBA
Module Two: The Roaring Twenties?
Focus: The Mask: Birth of the Hard Boil Detective: Race Williams
The Jazz Age
Lights, Camera, Action!

Reading: The Maltese Falcon
Mediating Communities (from The Art of Democracy)
Comic Book Nation, Ch.3 and 4
Kingdom Come

Films: Demon Rum*, Jazz*, Life in the Twenties. Clips from Charlie Chaplin, Louise Brooks, Sunrise and The Jazz Singer (Films subject to change)

Reaction Paper #2: Understanding the Hard Boiled Detective (Included in syllabus). The issues of this assignment is to be addressed in no less than seven (7) type written pages, double – spaced in either a size 10 or 12 font. Be sure that your name is on your papers. USE HEADERS FOR EACH ONE OF YOUR PAGES. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Assignment is due (Included in syllabus) due on March 16, 2014 as an attachment via the Etudes Assignments, Test and Survey section by 11:59 p.m.

Module Three: After the Crash
Focus: The Great Depression
The original gangster
The American Super Hero
Dick Tracy and American popular culture

Reading: Comic Book Nation, Ch. 1-3
Batman, Year One
Watchmen

Films: Clips from Little Caesar, Public Enemy, Scare Face; John Dillinger, Life in the Thirties*, Superman* The "Dark Knight, Watchmen

Radio: Dick Tracy and the Shadow, War of the Worlds

Reaction Paper #3: If I were a Super Hero... (Included in syllabus). The issues of this assignment is to be addressed in no less than seven (7) type written pages, double – spaced in either a size 10 or 12 font. Be sure that your name is on your papers. USE HEADERS FOR EACH ONE OF YOUR PAGES. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Assignment is due: due on March 30, 2014 as an attachment via the Etudes Assignments, Test and Survey section by 11:59 p.m.

**Lights, Camera, Action: Comic Book Heroes of Film and Television

Week Eleven - Sixteen

Focus: Film Noir and popular culture
From Sam Spade to Mildred Pirece
Neo Noir and popular culture
Blade Runner: Is He or Isn’t He?

Reading: Art of Democracy
Comic Book Nation, Ch. 4-7
The Dark Knight Returns
Is There a Superhero in All of Us? (from The Psychology of Superheroes)
http://journeytohistory.com/AmerStudies7/reading_assignments.htm
Definition of the Superhero (from Superhero, The Secret Origin of a Genre)
http://journeytohistory.com/AmerStudies7/reading_assignments.html

Films: Film Noir, Murder My Sweet*, Blade Runner. Clips (TBD)

Reaction Paper #4: X-men and the Civil Rights Movements(Included in syllabus). The issues of this assignment is to be addressed in no less than seven (7) type written pages, double – spaced in either a size 10 or 12 font. Be sure that your name is on your papers. USE HEADERS FOR EACH ONE OF
YOUR PAGES. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Assignment is due: **April 13, 2012** as an attachment via the Etudes Assignments, Test and Survey section by **11:59 p.m.**

**Module Five: Post World War II**

**Focus:** 1950s
Small Screen, Big Ideas
Animation: A Presentation

**Reading:**
- Comic Book Nation, Ch.
- Small Screens (*from The Art of Democracy*)
- Watchmen
- Waid, Mark, *Kingdom Come*
- Miller *The Dark Knight Returns*
- Claremont, *The Uncanny X-Men*

**Films:** Ironman, Pleasantville*, Invasion of the Body Snatchers other to be determined.
Clips from Television programs (TBD)

**Module Six: Post 1960 and Beyond**

**Focus:** Across the Digital Divide
The Internet
Video games

**Reading:**
- Comic Book Nation Ch.
- *Music, Movies, and the Media (from The Art of Democracy)*
- Watchmen
- Miller, *Batman: Year One*
- Miller *The Dark Knight Returns*

**Films:** Merchant Cool*, Snatch* Clips (TBD)
Digital Nation

**Assignments, Test and Survey section by 11:59 p.m.**

**Reaction Paper #5:** The Dark Knight, and the Watchmen, Super Heroes Revisited (Included in syllabus). The issues of this assignment is to be addressed in no less than seven (7) type written pages, double – spaced in either a size 10 or 12 font. Be sure that your name is on your papers. USE A HEADER FOR page ONE OF YOUR paper. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Assignment is due: **May 16, 2014** as an attachment via the Etudes Assignments, Test and Survey section by **11:59 p.m.**
The development of American Popular Culture

Reaction Paper #1 due on Feb. 23, 2014 as an attachment via the Etudes Assignments, Test and Survey section by 11:59 p.m. USE A HEADER on page: one of your essay. Be sure that your name is on all your pages. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. (Do not use Wikipedia as a source!) Do not use parenthetical footnotes. Endnotes are acceptable and a bibliography must be included. Save all your work, for your records, in a American Studies 7 directory on your hard drive.

Complete the following in not less than seven (7) and no more than ten (10) double space pages:

The Civil War and Reconstruction Era brought a close to the second stage of development in American civilization. By 1870, America had, indeed, entered a period of transition—a period of change. This period has often been referred to as the Victorian/Gilded Age—the age of progress. The 13th, 14th, and 15th Amendments, the gender conflict, the expansion of the west, inventions, revival of the Industrial Revolution, the rise of urban centers, the influx of millions of immigrants, rugged individualism, and more accessibility to what the nation had to offer were all reflections of the change taking place.

As you consider the above statement, define the character of the American society during the period 1865 to 1920. Why is this period referred to as the Gilded Age, i.e. the age of progress? What impact, if any, did the changes taking place during this period in American History have on American, thought, principles and values? What new Concepts or practices evolved? What impact did these concepts have on American traditional thought, values, behavior and social economic classes (consider the businessmen, farmers, laborers and the Victorian, i.e., upper middle class) as well as American social, political and economic institutions and contribute to the Birth of American popular culture?
Understanding the Hard Boiled Detective

The issues of this assignment is to be addressed in five (5) to seven (7) type written pages, double – spaced in either a size 10 or 12 font. Be sure that your name is on your papers. USE HEADERS FOR EACH ONE OF YOUR PAGES. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Assignment is due, March 16, 2014 as an attachment via the Etudes Assignments, Test and Survey section by 11:59 p.m.

The 1920s gave birth not only to the Jazz Age but it also gave birth to a new literary genre, the hard boiled detective story which became one of the most popular forms of pulp fiction. According to these stories, the hard boiled detective was a character who had to live on the mean streets of the city, where fighting, drinking, swearing, poverty and death were all part of life. In this world the hard boiled detective administered a new form of justice and if need be would cross the line to make sure justice was done. He was pushed into a world where he had to choose between different levels of evil and no one was truly on the side of good. His survival in most cases depended on a shoot first, ask questions later approach where his ability to reason out a murder was less important than his ability to get out of a jam.

Consider the above statement, after carefully reading 'KNIGHTS OF THE OPEN PALM' by Carroll John Daly, Lee Horsley, Lancaster. American Hard-Boiled Crime Fiction, 1920s-1940s* and Sean McCann’s “Constructing Race Williams: The Klan and the Making of Hard-Boiled Crime Fiction,” as you outline and explain the characteristics of the hard boiled detective novel. (You can also consider the Maltese Falcon and Murder my Sweet). What impact did the hard boiled detective novel have on popular culture (youth culture) in the 1920s? What were the implications for the 1930s? (Look at chapter one of The Comic Book Nation.)

Readings can be found on the class web site: http://journeytohistory.com/AmerStudies7/reading_assignments.html
El Camino College               Professor Maria A. Brown
American Studies 7             
Reaction # 3

If I were a Super Hero... 

The issues of this assignment is to be addressed in five (5) to seven (7) type written pages, double – spaced in either a size 10 or 12 font. USE A HEADERS ON THE FRONT PAGE OF PAPER. MAKE SURE THAT YOUR NAME IS ON ALL YOUR PAGES. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Assignment is **March 30, 2014** as an attachment via the Etudes Assignments, Test and Survey section by 11:59 p.m.

Choose one of the following Super Heroes and consider:
If I were a super hero, who would I be? Your response must include justification for your choice and a serious consideration of what you would do with your new found powers.

<table>
<thead>
<tr>
<th>Sliver Surfer</th>
<th>Optimus Prime</th>
<th>Mr. Fantastic</th>
<th>Gambit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wolverine</td>
<td>Batman</td>
<td>Indiana Jones</td>
<td>Punisher</td>
</tr>
<tr>
<td>Dr. Manhattan</td>
<td>Wonder Woman</td>
<td>Night Wing</td>
<td>Spider Man</td>
</tr>
<tr>
<td>Captain Marvel</td>
<td>The Green Lantern</td>
<td>Flash</td>
<td>Iron Man</td>
</tr>
<tr>
<td>Captain America</td>
<td>Spider Woman</td>
<td>Hancock</td>
<td>Harry Potter</td>
</tr>
<tr>
<td>The Hulk</td>
<td>Supergirl</td>
<td>Captain Kirk</td>
<td>Storm</td>
</tr>
<tr>
<td>Luke Cage</td>
<td>Black Widow</td>
<td>Cyclops</td>
<td>Master Splinter</td>
</tr>
<tr>
<td>Nick Fury</td>
<td>Rogue</td>
<td>Night Owl</td>
<td>Black Panther</td>
</tr>
<tr>
<td>G.I. Joe</td>
<td>Superman</td>
<td>Blade</td>
<td>Daredevil</td>
</tr>
<tr>
<td>Elektra</td>
<td>Robin</td>
<td>Thor</td>
<td>Hawkeye</td>
</tr>
<tr>
<td>Ghost Rider</td>
<td>Professor X</td>
<td>Phoenix</td>
<td>Rorschach</td>
</tr>
</tbody>
</table>

The X-Men the Civil Rights Movement

The issues of this assignment is to be addressed in seven (7) (no more, no less) type written pages, double–spaced in either a size 10 or 12 font. Be sure that your name is on your papers. USE HEADERS FOR EACH ONE OF YOUR PAGES. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Assignment is due: April 20, 2014 as an attachment via the Etudes Assignments, Test and Survey section by 11:59 p.m. !

"The X-Men are hated, feared and despised collectively by humanity for no other reason than that they are mutants. So what we have here, intended or not, is a book that is about racism, bigotry and prejudice."

Uncanny X-Men writer Chris Claremont, 1981

The backdrop of the X-Men stories, created by Stan Lee and Jack Kirby is the turbulent years of the 1950s and the 1960s. In the midst of the Civil Rights Movement, the New Frontier, the Cold War and the Viet Nam War the X-Men were born. The X-Men serve as symbols for real-world groups that are treated poorly because of their identities or difference. This symbolism has some similarities to how other superheroes are viewed with distrust, but is very prominent due to the relative numbers of mutants in the word of the X-Men. There are more than just a few mutants, and only a few of them are very strong. This contrasts to the relatively small number of superheroes in other movies with extremely strong powers. In addition to this, the world of the X-Men includes complicated politics in and among the mutants—some mutants want to get along with ordinary humans, while others wish to take advantage of their powers to rule over the humans.

After careful consideration of the above, what themes permeated the American society during those turbulent Civil Rights Movement years. How are those themes projected in the Marvel Universe?
The Dark Knight, and the Watchmen,
Super Heroes Revisited

The issues of this assignment is to be addressed in seven (7) (no more, no less) typewritten pages, double-spaced in either a size 10 or 12 font. Be sure that your name is on your papers. USE HEADERS FOR EACH ONE OF YOUR PAGES. You are allowed to use outside sources, but if you do, all quotations or ideas that are not your own must be cited. Do not use parenthetical footnotes. Use endnotes and include a bibliography. Assignment is due: May 16, 2014 as an attachment via the Etudes Assignments, Test and Survey section by 11:59 p.m. !

Compare and contrast the evolution of the Dark Knight (Batman) and the Watchmen as you assess the role of the Super Hero in contemporary society and popular culture.
FILM CRITIQUE WORKSHEET

Title of film:
_______________________________________________________________

(Before viewing the film, consider the title, and what you think you will see in this film?)

VIEWING:
Film Classification (choose all that apply): Fiction Documentary
Newsreel Propaganda
Theatrical short subject Training film
Combat film Animated cartoon
Other

Physical qualities of the film (choose all that apply):
Music Narration Special effects Color
Live Action Background noise
Animation Dramatization

What is the mood or tone of the film? (Consider how camera angles, lighting, music, narration, and/or editing contribute to creating an atmosphere in this film)

Does the film effectively convey it message? As a tool of communication, what are its strengths and weaknesses?

How do you think the film maker wanted the audience to respond?

Does this film appeal more to the viewer’s reason or emotion? How does it make you feel?

What does this film tell you about life in the United States at the time it was made?

What questions do you have that were left unanswered by the film?

What information have you gained about the event or subject matter under discussion that would not be conveyed by a written source?

What is the central message of this film?

Would you recommend this film as an effective study tool?.

Critique is a typewritten 2 pages essay (doubled spaced) in 10 or 12 font only.
WEB SITE CRITIQUE WORKSHEET

Name of web site:___________________________________________________
URL (address):_____________________________________________________

Critique should include:

1. Brief description of this location.
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________

2. An evaluation of the specific focus of this assignment.
   Ask yourself:
   (a.) how accurate is this information?
   (b.) how objective is this information?
   (c.) how recent is this information?
   (d.) how much coverage (scope)?
3. Would you recommend this site? Why or why not?
4. Did you find other links worth visiting? (If, yes, list the link(s).)
__________________________________________________________________
__________________________________________________________________
__________________________________________________________________

Critique is a typewritten 2 pages essay (doubled spaced) in 10 or 12 font only.
LECTURE CRITIQUE WORKSHEET

Lecture Title:_____________________________________________

Name of Lecturer:_________________________________________

Date and Place of Lecture:__________________________________

IN YOUR CRITIQUE FOCUS ON ...

1. Theme (s) i.e. thesis of the lecture.

2. What are the main points of the lecture?

3. EFFECTIVENESS of lecture /lecturer as to:
   A. organization (does argument follow progression?)
   B. persuasiveness (delivery)
   C. use of evidence
      Primary Sources: (letters, diary accounts, photographs, film
      footage from the actual event)
      Secondary Sources: (second hand information)
   D. use of multi-media materials.

4. Does the lecturer prove the validity of the thesis?

5. What significant questions were raised by presentation?

6. What contributions did the presentation make to the study of history?

Critique is a typewritten 2 pages essay (doubled spaced) in 10 or 12 font only.
MUSEUM CRITIQUE WORKSHEET

Name of Museum/Library

Location:

Purpose of Museum/Library:

CRITICISM: Your criticism should focus on

(1) the theme of the current exhibition.

(2) the effectiveness of the display.

(3) the why and how of the exhibition.

(4) the broader social and political context of the exhibition.

(5) whether you would recommend this exhibition (why or why not)?

(6) what improvements, if any, would you make in the exhibition?

Critique is a typewritten 2 pages essay (doubled spaced) in 10 or 12 font only.
POSTER ANALYSIS

WORKSHEET*

1. What are the main color(s) used in the poster?

__________________________________________________________________________

2. What symbols (if any) are used in the poster?

__________________________________________________________________________

3. If a symbol is used, is it
   a. clear?________________________
   b. memorable?____________________
   c. dramatic?_____________________ 

4. Are the messages in the poster more visual or verbal?

__________________________________________________________________________

5. Who do you think is the intended audience for the poster?

__________________________________________________________________________

6. What does the government hope that the audience will do?

__________________________________________________________________________

7. What purpose(s) of government are served by the poster?

__________________________________________________________________________

8. The most effective poster use symbols that are unusual, simple and direct. Is this an effective poster?

__________________________________________________________________________

Critique is a typewritten 2 pages essay (doubled spaced) in 10 or 12 font only.

*Poster Analysis Worksheet designed and developed by the staff of the Educational Branch, Office of Public Programs, National Archives, Washington, DC
CARTOON ANALYSIS WORKSHEET*

Step 1:
VISUALS WORDS
(not all cartoons include words)
1. List the objects or people you see in the cartoon.
2. Identify the cartoon caption and/or title.
3. Locate three words or phrases used by the cartoonist to identify objects or people within the cartoon.
4. Record any important dates or numbers that appear in the cartoon.

Step 2:
2. Which of the objects on your list are symbols?
3. What do you think each symbol means?
4. Which words or phrases in the cartoon appear to be the most significant? Why do you think so?
5. List adjectives that describe the emotions portrayed in the cartoon.

Step 3:
A. Describe the action taking place in the cartoon.
B. Explain how the words in the cartoon clarify the symbols.
C. Explain the message of the cartoon.
D. What special interest groups would agree/disagree with the cartoon’s message? Why?

Critique is a typewritten 2 pages essay (doubled spaced) in 10 or 12 font only.
GUIDELINES FOR ESSAY EXAMINATIONS WORKSHEET

What is important in taking essay exams, especially in History and English classes, is integrating the material presented in lecture and the textbook(s) into a cohesive argument. Specifically, your essay should have a point or view; it should sway the reader into believing your assertions.

How do you do this effectively?

1) On the text itself, you will be presented with a series of questions/points about the given era, i.e. “The Gilded Age.” It isn’t critical that each point be examined in excruciating detail. Rather, devise a central argument or thesis, that the different points lead towards, i.e. “The Gilded Age ultimately had a negative affect on society.” (NOTE: Put thesis at beginning or end of your first paragraph.)

2) Take a few minutes to think about your thesis statement and break it up into various sections, or topic sentences, i.e. “How did the Gilded Age affect the individual? How did the Gilded Age affect industry?”, etc. Each of these supporting topics paragraphs should consist of a well-developed thought that can be substantiated by a few details/facts (Dates are fine, but don’t waste time memorizing countless dates because they won’t turn a “B” paper into an “A”). The details/facts should come from the lecture, readings, films, discussion, or all. But, AVOID GIVING YOUR OWN OPINION FOR ANY GREAT LENGTH OF TIME, unless specifically solicited.

3) Time constraints are an obvious and acknowledged consideration. Consequently, I can’t expect essays that are poetic and perfectly created. Instead, try to develop a cohesive introduction and body with sound logical analysis. If it doesn’t make sense to you when you write it, it won’t make sense to me when I read it. Try to write legibly, and if you have a genetic predisposition towards sloppiness, skip a line...please!

4) Understand the difference between there (“over there”), their (“Their car); and it’s (“it is a hard test”) and its (“the dog lost its collar”). Granted, the distinction is obvious. But, if last year is any indication, people ignore the obvious (in large quantities!)

5) The conclusion shouldn’t merely restate the thesis word for word. Rather, it should touch on the thesis in light of the supporting evidence that you have (hopefully) presented.
Twists, Slug and Roscoes: A Glossary of Hardboiled Slang

Compiled by William Denton <wtd@pobox.com>. Copyright © 1993-2009. Please send me corrections, additions, suggestions and comments.


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If you've ever read a hardboiled detective story, you may have come across a sentence like,

"I jammed the roscoe in his button and said, 'Close your yap, bo, or I squirt metal.'"

Something like this isn't too hard to decipher. But what if you encounter,

"The flim-flammer jumped in the flivver and faded."

"You dumb mug, get your mitts off the marbles before I stuff that mud-pipe down your mush--and tell your moll to hand over the mazuma."

"The sucker with the schnozzle poured a slug but before he could scram out two shamuses showed him the shiv and said they could send him over."

You may need to translate this into normal English just to be able to follow the plot.

Or maybe you want to seem tougher. Why get in a car when you can hop in a boiler? Why tell someone to shut up when you can tell them to close their head? Why threaten to discharge a firearm when you can say, "Dust, pal, or I pump lead!"

This is the language spoken by Philip Marlowe, Sam Spade, Mike Hammer and the Continental Op. When Cagney, Bogart, Robinson and Raft got in a turf war, this is how they talked.

Now, with the help of this glossary, you too can speak it like a native!

A

* Alderman: A man's pot belly.
* Ameche: Telephone
* Ankle:
  o (n) Woman
  o (v) To walk
* Babe: Woman
* Baby: A person, can be said to either a man or a woman
* Bangtails: Racehorses
* Barber: Talk
* Baumes rush: Senator Caleb H. Baumes sponsored a New York law (the Baumes Law) which called for automatic life imprisonment of any criminal convicted more than three times. Some criminals would move to a state that didn't have this law in order to avoid its penalty should they be caught again, and this was known as a "Baumes rush," because of the similarity to "bum's rush."
  * Be on the nut, To: To be broke
  * Bean-shooter: Gun
  * Beezer: Nose
  * Behind the eight-ball: In a difficult position, in a tight spot
  * Bent cars: Stolen cars
  * Berries: Dollars
  * Big house: Jail
  * Big one, The: Death
  * Big sleep, The: Death (coined by Chandler)
* Bim: Woman
* Bindle
  * o of heroin: Little folded-up piece of paper (with heroin inside)
  * o the bundle (or "brindle") in which a hobo carries all his worldly possessions
* Bindle punk, bindle stiff: Chronic wanderers; itinerant misfits, criminals, migratory harvest workers, and lumber jacks. Called so because they carried a "bindle." George and Lenny in Of Mice and Men are bindle stiffs.
* Bing: Jailhouse talk for solitary confinement, hence "crazy"
* Bird: Man
* Bit: Prison sentence
* Blip off: To kill
* Blow: Leave
* Blow one down: Kill someone
* Blower: Telephone
* Bo: Pal, buster, fellow, as in "Hey, bo"
* Boiler: Car
* Boob: Dumb guy
* Boozehound: Drunkard
* Bop: To kill
* Box:
  * o A safe
  * o A bar
* Box job: A safecracking
* Brace (somebody): Grab, shake up
* Bracelets: Handcuffs
* Break it up: Stop that, quit the nonsense
* Breeze: To leave, go; also breeze off: get lost
* Broad: Woman
* Broderick, The: A thorough beating
* Bruno: Tough guy, enforcer
* Bucket: Car
* Bulge, as in "The kid had the bulge there": The advantage
* Bulls: Plainclothes railroad cops; uniformed police; prison guards
* Bum's rush, To get the: To be kicked out
* Bump: Kill
* Bump gums: To talk about nothing worthwhile
* Bump off: Kill; also, bump-off: a killing
* Buncoing some (people): Defrauding people
* Bunk:
  o "Take a bunk" - leave, disappear
  o "That's the bunk" - that's false, untrue
  o "to bunk" - to sleep
* Bunny, as in "Don't be a bunny": Don't be stupid
* Burn powder: Fire a gun
* Bus: Big car
* Butter and egg man: The money man, the man with the bankroll, a yokel who comes to town to blow a big wad in nightclubs (see reference)
* Button: Face, nose, end of jaw
* Button man: Professional killer
* Buttons: Police
* Butts: Cigarettes
* Buy a drink: To pour a drink
* Buzz, as in "I'm in the dump an hour and the house copper gives me the buzz":
Looks me up, comes to my door
* Buzzer: Policeman's badge

C

* C: $100, a pair of Cs = $200
* Cabbage: Money
* Caboose: Jail (from "calaboose," which derives from calabozo, the Spanish word for "jail")
* Call copper: Inform the police
* Can:
  o Jail
  o Car
* Can house: Bordello
* Can-opener: Safecracker who opens cheap safes
* Canary: Woman singer
* Case dough: "Nest egg ... the theoretically untouchable reserve for emergencies"
(Speaking)
* Cat: Man
* Century: $100
* Cheaters: Sunglasses
* Cheese it: Put things away, hide
* Chew: Eat
* Chicago lightning: gunfire
* Chicago overcoat: Coffin
* Chick: Woman
* Chilled off: Killed
* Chin: Conversation; chinning: talking
* Chin music: Punch on the jaw
* Chinese angle, as in "You're not trying to find a Chinese angle on it, are you?": A strange or unusual twist or aspect to something
* Chinese squeeze: Grafting by skimming profits off the top
* Chippy: Woman of easy virtue
* Chisel: To swindle or cheat
* Chiv, chive: Knife, "a stabbing or cutting weapon" (Speaking)
* Chopper squad: Men with machine guns
* Clammed: Close-mouthed (clammed up)
* Clean sneak: An escape with no clues left behind
* Clip joint: In some cases, a night-club where the prices are high and the patrons are fleeced (Partridge's), but in Pick-Up a casino where the tables are fixed
* Clipped: Shot
* Close your head: Shut up
* Clout: Shoplifter
* Clubhouse: Police station
* Coffee-and-doughnut, as in "These coffee-and-doughnut guns are ...": Could come from "coffee and cakes," which refers to something cheap or of little value.
* Con: Confidence game, swindle
* Conk: Head
* Cool: To knock out
* Cooler: Jail
* Cop
  o Detective, even a private one
  o To win, as in a bet
* Copped, To be: Grabbed by the cops
* Copper
  o Policeman
  o Time off for good behaviour
* Corn: Bourbon ("corn liquor")
* Crab: Figure out
* Crate: Car
* Creep joint: ?? Can mean a whorehouse where the girls are pickpockets, but that doesn't fit in Pick-Up
* Croak: To kill
* Croaker: Doctor
* Crushed out: Escaped (from jail)
* Cush: Money (a cushion, something to fall back on)
* Cut down: Killed (esp. shot?)

D

* Daisy: None too masculine
* Dame: Woman
* Dance: To be hanged
* Dangle: Leave, get lost
* Darb: Something remarkable or superior
* Dark meat: Black person
* Daylight, as in "let the daylight in" or "fill him with daylight": Put a hole in, by shooting or stabbing
* Deck, as in "deck of Luckies": Pack of cigarettes
* Derrick: Shoplifter
* Diapers, as in "Pin your diapers on": Clothes, get dressed
* Dib: Share (of the proceeds)
* Dick: Detective (usually qualified with "private" if not a policeman)
* Dinge: Black person
* Dingus: Thing
* Dip: Pickpocket
* Dip the bill: Have a drink
* Dish: Pretty woman
* Dive: A low-down, cheap sort of place
* Dizzy with a dame, To be: To be deeply iin love with a woman
* Do the dance: To be hanged
* Dogs: Feet
* Doll, dolly: Woman
* Dope
  - o Drugs, of any sort
  - o Information
  - o As a verb, as in "I had him doped as" - to have figured for
* Dope fiend: Drug addict
* Dope peddler: Drug dealer
* Dormy: Dormant, quiet, as in "Why didn't you lie dormy in the place you climbed to?"
* Dough: Money
* Drift: Go, leave
* Drill: Shoot
* Drink out of the same bottle, as in "We used to drink out of the same bottle": We were close friends
* Drop a dime: Make a phone call, sometimes meaning to the police to inform on someone
* Droppers: Hired killers
* Drum: Speakeasy
* Dry-gulch: Knock out, hit on head after ambushing
* Ducat
  o Ticket
  o For hobos, a union card or card asking for alms
* Duck soup: Easy, a piece of cake
* Dummerer: Somebody who pretends to be (deaf and?) dumb in order to appear a more deserving beggar
* Dump: Roadhouse, club; or, more generally, any place
* Dust
  o Nothing, as in "Tinhorns are dust to me"
  o Leave, depart, as in "Let's dust"
  o A look, as in "Let's give it the dust"
* Dust out: Leave, depart
* Dutch
  o As in "in dutch" - trouble
  o As in "A girl pulled the Dutch act" - committed suicide
  o As in "They don't make me happy neither. I get a bump once'n a while. Mostly a Dutch." - ?? relates to the police (Art)

E

* Eel juice: liquor
* Egg: Man
* Eggs in the coffee: Easy, a piece of cake, okay, all right
* Elbow:
  o Policeman
  o A collar or an arrest. Someone being arrested will "have their elbows checked."
* Electric cure: Electrocution
* Elephant ears: Police

F

* Fade: Go away, get lost
* Fakeloo artist: Con man
* Fin: $5 bill
* Finder: Finger man
* Finger, Put the finger on: Identify
* Flat
  o Broke
  o As in "That's flat" - that's for sure, undoubtedly
* Flattie: Flatfoot, cop
* Flimflam(m): Swindle
* Flippers: Hands
* Flivver: A Ford automobile
* Flogger: Overcoat
* Flop:
  o Go to bed
  o As in "The racket's flopped" - fallen through, not worked out
* Flophouse: "A cheap transient hotel where a lot of men sleep in large rooms"

(Speaking)
* Fog: To shoot
* Frail: Woman
* Frau: Wife
* Fry: To be electrocuted
* From nothing, as in "I know from nothing": I don't know anything

G

* Gams: Legs (especially a woman's)
* Gashouse, as in "getting gashouse": Rough
* Gasper: Cigarette
* Gat: Gun
* Gate, as in "Give her the gate": The door, as in leave
* Gaycat: "A young punk who runs with an older tramp and there is always a connotation of homosexuality" (Speaking)
* Gee: Man
* Geetus: Money
* Getaway sticks: Legs (especially a woman's)
* Giggle juice: Liquor
* Gin mill: Bar
* Gink: Man
* Girlie: Woman
* Give a/the third: Interrogate (third degree)
* Glad rags: Fancy clothes
* Glom
  o To steal
  o To see, to take a look
* Glaum: Steal
* Go climb up your thumb: Go away, get lost
* Go over the edge with the rams: To get far too drunk
* Go to read and write: Rhyming slang for take flight
* Gonif: Thief (Yiddish)
* Goofy: Crazy
* Goog: Black eye
* Goon: Thug
* Goose: Man
* Gooseberry lay: Stealing clothes from a clothesline (see reference)
* Gowed-up: On dope, high
* Grab (a little) air: Put your hands up
* Graft:
  o Con jobs
  o Cut of the take
* Grand: $1000
* Greasers:
  o Mexicans or Italians.
  o A hoodlum, thief or punk.
* Grift:
  o As in "What's the grift?: What are you trying to pull?
  o Confidence game, swindle
* Grifter: Con man
* Grilled: Questioned
* Gum:
  o As in "Don't ... gum every play I make": Gum up, interfere with
  o Opium
* Gum-shoe: Detective; also gumshoeing = detective work
* Gun for: Look for, be after
* Guns:
  o Pickpockets
  o Hoodlums
* Gunsel:
  o Gunman (Hammett is responsible for this use; see note)
  o Catamite.
  o "1. (p) A male oral sodomist, or passive pederast. 2. A brat. 3. (By extension)
    An informer; a weasel; an unscrupulous person." (Underworld)
  o Note Yiddish "ganzl" = gosling

H

* Hack: Taxi
* Half, A: 50 cents
* Hammer and saws: Police (rhyming slang for laws)
* Hard: Tough
* Harlem sunset: Some sort fatal injury caused by knife (Farewell, 14)
* Hash house: A cheap restaurant
* Hatchetmen: Killers, gunmen
* Have the bees: To be rich
* Have the curse on someone: Wanting to see someone killed
* Head doctors: Psychiatrists
* Heap: Car
* Heat: A gun, also heater
* Heeled: Carrying a gun
* High pillow: Person at the top, in charge
* Highbinders
- Corrupt politician or functionary
- Professional killer operating in the Chinese quarter of a city

* Hinky: Suspicious
* Hitting the pipe: Smoking opium
* Hitting on all eight: In good shape, going well (refers to eight cylinders in an engine)
* Hock shop: Pawnshop
* Hogs: Engines
* Hombre: Man, fellow
* Hooch: Liquor
* Hood: Criminal
* Hooker, as in "a stiff hooker of whiskey": A drink of strong liquor
* Hoosegow: Jail

* Hop:
  - Drugs, mostly morphine or derivatives like heroin
  - Bell-hop
* Hop-head: Drug addict, esp. heroin
* Horn: Telephone
* Hot: Stolen
* House dick: House/hotel detective
* House peeper: House/hotel detective
* Hype: Shortchange artist

I

* Ice: Diamonds
* In stir: In jail
* Ing-bing, as in to throw an: A fit
* Iron: A car

J

* Jack: Money
* Jake, Jakeloo: Okay
* Jam: Trouble, as in "in a jam"
* Jane: A woman
* Jasper: A man (perhaps a hick)
* Java: Coffee
* Jaw: Talk
* Jerking a nod: Nodding
* Jingle-brained: Addled
* Jobbie: Man
* Joe: Coffee, as in "a cup of joe"
* Johns: Police
* Johnson brother: Criminal
* Joint: Place, as in "my joint"
* Jorum of skee: Shot of liquor
* Joss house: Temple or house of worship for a Chinese religion
* Juice: Interest on a loanshark’s loan
* Jug: Jail
* Jujus: Marijuana cigarettes
* Jump, The: A hanging
* Junkie: Drug addict

K

* Kale: Money
* Keister, keyster:
  o Suitcase
  o Safe, strongbox
  o Buttocks
* Kick, as in "I got no kick": I have nothing to complain about
* Kick off: Die
* Kicking the gong around: Taking opium
* Kiss: To punch
* Kisser: Mouth
* Kitten: Woman
* Knock off: Kill
* Knockover: Heist, theft

L

* Lammed off: Ran away, escaped
* Large: $1,000; twenty large would be $20,000
* Law, the: The police
* Lay
  o Job, as in Marlowe saying he's on "a confidential lay;" or more generally, what someone does, as in "The hotel-sneak used to be my lay"
  o As in "I gave him the lay" - I told him where things stood (as in lay of the of land)
* Lead poisoning: To be shot
* Lettuce: Folding money
* Lid: Hat
* Lip: (Criminal) lawyer
* Lit, To be: To be drunk
* Loogan: Marlowe defines this as "a guy with a gun"
* Looker: Pretty woman
* Look-out: Outside man
* Lousy with: To have lots of
* Lug
  o Bullet
  o Ear
o Man ("You big lug!")
* Lunger: Someone with tuberculosis

M

* Made: Recognized
* Map: Face
* Marbles: Pearls
* Mark: Sucker, victim of swindle or fixed game
* Mazuma: Money
* Meat, as in "He's your meat": He's the subject of interest, there's your man
* Meat wagon: Ambulance
* Mesca: Marijuana
* Mickey Finn
  o (n) A drink drugged with knock-out drops
  o (v) Take a Mickey Finn: Take off, leave
* Mill: Typewriter
* Mitt: Hand
* Mob: Gang (not necessarily Mafia)
* Moll: Girlfriend
* Monicker: Name
* Mouthpiece: Lawyer
* Mud-pipe: Opium pipe
* Mug: Face
* Muggles: Marijuana
* Mugs: Men (esp. dumb ones)
* Mush: Face

N

* Nailed: Caught by the police
* Nance: An effeminate man
* Nevada gas: Cyanide
* Newshawk: Reporter
* Newsie: Newspaper vendor
* Nibble one: To have a drink
* Nicked: Stole
* Nippers: Handcuffs
* Nix on (something): No to (something)
* Noodle: Head
* Nose-candy: Heroin, in some cases
* Number: A person, can be either a man or a woman

O
* Off the track, as in "He was too far off the track. Strictly section eight": Said about a man who becomes insanely violent
  * Op: Detective (esp. private), from "operative"
  * Orphan paper: Bad cheques
  * Out on the roof: To be: To drink a lot, to be drunk
  * Oyster fruit: Pearls

P

  * Pack: To carry, esp. a gun
  * Palooka: Man, probably a little stupid
  * Pan: Face
  * Paste: Punch
  * Patsy: Person who is set up; fool, chump
  * Paw: Hand
  * Peaching: Informing
  * Pearl diver: dish-washer
  * Peeper: Detective
  * Pen: Penitentiary, jail
  * Peterman: Safecracker who uses nitroglycerin
  * Pigeon: Stool-pigeon
  * Pill
   - o Bullet
   - o Cigarette
  * Pinch: An arrest, capture
  * Pins: Legs (especially a woman's)
  * Pipe: See or notice
  * Pipe that: Get that, listen to that
  * Pipes: Throat
  * Pistol pockets: ?? heels?
  * Pitching woo: Making love (Turner)
  * Plant
   - o (n) Someone on the scene but in hiding
   - o (v) Bury
  * Plug: Shoot
  * Plugs: People
  * Poke
   - o Bankroll, stake
   - o Punch (as in "take a poke at")
  * Pooped: Killed
  * Pop: Kill
  * Pro skirt: Prostitute
  * Puffing: Mugging
  * Pug: Pugilist, boxer
  * Pump: Heart
* Pump metal: Shoot bullets
* Punk
  o Hood, thug
  o "A jailhouse sissy who is on the receiving end." (Also as a verb, as in "to get punked.")
* Puss: Face
* Put down: Drink
* Put the screws on: Question, get tough with

Q

* Queer
  o (n) Counterfeit
  o (n) Sexually abnormal
  o (v) To ruin something or put it wrong ("queer this racket")

R

* Rags: Clothes
* Ranked: Observed, watched, given the once-over
* Rap
  o Criminal charge
  o Information, as in "He gave us the rap"
  o Hit
* Rappers: Fakes, set-ups
* Rat: Inform
* Rate: To be good, to count for something
* Rats and mice: Dice, i.e. craps
* Rattler: Train
* Red-light: To eject from a car or train
* Redhot: Some sort of criminal
* Reefers: Marijuana cigarettes
* Rhino: Money
* Ribbed up, as in "I got a Chink ribbed up to get the dope": Set up, arranged for? "I have arranged for a Chinese person to get the information"? (Knockover, 203)
* Right: Adjective indicating quality
* Right gee, Right guy: A good fellow
* Ringers: Fakes
* Rod: Gun
* Roscoe: Gun
* Roundheels
  o A fighter with a glass jaw
  o A woman of easy virtue
* Rub-out: A killing
* Rube: Bumpkin, easy mark
* Rumble, the: The news
  * Run-out, To take the: Leave, escape

S

* Sap
  o A dumb guy
  o A blackjack
* Sap poison: Getting hit with a sap
* Savvy?: Get me? Understand?
* Sawbuck: $10 bill (a double sawbuck is a $20 bill)
* Scatter, as in "And don't bother to call your house peeper and send him up to the scatter"
  o Saloon or speakeasy.
  o A hideout, a room or lodging
* Schnozzle: Nose
* Scram out: Leave
* Scratch: Money
* Scratcher: Forger
* Screw
  o Leave, as in "Let's screw before anybody pops in"
  o Prison guard
* Send over: Send to jail
* Shamus: (Private) detective
* Sharper: A swindler or sneaky person
* Shells: Bullets
* Shine
  o Black person
  o Moonshine, bootleg liquor
* Shine Indian: ?? (Knockover, 89)
* Shiv: Knife
* Shylock: Loan shark
* Shyster: Lawyer
* Silk, as in "all silk so far": All okay so far
* Sing: Confess, admit secrets
* Sister: Woman
* Skate around, as in "She skates around plenty": To be of easy virtue
* Skid rogue: A bum who can't be trusted
* Skipout: Leave a hotel without paying, or a person who does so
* Skirt: Woman
* Slant, Get a: Take a look
* Sleuth: Detective
* Slug
  o As a noun, bullet
  o As a verb, to knock unconscious
* Smell from the barrel, Have a: Have a drink
* Smoke: A black person
* Smoked: Drunk
* Snap a cap: Shout
* Snatch: Kidnap
* Sneak
  o Leave, get lost, as in "If you're not a waiter, sneak"
  o Type of burglary, as in as in "The hotel-sneak used to be my lay"
* Sneeze: Take
* Snitch: An informer, or, as a verb, to inform
* Snooper: Detective
* Snort (as in of gin): A drink
* Snow-bird: (Cocaine) addict
* Snowed: To be on drugs (heroin? cocaine?); also "snowed up"
* Soak: To pawn
* Sock: Punch
* Soup: Nitroglycerine
* Soup job: To crack a safe using nitroglycerine
* Spill: Talk, inform; spill it = tell me
* Spinach: Money
* Spitting: Talking
* Spondulix: Money
* Square: Honest; on the square: telling the truth
* Squirt metal: Shoot bullets
* Step off: To be hanged
* Sticks of tea: Marijuana cigarettes
* Stiff: A corpse
* Sting: Culmination of a con game
* Stool-pigeon: Informer
* Stoolie: Stool-pigeon
* Stringin': As in along, feeding someone a story
* Sucker: Someone ripe for a grifter's scam
* Sugar: Money
* Swift, To have plenty of: To be fast (on the draw)
* Swing: Hang

T

* Tail: Shadow, follow
* Take a powder: Leave
* Take it on the heel and toe: Leave
* Take on: Eat
* Take the air: Leave
* Take the bounce: To get kicked out (here, of a hotel)
* Take the fall for: Accept punishment for
* Tea: Marijuana
* That's the crop: That's all of it
* Three-spot: Three-year term in jail
* Throw a joe: Pass out ?? (Key, 86)
* Throw lead: Shoot bullets
* Ticket: P.I. license
* Tiger milk: Some sort of liquor
* Tighten the screws: Put pressure on somebody
* Tin: Badge
* Tip a few: To have a few drinks
* Tip your mitt: Show your hand, reveal something
* Tomato: Pretty woman
* Tooting the wrong ringer: Asking the wrong person
* Torcher: Torch singer
* Torpedoes: Gunmen
* Trap: Mouth
* Trigger man: Man whose job is to use a gun
* Trip for biscuits, as in "You get there fast and you get there alone - or you got a trip for biscuits": Make the trip for no purpose, achieve no results
* Trouble boys: Gangsters
* Turn up: To turn in (to the police)
* Twist: Woman
* Two bits: $25, or 25 cents.

U

* Under glass: In jail
* Up-and-down, as in "to give something the up-and-down": A look
* Uppers, as in "I've been shatting on my uppers for a couple of months now" or "I'm down on my uppers": To be broke

V

* Vag, as in vag charge, vag law: Vagrancy
* Vig, Vigorish
  o Excessive interest on a loanshark's loan
  o Advantage in odds created by a bookie or gambler to increase profit

W

* Weak sister: A push-over
* Wear iron: Carry a gun
* Wheats, as in "a stack of wheats": Pancakes
* White
  o Good, okay, as in "white dick"
o Gin ("a gallon of white")
* Wikiup: Home
* Wire, as in "What's the wire on them?": News, "What information do you have about them?"
* Wise, To be To be knowledgeable of; put us wise: tell us
* Wise head: A smart person
* Wooden kimono: A coffin
* Worker, as in "She sizes up as a worker": A woman who takes a guy for his money
* Wrong gee: Not a good fellow
* Wrong number: Not a good fellow

Y

* Yap: Mouth
* Yard: $100
* Yegg: Safecracker who can only open cheap and easy safes

Z

* Zotzed: Killed

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* Vengeance is Mine (1950) by Mickey Spillane (Signet, 1951)

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El Camino College  
American Studies 7

Film List*

Documentaries
Frontline: Merchant Cool
Fox Hollywood
Hollywood Looks at the Bible
The American Experience: Miss America
The American Experience: Mr. Sears Catalog
The American Experience: Demon Rum
The Twenties
A and E Biography: Jimmy Hendrix
A and E Biography: Janis Joplin
Ken Burns’ Jazz
Ken Burns’ Baseball
The Celluloid Closet
Great Performances: “Busby Berkeley, Going Through the Roof”
Woodstock
Hollywood Rocks the Movies (AMC)
American Cinema
James Dean
The American Experience: That Rhythm, Those Blues
American Short Stories
American Masters: Norman Rockwell
Making Sense of the Sixties
The American Experience: The Quiz Show
Scandal
The Beat Generation
Lady Day
A Sentimental Journey: Americas in the ‘40s
Censored! (AMC)
Culture Shock
Steven McQueen: The Essence of Cool
Marin Scorseses Presents, The Blues
Reefer Madness
American Roots Music
The Jazz Age

More Treasures from American Film Archives, 1894-1931
Edison: The Invention of Movies 1889-1918
Easy Riders, Raging Bulls
Stanley, A Life in Pictures
Hoop Dreams
Here’s Looking at You Warner Brothers
Standing in the Shadow of Motown
Blues Divia
Lightening in A Bottle

Animation
Snow White
Who Framed Roger Rabbit?
Gulliver's Travels
Superman Collection
Mickey Mouse in Living Color Vol. 1 and 2
Samurai Jack
The Simons
South Park
Tom and Jerry
Space Jams
Family Man
Boondocs

Anmie
Akira
Princess Monoke
Spirited Away
Whisper of the Heart
Howl's Moving Castle
My Neighbor Totoro
Pom Poko
Cowboy Bebop
Metropolis
Noir
Tokyo Godfathers
Grave of the Fireflies
Orgins

Claymation
Wallace and Gromit
Chicken Run
The Curse of the Were-Rabbit

Digital Animation
Shrek
Antz
Toy Story
Toy Story 2
Small Soldiers
The Incredibles
Polar Express
Ice Age
Bug’s Life
Robots
Finding Nemo
Shark’s Tale
Final Fantasy
The Incredibles
Corpse Bride

Feature Films:
2001 Space Odyssey
8 Mile
A Hard Day’s Night
After the Thin Man
All About Eve
Almost Famous
American Psycho
American Splendor
American History X
American Pie
Anne B. Real
Austin Powers
Bat Man Begins
Bat Man
Being John Malokovich
Best of Show
Beverly Hills Cop Trilogy
Bird
Blade Runner
Blast From the Past
Blow
Boyz n’ the Hood
Brave New World
Brokeback Mountain
Bulworth
Cat People
Catwoman
Citizen Kane
Clockwork Orange
Crash
Dare Devil
Dick Tracy
Dracula
Drugstore Cowboy
Dune
E.T.
Easy Rider
Ed Wood
Equilibrium
Eternal Sunshine of a Spotless Mind
Field of Dreams
Fight Club
Five Heartbeats
Harry Potter
Heat
Hell Boy
Help
Hot Shots 1 and 2
Hustle and Flow
I, Robot
Independence Day
Indiana Jones Trilogy
Invasion of the Body Snatchers (1956)
Italian Job
Italian Jo
Jaws
Jurassic Park
Kill Bill 1 and 2
Little Miss Marker
Lord of the Rings Trilogy
Midnight Cowboy
Minority Report
Moulin Rouge
My Own Private Idaho
Mystic River
Naked Gun
National Lampoon
Night of the Living Dead
Ocean Eleven
Ocean Twelve
Once Upon A Time in the West
Planet of the Apes
Purple Rain
Ray
Rent
Road to Perdition
Romero and Juliet
Saturday Night Live!
Saturday Night Fever
Sideways
Sin City
Snatch
Snatch
Speed
Spider Man Trilogy
Spinal Tap
Star Wars
Star Trek
Strange Days
Superfly
Sweet, Sweet Back
Tarzan
Terminator 2: Judgement Day
Terminator
Terminator Salvation
The Doors
The Natural
The Blob
The Pink Panther
The Day the Earth Stood Still
The Shadow
The Road to Perdition
The Chronicles of Narnia Trilogy
The Attach of the 50 Foot Woman
The Mummy 1 and 2
The Manchurian Candidate
The Manchurian Candidate (2003)
The Five Heart Beats
The Blues Brothers
The Twenty- fifth Hour
Time Machine
Time Machine (remake)
True Romance
Undercover Brother
Walk the Line
X-Men
X-Men 2
X-Men 3
Hip Hop
The Up In Smoke Tour
Back Stage
Rise
Living Dolls
Chappelle Show: Seasons 1 and 2
In Living Color: Season 1

Pre-Noir List
1926
The Lodger

1930
Little Caesar

1931
Scarface
Public Enemy

1937
Dead End

Film Noir List
1931
M

1932
I Am a Fugitive From a Chain Gang
1936
Fury

1937
Dead End

1940
Rebecca
The Letter
John Apollo
They Drive by Night
Stranger on the Third Floor

1941
The Maltese Falcon
Suspicion
The Shanghai Gesture
High Sierra

1942
This Gun for Hire
The Glass Key

1943
Shadow of a Doubt

1944
Laura
Main Street After Dark
Woman in the Window
Phantom Lady
Double Indemnify
Gaslight

1945
Dillinger
Murder My Sweet
Mildred Pierce
The Strange Affair of Uncle Harry
Leave Her to Heaven
Spellbound
Lady on A Train
The Lost Weekend
Detour
Cornered

1946
Scarlet Street
Woman in the Window

1947
Notorious
The Killers
Black Angel
Big Sleep
The Stranger
Gilda
The Dark Corner
A Stolen Life
The Strange Loves of Martha Ivers
The Postman Always Rings Twice
The Blue Dahlia
Nocturne
Black Angel
Notorious

1948
Dead Reckoning
Body and Soul
Brute Force
Lady of the Lake
Out of the Past
Kiss of Death
Born to Kill
The Devil Thumbs a Ride
The Two Mrs. Carrols

1949
They Drive by Night
Road House
The Naked City
Call Northside 777
Key Largo
Force of Evil
The Street with No Name
The Dark Past
The Night Has a Thousand Eyes
Sorry, Wrong Number
Pit Fall
I Walk Alone
The Lady from Shanghai
A Double Life
The Naked City
T-Men

1949
The Third Man (2)
Champion
The Big Clock
The Big Steal
Beyond the Forest
White Heat
Criss Cross
He Walked by Night
The Set Up
Too Late for Tears
White Heat

1950
D.O.A.
The File on Thelma Jordon
Gun Crazy
Union Station
The Asphalt Jungle
Sunset Boulevard
Dark City
Night and City
Panic in the Street

1951
Strangers on a Train
The Detective Story
The Racket
Another Man’s Poison
On Dangerous Ground
Kansas City Confidential

1952
Sudden Fear
Beware my Lovely
High Noon
Macco
On Dangerous Ground

1953
The Blue Gardenia
Angel Face
Niagara
Pickup On South Street
The Big Heat
The City That Never Sleeps

1954
Human Desire
Rear Window

1955
Kiss me Deadly
Nighter of the Hunter
Les Diaboliques
The Big Combo
House of Bamboo
Killer’s Kiss

1956
The Killing

1957
The Sweet Smell of Success
The Wrong Man

1958
Vertigo

1959
Odds Against Tomorrow
Breathless
Touch of Evil

Neo-Noir
1962
The Manchurian Candidate
Cape Fear

1964
The Naked Kiss

1967
Point Blank
Midnight Cowboy
Bonnie and Clyde

1969
They Shoot Horses Don’t They

1971
The French Connection
Klute
Get Carter

1973
Mean Streets
The Long Goodbye

1974
Chinatown

1975
Farewell My Lovely

1976
The Killer Inside Me
Taxi Driver
Network

1980
Union City
Raging Bull

1981
Body Heat
The Postman Always Rings Twice
(remake)
Atlantic City

1982
Blade Runner

1983
Scarface (remake)

1984

Against All Odds (Remake of Out of the Past)

1985
Blood Simple

1987
No Way Out
Fatal Attraction

1990
Two Jakes
After Dark My Sweet
The Grifters
The Goodfellas
Internal Affairs
Le Femme Nikita

1991
Dead Again

1992
Basic Instinct
Night and the City
Unforgiven
The Player

1994
The Last Seduction
L.A. Confidential
Devil in the Blue Dress

1995
Kansas City
Strange Days
The Usual Suspects
Pulp Fiction

1998
Dark City

2001
Memento
The Man Who Wasn’t There
2002
Minority Report
Equilibrium

2003
Daredevil

2005
Sin City
Batman Begins

2006
The Departed
The Black Dahlia

Recent films

2007
The Transformers
The Bank Job

2008
Let there Be Blood
No Country for Old Men
Ratatouie
The Great Debaters
Tropic Thunder
Ironman
The Dark Knight
Indian Jones
Hellboy 2
The Hulk

2009
Watchmen
Crazy Heart
An Education
The Hurt Locker
Inglourious Basterds
Precious:
A Serious Man
Up in the Air
Avatar

Michael Jackson's This Is It'
It's Complicated
Duplicity
Sherlock Holmes
Julie & Julia
The Blind Side
Harry Potter and the Half-Blood Prince
District 9
The Princess and the Frog
Zombieland
Coraline
The Hangover
The Hurt Locker
Up
Up in the Air
A Single Man
Paranormal Activity
Whip It

2010
Alice in Wonderland'
The Twilight Saga: Eclipse'
TRON: Legacy
Red
Harry Potter and the Deathly Hallows
Part 1
The Illusionist
The Girl With the Dragon Tattoo
Rabbit Hole
Kick-Ass
Scott Pilgrim vs. the World
Blue Valentine
How to Train Your Dragon
The Town
Tangled
Despicable Me
Shutter Island
The King’s Speech
Black Swan
The Fighter
True Grit
Inception
Toy Story 3
The Kids Are All Right
The Social Network
127 Hours
Winter’s Bone

2011
The Green Hornet
Thor
Transformers: The Dark Of The Moon
Rise Of The Apes
The Girl With The Dragon Tattoo
Mission: Impossible – Ghost Protocol
Captain America: The First Avenger
World Invasion: Battle LA
Pirates Of The Caribbean: On Stranger Tides
The Thing
Hugo
Scream 4
X-Men: First Class
Sucker Punch
Green Lantern
The Twilight Saga: Breaking Dawn – Part 1
Cowboys And Aliens
Fright Night
"The Artist"
The Help

2012
The Amazing Spider Man
The Dark Knight Rising
THE HUNGER GAMES
MONEYBALL
Marvel's The Avengers
THE VOW
Snow White and the Huntsman
Mirror, Mirror
Brave
Future
Lawless

1930s and 1940s Pulp (serial) Movies
Dick Tracy
Flash Gordon

The Shadow
BatMan
Superman

Radio Broadcast
Dick Tracy
The Shadow

NetFlix is a good souce.
*Film extra credit is confined to this list.
(List is subject to change)