

United States History: 1865 - Present

HST-106-001

Fall 2016

Morton Hall 207

Tuesday - Thursday 2:00 p.m. – 3:15 p.m.

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Office: 258 Morton Hall

Office Hours: M 11:00-11:50 a.m.

or by appointment

Phone: 910-962-7894 (Office)

READING LIST-REQUIRED: These books are available in, both, the campus bookstore and Seahawk Books and Supply (910-792-0081).

Allen Brinkley: *American History: Volume II* 14th Edition (Boston: McGraw-Hill, 1999). ISBN: 0077379497.

Charles W. Chesnutt: *The Marrow of Tradition* (New York: Penguin Books, 1993). ISBN: 0140186867: E-Text Available

Theodore Dreiser: *Sister Carrie* (New York: Penguin Books, 1900). ISBN: 0140188282: E-Text Available

Jack Kerouac: *The Dharma Bums* (New York: Penguin Books, 1976). ISBN: 01400042520: E-Text Available

Notes of Consideration

The mid-term exam, which will be posted to our Blackboard account on Tuesday, October 4, 2016 (by 2:0 p.m.), must be taken and submitted to the assigned Blackboard program for this course by the end-of-class on Tuesday, October 4, 2016.

The final exam, which will be posted to our Blackboard account on Thursday, December 8, 2016 (by 3:00 p.m.), must be taken and submitted to the assigned Blackboard account for this course no later than 6:00 p.m. on Thursday, December 8, 2016.

Please use The Chicago Manual of Style (CMS) in relation to your citations for both the mid-term and final exams.

This course fulfills University requirements and learning outcomes:

<http://uncw.edu/learningoutcomes/index.html>

REFERENCE BOOK-NOT REQUIRED (available in Randall Library)

The Chicago Manual of Style: The Essential Reference for Writers, Editors, and Publishers 15th Edition (Chicago: University of Chicago Press, 2003). ISBN: 0226104036

Synopsis

The Chicago Manual of Style (CMS) is the essential, authoritative reference for all who work

with words: writers, editors, proofreaders, indexers, copywriters, designers, and publishers and students in this class. The book covers every imaginable issue regarding style and usage, as well as conventions of editing, manuscript preparation, typesetting, indexing, design, and printing.

The CMS reflects nearly every significant change in style, usage, procedure, and technology. The book is easy to use, rich in illustrative examples, and informed everywhere by the presence of computers in publishing, from manuscript preparation to editing, typesetting, indexing, design, and printing. It is available in Randall Library. You will use the CMS, especially in the bibliography section of your small and major papers in this course.

<http://www.chicagomanualofstyle.org/16/contents.html>

COURSE REQUIREMENTS

COURSE DESCRIPTION: This course is a broad survey covering the scope of American history and ideas from the American Reconstruction Era (1865-1872) to the present. Unlike some forms of history, which are little more than memorization of dates and events, the history of ideas instead asks students to assess and interact with the ideas and values of the culture in which they live.

The history of ideas can provide students with what they sometimes miss in their education, and that is a firm knowledge of the commitments, ideologies, and traits of our country. In this sense, we will use several themes to investigate the past: arts, law, war, technology, the American drive for improvement (personal and communal) and the struggle to cope with diversity in a multicultural society. The course is designed to acquaint the student with a better understanding of the past as it affects the present and to enhance the students' capability to argue and write analytically and critically on historical interpretations.

OBJECTIVES: By the end of the course, you will be familiar with the basic chronology and major events of American history and how these events helped shape American Idealism. The goal is to draw a connection between the experience of life--the political, social, economic, and technological changes in the country in various eras--and the ideas that are created to explain and negotiate the reality of any particular period.

- Students will express their comprehension through written and oral assignments. Students finish the class with a far better knowledge of why our cultural life and beliefs are the way they are. Because this course teaches the basics of American thought, it provides students with the tools either to challenge or endorse parts of American culture.
- Students will be able to identify the ideological tradition in America since 1619 and be acquainted with several important works of American fiction.
- Students will be able to identify important intellectual, political, social, economic, and artistic figures and movements.

- Students will be better able to evaluate the current use of ideological-based critiques of American politics, economics, society, and culture.
- Students will be able to think and write analytically and critically about the society in which you live and participate.

Email AND WEB NETIQUETTE: Email and discussion postings are essential to our class, so it is important that students in this course compose emails and postings that are professional, courteous, and concise. **When emailing me, and each other,** you must observe the following guidelines (please remember that you are emailing your professor, not texting, tweeting, Instagram[ing], or Snapchat[ing] your friend!). In the subject heading, identify the course and the nature of your email (e.g. “HST 106 Question about Critique 1”). You must include a salutation (Dr. Harris or Professor Harris), use proper grammar and punctuation (capitalization, complete sentences, etc.), and identify yourself. I will respond to emails in a timely fashion, but be aware that queries sent after 5pm will likely not receive a response until the following day. The professional email is to draw your attention to the necessity of clear and concise communication in this class. Do take your craft (writing) serious in this class. Certainly, I will.

The following link provides addition insight to online netiquette.

<http://uncw.edu/oel/documents/pdfs/netiquette.pdf>

ACADEMIC EXPECTATIONS: In choosing UNCW, you have become part of our community of scholars. We recognize that the UNCW learning experience is challenging and requires hard work. It also requires a commitment to make time available to do that hard work. The university expects you to make academics your highest priority by dedicating your time and energy to training your mind and acquiring knowledge. Academic success in critical thinking and problem solving prepares you for the changes and challenges you will encounter in the future. Our faculty and academic support resources are readily available as partners in this effort, but *the primary responsibility for learning is yours.*

THE USE OF PERSONAL ELECTRONICS: Cell phone use, including texting, tweeting, etc., will not be tolerated in this class. Please, turn off your cell phones prior to class. Refusal to adhere to this rule will result in dismissal from class from that day with loss of class notes for the entire class. Laptops may be used in this class. For the most part, laptop users should sit in the back row to avoid distracting others. Laptops will be banned from the classroom for the rest of the semester the first time any laptop user is seen engaging in non-classroom related activity.

POSTINGS AND DISCUSSIONS: **There are a total of seven (7) Discussion post to complete this Fall 2016 semester.** Some part of class time will be devoted to discussions on Blackboard of the issues raised in PowerPoint presentations, readings, films and documentaries. **You are responsible for submitting your initial discussion postings on Wednesday of each week. Review classmate’s discussion postings and respond to two of your classmates’ postings by Friday of each week. This is a required and, in some part, a weekly assignment.** You will not

be able to do well in the discussions if you have not kept up with your readings. It is expected that you will have finished the week's reading assignment by the end of any given week. As much as possible, the discussion will be a friendly exchange of ideas and opinions.

The discussions are intended to be fun and enriching, not threatening. Don't feel intimidated by a lack of background in history. Often there is no one "right" answer to the questions being discussed. **Part of your grade for this Fall 2016 semester will be based on your active participation (talking) in the discussions, so it is important to show up and take part.** Their purpose is to give you practice speaking about and challenging ideas, instead of just memorizing them.

As such, students should read the material and their notes from the PowerPoint presentations carefully (when available), prepare questions and comments, and engage in debate over interpretations, sources, methods, and historiography. Learning the skills necessary for informed debate is an important part of a humanities education.

Although I will read every Discussion post, I will only respond to a selection of the Discussions during any given week.

The following link provides additional insight to online netiquette in relation to how students should address one another in the discussion area:

<http://uncw.edu/oel/documents/pdfs/netiquette.pdf>

Please use *The Chicago Manual of Style (CMS)* in relation to your citations for your Blackboard posts. This is required.

ATTENDANCE: Attendance (**this includes participating in Blackboard discussions and completing all required assignments on time**) is required of every student according to university rules and roll will be taken in each class. Part of your discussion grade is a grade for attendance—which means not only attending all classes but also showing up for class on time. If you make a habit of walking in after class begins, you will feel the impact in your semester grade.

The other specifics of attendance follow: three (3) tardies will count as one (1) absence. If you miss more than three (3) days of classes, your final grade will drop one letter grade (from a B+, for example, to a C+). That is, three (3) absences = no penalty, four (4) absences = one (1) grade penalty, five (5) absences = two (2) grade penalty, and six or more absences = an "F" for the course. Exceptions can be made, at the discretion of the professor, in cases regarding religious holidays and university sponsored events.

READINGS: Students are expected to have the readings done prior to each class meeting. Weekly assignments are indicated in the lecture schedule. It is very important for you to do the

reading in time to participate in the discussions, as part of your grade for participation is based on your ability to talk about the readings.

QUESTIONS, COMMENTS, OPINIONS: Questions, comments, and opinions that differ from those of the instructor and of other students are always welcome in this course. Each student has the right to express his or her opinion and to have that right encourage and protected.

EXAMINATIONS: All examinations (mid-term and final exams) must be posted to the assigned Blackboard account for this course no later than the end-of-class (or time period in relation to the final exam) on the date that the exam is taken. Examination dates, times, and method of submission are indicated in the lecture schedule.

There will be two exams over the course of the semester—a midterm and a final. Each will be essay-short answer format. The dates for each test are provided in the lecture schedule. There are no make-up exams, so I advise you to be in class, on time, on the day of the exam.

The exams will be judged on the strength of their ideas, their writing, their ability to advance a thesis or interpretation, and evidence from lectures, readings, and class discussions to support your thesis. Make sure to write legibly enough to be understood. **As the exams are delivered electronically, please bring your laptops or notebooks to class to take the exams. All exams will be delivered and submitted electronically.**

Please use *The Chicago Manual of Style (CMS)* in relation to your citations.

My general turnaround time on the mid-term exam is one (1) week. For the final exam my general turnaround time is two (2) days.

PAPERS: There will be three, three (3) page essays and one major paper (the due date for the major paper: **November 29, 2016**) six (6) pages in length. The assignments are, for the most part, an exercise in writing for a precise length, so the short essays may not exceed three pages (on occasion, if you wish to write more [one-half to one page more] we will read it). The major paper may be no shorter than 6 pages nor longer than 6 pages.

All papers must be double-spaced, 12 pt. font with one inch margins on all four sides, and either typewritten or printed by computer. Handwritten papers will not be accepted. **Each page of text should contain 25-27 lines of text. This will mean your page has about 250 words.**

Please use *The Chicago Manual of Style (CMS)* in relation to your citations.

Cover Pages: Essays will be submitted electronically as a file uploaded to Blackboard; please submit all essays on the Blackboard account for this class.

Essays should be submitted with a separate title page on the front, with a title, the student's name, student number, name and time of the course, date and my name. Please include, also, the paper prompt on the cover sheet.

Essays are to be submitted by 11:59 p.m. on the due date prescribed in the course syllabus (due dates are provided in the lecture schedule) and on Blackboard.

There are no essay extensions except in cases regarding religious holidays and university sponsored events. Otherwise, for every day the paper is late, it will drop a full grade (from a B+, for example, to a C+). You will receive a failing grade ("F" or "0") for failure to turn in any work assignment.

The essays are both "think papers" and research papers. Limited research is required (more so for the major paper). But your perceptions and ideas will play a critical role.

SHORT ESSAY TOPICS: Your short essay topics will be based on the weeks reading and/or lecture notes. The assigned topics and due dates are mentioned in the lecture schedule.

Suggestions for writing your short essays:

Before you start writing: read all the assigned reading for a given week before you begin writing. You may use reading materials assigned in this class or lecture materials (if they are relevant) in answering the question. Do NOT make a trip to the library for extra research (you have everything you need). You CAN quote from your textbook or other texts used in class, if they are appropriate to the paper you are creating.

When you start writing: Read the question carefully. What does the assignment want you prove or discuss? Make sure that you understand the question. Once you know what it wants, make sure your paper sticks to answering it--don't wander off on some tangent. For your thesis and beginnings of paragraphs: Choose strong topic sentences that will make clear to the reader exactly what you intend to prove. These topic sentences will structure your analysis, and help you write coherent paragraphs that stick to a main idea.

Conclusion: A conclusion makes your paper end with a bang, not a whimper. To whimper, just regurgitate/restate exactly what you said in the essay. A conclusion with "bang" will tell the reader something more than what they read in the previous paragraphs.

For Evidence: A good paper has to have it--but be careful that your evidence is clean and legitimate, not stolen. Be sure you know and understand the different types of plagiarism. If you are not sure, check with Professor Harris or the class TA for details.

A good paper usually will have some primary source quotation. Appropriately used quotations will strengthen your argument. But citations and quotes are no substitute for your argument,

your analysis--do not quote extensively and then assume that the quote is making the argument FOR you. Explain how a quote fits your thesis.

Be sure, in endnotes, to give credit to the original author of your quote, providing the author's name, title of the text, publishing city, company and year of publication, and the page number.

Please use *The Chicago Manual of Style (CMS)* in relation to your citations.

After you have completed a first draft, go back and reread what you have written. Does it meet the requirements for a well-written paper? Does your argument have enough evidence? Or is your argument not as strong and persuasive as you thought it was originally? The third paragraph may belong in the middle, and the second paragraph at the end. Rewrite and reorganize the sections that need help.

Before you hand in your paper, proofread it for errors. Unfortunately, spell-checking programs are only capable of giving a little help. For example, "there", "their" and "they're" all sound alike (homonyms) and may be spelled correctly by you, but you need to make sure you have used the right one. Check for spelling, correct word usage, punctuation, grammar mistakes, and awkward construction. One test is to read each sentence aloud; sometimes the ear can catch a mistake on paper. Another good suggestion is to have a friend proofread your paper for mistakes.

Additional Resources and Information can be located at the University Learning Center and the Purdue University Writing Online Writing Lab; the links are below:

<http://uncw.edu/ulc/writing/center.html>

<http://owl.english.purdue.edu/>

Subject matter for your major paper: (Due November 29, 2016)

The paper should be written on the following topic:

Discuss the ideas of one author in relation to twentieth century American identity. Choose one writer or figure (for example, use Jack Kerouac, Theodore Dreiser, or Charles Chesnutt) and indicate the way in which their ideas either agreed with or contradicted Norman Mailer's outlook on black identity as portrayed in his 1957 essay "The White Negro."

Is there a way in which the specific author you have chosen contributed, somewhat, in specifically defining the essence of American identity? Or, conversely, did the author provide a challenge to American identity? What is, and who decides, American identity anyway?

Although research is involved, this is a think-paper rather than a research paper. I want to know your perceptions and ideas instead of you simply recording what the articles say. The papers will be graded on the strength of their ideas and the connections you make, their ability to advance a thesis or interpretation, and on how well they are written (the quality of the prose, use of language, spelling, punctuation, and syntax). In addition, make sure you re-read the syllabus for this assignment. Don't write in a turgid scholarly prose. More interesting papers will be more successful, so make it something you would want to read.

You will be graded in two areas:

Thesis Statement: Stands out clearly in introduction, arguable, not overly obvious, answers the question or questions, and is clearly based on evidence.

Content (Argument and Evidence): Your papers must use sources and construct a viable, believable argument. A thesis should be something that is at least debatable by intelligent people (no one would choose to argue that the world was flat anymore, for example; test your argument to see if someone would take a different point of view.)

You must use evidence from the sources to support your thesis. An argument without evidence is like an excellent debater who insists on speaking in nursery rhymes: he may have a lot to say, but no one will believe he really means it.

Mechanics (Spelling, Grammar, and Punctuation): You can have a wonderful argument and great evidence to support it, but without mechanics, your presentation will fail. To go back to that excellent debater, imagine that he stuffed his mouth full of marbles before he began speaking--you could not understand him, no matter how brilliant he was. Good mechanics enhance your delivery of the argument in your paper, and you cannot do without them.

Your papers should demonstrate all good writing skills necessary to university-level composition. That means your papers should be free from spelling errors, improper grammar, incorrect punctuation, and awkward constructions. History is not merely getting the facts right--it is also about storytelling.

If you have questions about technical English skills, you can consult a tutor at The University Learning Center (Westside Hall, first floor, office #1056: 910-962-7857: <http://uncw.edu/ulc/writing/center.html>) or your instructors.

History writing usually is not "first person singular": Unless a question deliberately asks for YOUR perspective, do not write using "I" or "my" in your essays, short or major papers. Unlike scholars in some other fields, most historians still write without saying "I", "me" or "my"--but that does not mean that historians have no opinions. A good writer must learn to write in the "third person" voice. If you need examples, look at the textbook for this class.

Please be especially familiar with UNC-W's position on plagiarism as outlined in the UNCW Student Handbook. Plagiarism is a form of academic dishonesty in which you take someone else's ideas and represent them as your own. Here are some examples of plagiarism:

http://library.uncw.edu/guides/plagiarism_student_guide

1. You write about someone else's work in your paper and do not give them credit for it by referencing them.
2. You give a presentation and use someone else's ideas and do not state that the ideas are the other persons.
3. You get facts from your textbook or some other reference material and do not reference that material.

Use of endnotes, to indicate page numbers for any quotes you use, or to tell the reader when you have borrowed ideas from another author, are required. Consult the *Chicago Manual of Style* for correct endnote format.

Note: Again, see me if you encounter problems or do not know how to proceed, or for advice and suggestions. Go to The University Learning Center in Westside Hall for assistance. Do not wait until the last minute to write your papers. Allow time for computer and printer problems and other unforeseen circumstances.

HONOR CODE: The University of North Carolina Wilmington is a community of high academic standards where academic integrity is valued. UNCW students are committed to honesty and truthfulness in academic inquiry and in the pursuit of knowledge. This commitment begins when new students matriculate at UNCW, continues as they create work of the highest quality while part of the university community, and endures as a core value throughout their lives.

Students are expected to uphold the Academic Honor Code published in published on the website for the Office of the Dean of Students: <http://uncw.edu/odos/honorcode/>. Persons violating the Academic Honor Code in any assignment or exam in this class will receive at least the minimum penalty of a grade of zero (0) for the assignment in question and may result in a complete failure of the course at the instructor's option.

GRADES: Each of the components of the class will count a percentage toward the final grade: the mid-term and final exams (20% each), the short papers critiques (10% each), major paper (20%), and class participation (10%). (Class participation will be based on Discussion Board participation and class attendance).

You must complete all elements of the course to receive a passing grade.

The University of North Carolina Wilmington uses the grade point system and semester hour credit for calculating student achievement. Plus (+) or minus (-) grades may be awarded at the discretion of the professor. The grade symbols used in this course are located in the *Undergraduate Catalogue*: <http://catalogue.uncw.edu/> (p.86-87). Also, I do not give

“incompletes” (I) for any reason. You will receive both a numerical and alpha grade on your assignments.

A = 93-100	C- = 71-73
A- = 91-93	D+ = 68-70
B+ = 88-90	D = 64-67
B = 84-87	D- = 60-63
B- = 81-83	F = 59 and below
C+ = 78-80	
C = 74-77	

STUDENTS WITH DISABILITIES: Students with disabilities covered by the Americans with Disabilities Act should follow these steps: <http://uncw.edu/disability/>

- 1) Provide documentation of your disability to the Office of Disabled Student Services. (**Westside Hall, First Floor: 910-962-7555**).
- 2) Bring a statement from the Office of Disabled Student Services indicating that you have registered with them to the instructor the first week of class. The statement should indicate the special accommodations that you require.

Violence and Harassment

UNCW practices a zero-tolerance policy for violence and harassment of any kind. For emergencies contact UNCW CARE at 910-962-2273, Campus Police at 910-962-3184, or Wilmington Police at 911. For University or community resources visit: <http://www.uncw.edu/noharm/>.

LECTURE SCHEDULE AND READING REQUIREMENTS

This syllabus is intended to give students a general outline of expectations for HST 106-008. I reserve my right as an instructor to make adjustments to the course schedule and grading policy as needed. Students will be informed of any changes in advance.

Themes: Beginning of an Industrial and Material Culture
Pragmatism in Culture and Politics
American Culture: Lost and Found
Ideology and Mass Societies; Race and Class in America

Beginning of an Industrial and Material Culture

Week 1: August: 18:

Introduction and Logistics of Course
Rise of Individualism and America's Christian Character: 1628-1680
Alex de Tocqueville

Discussion: Discuss the central arguments presented in Russell Shorto and Alexis de Tocqueville's essays in relation to the American ideas of liberty and equality. How do their arguments clarify or modify your understanding of these ideas?

Reading:

Russell Shorto; "How Christian Were the Founders?" *The New York Times Magazine* February 11, 2010.

Alexis de Tocqueville: *Democracy in America*; Read pages 50-57, 231-276, and 429-475.

Film: Killing Us Softly 4: Advertising's Image of Women

In this new, highly anticipated update of her pioneering Killing Us Softly series, the first in more than a decade, Jean Kilbourne takes a fresh look at how advertising traffics in distorted and destructive ideals of femininity. The film marshals a range of new print and television advertisements to lay bare a stunning pattern of damaging gender stereotypes -- images and messages that too often reinforce unrealistic, and unhealthy, perceptions of beauty, perfection, and sexuality. By bringing Kilbourne's groundbreaking analysis up to date, Killing Us Softly 4 stands to challenge a new generation of students to take advertising seriously, and to think critically about popular culture and its relationship to sexism, eating disorders, and gender violence.

<http://0-uncw.kanopystreaming.com.libcat.uncw.edu/node/41635>

Week 2: August 23 - 25:

Women and 19th century American Culture: 1830-1880

Advent of Literary Realism: Henry James: 1865-1880

Discussion:

What ideas were important to women during the post-antebellum period? How did American novelists assist America in its transition from an agrarian to industrializing society?

READING:

Brinkley, Chapter 15: (Reconstruction and the New South) including both "Where Historians Disagree" and "Patterns of Popular Culture."

Charles Waddell Chesnut: *The Marrow of Tradition* (1901) (Read the first half):
<http://www.online-literature.com/charles-chesnut/marrow-of-tradition/>

Chesnut is typically acknowledged as the most prominent African American writer of the realist period. His writing addressed a curiously neglected subject in

American literary studies—the relationship between American literary realism and race.

Central to Chesnutt's realism, as can be seen in *The Marrow of Tradition*, a fictionalized account of the Wilmington Race Riot (1898), was the conviction that the readers do something—react emotionally, and it is hoped, politically to the circumstances he portrays. Realism, for Chesnutt, always means getting readers to see reality differently, and the analyses provided by his novels, in particular, hinge on the assumption that people are failing to interpret properly a common reality.

Week 3: August 30 – September 1:

Charles Waddell Chesnutt and Literary Realism
Lynching in American Life and Literature

READINGS:

Brinkley, Chap. 16-17: (The Conquest of the Far West and Industrial Supremacy)

Charles Waddell Chesnutt: *The Marrow of Tradition* (1901) (Read the second half)

1st Essay Due: Thursday, September 1:

What, if any, are the distinctions between American idealism and the literary and visual realism of American life based on the reading of *The Marrow of Tradition* and the film *Strange Fruit*?

Film: Joel Katz's *Strange Fruit* (2002)

Strange Fruit is the first documentary exploring the history and legacy of the Billie Holiday classic. The song's evolution tells a dramatic story of America's radical past using one of the most influential protest songs ever written as its epicenter.

The saga brings viewers face- to- face with the terror of lynching even as it spotlights the courage and heroism of those who fought for racial justice when to do so was to risk ostracism and livelihood if white - and death if Black. It examines the history of lynching, and the interplay of race, labor and the left, and popular culture as forces that would give rise to the Civil Rights Movement.



Week 4: September 6 - 8: The Two Fredericks

Frederick Jackson Turner's *Frontier Thesis*
Frederick Douglass's Critique of American Society

Discussion: (If not the frontier that Turner highlights, what then was the foundation of the American idea of exceptionalism? Was/is Douglass's idea of miscegenation a viable path to constructing an American society were race would cease to be an issue? How were these ideas reflective of or counter to American character and values?)

READINGS:

Brinkley: Chap.18: (The Age of the City)

Film: *Unforgiven* (1992)

A Western film which tells the story of a retired gunslinger who takes on one more job for money. A Western that deals frankly with the uglier aspects of violence and the myth of the Old West, it stars Clint Eastwood, Gene Hackman, Morgan Freeman, Richard Harris, Jaimz Woolvett, Saul Rubinek and Frances Fisher.



Pragmatism in Culture and Politics

Week 5: September 13 - 15:

Miscegenation Law and the Making of Race in America (1860-1967)

Ambition and the justification of industrial capitalism: Alger, Conwell, and Carnegie: (1860-1880)

READINGS:

Brinkley, Chapter 19-20: (From Stalemate to Crisis and The Imperial Republic).

The New York Times: "Race Remixed: Black? White? Asian? More Young Americans Choose All of the Above"

http://www.nytimes.com/2011/01/30/us/30mixed.html?_r=1

Week 6: September 20 - 22:

Urbanization of American Society 1860-1900

Stirrings of American Imperialism

READINGS:

Brinkley, Chap. 21: (The Rise of Progressivism)

2nd Essay Due: Thursday, September 22: (Based on the ideas of American Folklore, urbanization, or the theory behind the "White Man's Burden": de-construct an American myth, a story of some sort, which had/has emotional, cultural, moral or ethical value to our nation. Comment not only on the veracity of the story, but how the

narrative of your chosen American myth contributed to the shaping of American values and belief systems. Provide clear supporting evidence for your arguments.)

Week 7: September 27 - 29:

Booker T. Washington and W.E.B. DuBois

George Santayana and Van Wyck Brooks: America's Cultural Coming-of-Age: 1910-1922

Discussion: (Which ideas—Washington or Dubois—were most suitable for black Americans at the turn of the 20th Century? Was Van Wyck Brooks correct in his articulation of America's cultural coming-of-age during the 1920s?)

READINGS:

Brinkley, Chap. 22: (The Battle for National Reform).

Theodore Dreiser: *Sister Carrie* (Read the first half):
<http://xroads.virginia.edu/~HYPER/DREISER/carrie.html>

Since its publication, *Sister Carrie* has come to be regarded as an American classic. Many call it the first modern American novel, a precursor to the works of Fitzgerald and Hemingway. It captures the exuberance and social transformation of turn-of-the-century America.

Littered with the nation's slang and its distinctive personalities, the novel traces the vagaries of fortune in the developing capitalist society. Simultaneously a tale of rags-to-riches and riches-to-rags, the novel confronts the reader with a vision of both the comic and the tragic aspects of American capitalism.

American Culture: Lost and Found

Week 8: March 1 -3: American's Coming-of-Age: (Mid-Term Week)

Note: No Classes this week Thursday: Fall Break

Mid-Term Exam: Tuesday, October 4, 2016. The exam is delivered, taken, and submitted electronically.

Psychology of Consumption

READINGS:

Brinkley, Chapter. 23: (American and the Great War)

Theodore Dreiser: *Sister Carrie* (Read the second half):

Week 9: October 11 - 13: Crossing a Cultural Divide: The 1920s

Note: The last day to withdraw with W for undergraduate students.

Origins of 20th Century Counter-Culture: The Lost Generation and Harlem Renaissance

READING:

Brinkley: Chap. 24: (The New Era)

Music Clip (On Tuesday or Thursday): Leonard Bernstein's Gershwin: Rhapsody in Blue, An American in Paris: Original Release: 1981.

In a career tragically cut short in mid-stride by a brain tumor, George Gershwin (1898-1937) proved himself to be not only one of the great songwriters of his extremely rich era, but also a gifted "serious" composer who bridged the worlds of classical and popular music. The latter is all the more striking, given that, of his contemporaries, Gershwin was the most influenced by such styles as jazz and blues. *An American In Paris* is wonderful. The feeling of a tourist on the loose in Paris is expertly portrayed through this recording.

Ideology and Mass Societies

Week 10: October 18 - 20:

Edmund Wilson & James Agee, 1925-1940

The 1930s Literary Left: Richard Wright and Langston Hughes

READINGS:

Brinkley, Chapter 25: (The Great Depression).

Film Clip: (on Thursday) Documenting the Face of America: Roy Stryker and the F.S.A./O.W.I. Photographers

The film shows how Mr. Stryker turned a small government agency's New Deal project to document poverty into a visual anthology of thousands of images of American life in the 1930s and early '40s that helped shape modern documentary photography; more than 160,000 are now at the Library of Congress.

Before television or the Internet, when many Americans lacked even a radio, the photographs told stories that would have remained elusive to those out of eyeball range. Ms. Lange and Mr. Rothstein, along with celebrated figures like Walker Evans and Gordon Parks, used their cameras to preserve scenes of winding bread lines, dirty-faced families in front of their ramshackle farmhouses

or in jalopies with their possessions piled high, as well as the stark “colored” signs of segregated public facilities and somber black children picking cotton.

Week 11: October 25 - 27:

Note: No Class this week Thursday

American Satire: The Sacredly Profane Novel
The New York Intellectuals and Postwar America

Discussion: (How did American magazines and the Beat Movement come to shape and influence American society and culture during the 1930s? Did the publication of “The Know-Nothing Bohemians” reinforce or suppress American idealism during the postwar years?)

READINGS: Brinkley, Chap. 26-27: (The New Deal and The Global Crisis 1921-1941).

Norman Podhoretz, “The Know-Nothing Bohemians,” *Partisan Review* 25, no.2 (Spring 1958): 305-318.

Week 12: November 1 - 3:

The Beat Generation: 1945-54
Norman Podhoretz and the Know-Nothing Bohemians

READINGS:

Brinkley, Chap. 28: (America in a World War)

Jack Kerouac: *The Dharma Bums*:
http://books.google.com/books?id=JhbAGrTpmHsC&printsec=frontcover&dq=electronic+copy+of+the+dharma+bums&source=bl&ots=fg8YSo6XyQ&sig=6MARZPN-dqarchxPhkY2FN2Ghfk&hl=en&sa=X&ei=_R82UO2aHZSs8QSvtIAQ&ved=0CDQQ6AEwA#v=onepage&q=electronic%20copy%20of%20the%20dharma%20bums&f=false

The Dharma Bums is a gentler and more spiritual work about a group of writers on the cusp of literary fame and flying on a Buddhist kick, inspired by Zen lunatic Japhy Ryder, who is to *Dharma Bums* what Dean Moriarty is to *On The Road*. “Dharma” is one of the most important words in the Hindu and Buddhist religions. It basically means “your spiritual duty,” or “your place in the universe.” A Dharma Bum is a bum because it is the right thing for him to be, because by being a bum he is fulfilling a spiritual duty greater than himself.

3rd Essay Due: Thursday, November 3: (Discuss the similarities and dissimilarities, failures and accomplishments, in outlook and agenda between Norman Podhoretz

“Know-Nothing Bohemians” and Jack Kerouac’s depiction of American society in *The Dharma Bums*).

New York Times Style: Hip-Hop Meets Hipster in Bed-Stuy:

<http://www.nytimes.com/video/fashion/100000001848267/hip-hop-meets-hipster-in-bed-stuy.html>

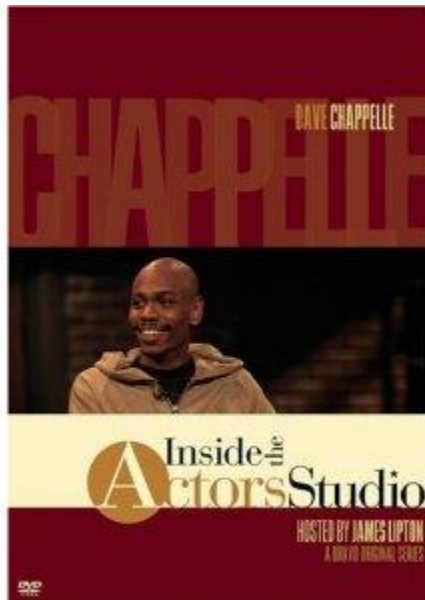
Week 13: November 8 - 10:

Humor and the American Character

READINGS:

Brinkley, Chapter 30-31: (The Affluent Society and the Ordeal of Liberalism)

Film Clip (On Thursday): *Inside the Actors Studio*: Dave Chappelle



Dave Chappelle continues the close relationship between *Inside the Actors Studio* and America’s masters of comedy. His career, which began in high school, and has taken him—and us—through his film appearances, standup, television specials and the Comedy Central series, *Chappelle’s Show*, deserves that rarest of entertainment accolades, “meteoric.”

The remarkable even on this DVD was taped shortly after his dramatic exit from *Chappelle’s Show* and his pilgrimage to Africa. Upon his return to America, he chose the freedom of the *Inside the Actors Studio* stage to reveal why he was able to walk away from TV riches—and what was revealed to him in Africa. The sometimes hilarious, often touching, and always intriguing answers to these

questions are waiting here in this Emmy-nominated episode of *Inside the Actors Studio*.

Race and Class in America

Week 14: November 15 - 17:

Martin Luther King, Jr. and "Letter From a Birmingham Jail," 12 April 1963
1960s Counter Culture Movement

Discussion: (Should the battle against racial segregation been fought solely in the courts, not the streets? Or, was the battle better understood as King compellingly wrote, without forceful, direct action such as his, true civil right could never be achieved? Did the Civil Rights Movement make possible the Counter Culture Movement?)

READINGS:

Brinkley, Chapter 32: (The Crisis of Authority)

On Electronic Reserve:

Martin Luther King, Jr.: "Letter From a Birmingham Jail," 12 April 1963

How Affirmative Action Divides Two Justices:

http://www.cbsnews.com/8301-504803_162-57563699-10391709/how-affirmative-action-divides-two-justices/

Week 15: November 22 - 24:

Note: No Class this week Thursday: Thanksgiving State Holiday

Cultural Wars, George Bush and Bill Clinton
American Reflection and the O.J. Simpson Decision

Discussion: (Should individuals, the state, or national government have more say on fundamental positions on abortion, affirmative action, arts funding, free speech, and homosexuality? What did the O.J. Simpson court decision say about the state of race relations in the United States?)

READINGS:

Brinkley, Chapter 33: (From the Age of Limits to the Age of Reagan)

Film: PBS Frontline: The O.J. Verdict (2005)

On October 3, 1995, an estimated 150 million people stopped what they were doing to witness the televised verdict of the O.J. Simpson trial. For more than a year, the O.J. saga transfixed the nation and dominated the public imagination.

Ten years later, veteran FRONTLINE producer Ofra Bikel revisits the "perfect storm" that was the O.J. Simpson trial. Through extensive interviews with the defense, prosecution and journalists, FRONTLINE explores the verdict—which, more than any other in recent history, measured the difference between being white and black in America.

Week 16: November 29:

Note: Last Day of Classes

Note II: Major Papers November 29, 2016: posted to our Blackboard account by 11:59 p.m.

Hurricane Katrina (August 2005)

READINGS:

Brinkley, Chap. 34: (The Age of Globalization).

Democratic Providentialism versus Prudent Realism

Discussion (Is the Bush administration's [since at least 2001] peroration about freedom—and therefore democracy—being not just American's gift to the world but God's gift to mankind in line with the historical ideas of America? Does democratic providentialism carry the happy implication that when America and its soldiers promote democracy overseas, they are doing God's work, even in Iraq?)

Final Examination***This is a reminder that the final exam time is fixed by the University and the exam may not be given early.

Thursday: December 8, 2016: 3:00 p.m. – 6:00 p.m.

All examinations (mid-term and final exams) must be posted to the assigned Blackboard account for this course no later than the end of class on the due that the exam is taken.

Exams will be submitted electronically as a file uploaded to Blackboard; please submit all papers on the Blackboard account for this class.

Exams should be submitted with a separate title page on the front, with a title, the student's name, student identification number, name and time of the course, date and my name. All

exams must be double-spaced, 12 pt. font with one inch margins on all four sides, and either typewritten or printed by computer.

Please use *The Chicago Manual of Style* (CMS) in relation to your citations.