

LSC Use Only
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 Date: 10-18-90

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 Number: _____
 Action: _____
 Date: _____

CURRICULUM PROPOSAL COVER SHEET
 University-Wide Undergraduate Curriculum Committee

I. Title/Author of Change

HI 363 Thought and Culture in Early America
 Course/Program Title: HI 364 Thought and Culture in Modern America
 Suggested 20 Character Course Title: _____
 Department: History
 Contact Person: Charles D. Cashdollar

II. If a course, is it being Proposed for:

_____ Course Revision/Approval Only
 _____ Course Revision/Approval and Liberal Studies Approval
X Liberal Studies Approval Only (course previously has been approved by the University Senate)

III. Approvals

<u>Merlo Rife</u> Department Curriculum Committee	<u>John F. [Signature]</u> Department Chairperson
<u>[Signature]</u> College Curriculum Committee	<u>Jody [Signature]</u> College Dean *
<u>Chad [Signature]</u> Director of Liberal Studies (where applicable)	Provost (where applicable)

*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

IV. Timetable

Date Submitted to LSC: _____	Semester to be implemented: _____	Date to be published in Catalog: _____
to UWUCC: _____		

LIBERAL STUDIES COURSE APPROVAL FORM
HI 363 Thought and Culture in Early America
HI 364 Thought and Culture in Modern America

PART I. BASIC INFORMATION

- A. Liberal Studies Elective
- B. Regular
- C. n/a

PART II. LIBERAL STUDIES GOALS

A.1. Primary. The "first" goal of the course is "framing historical argument" (see syllabus). This means that students should understand what historians think are important questions, what they consider good evidence, and how they organize their thoughts to convince others. The historical essays (60% of the grade) are the primary means of achieving this goal; student's progress is evaluated according to a checklist of criteria. Nearly all class activity is directed toward these essays.

A.2. Primary. These courses are also being proposed as writing-intensive courses, and the writing summary will indicate how writing is used. There is also explicit attention to the development of higher level reading skills; students receive a handout on "How to Read a History Book," and writing assignments on each reading build skills. Speaking and listening occur, but they do not receive explicit coaching as writing and reading do.

A.3. n/a

A.4. Primary. Historical consciousness is, naturally, the all-encompassing goal of any history course. The stated goals of both courses (see syllabus) and all assignments, especially the historical essays, point toward this.

A.5. Secondary. The methods of the social sciences are part of each semester's work. For instance, in HI 363 students read a study of Plymouth Colony by John Demos which borrows heavily from demography and Erikson's psychology. In HI 364 a book on the suburbanization of America uses much social science theory. A number of lectures do similar borrowing; for instance, anthropological insights enlighten those dealing with material culture. In HI 364, there is information on the emergence of the social sciences as disciplines. Each semester also includes at least some lecture material on the history and cultural implications of the physical sciences.

A.6. Primary. Because the courses deal with culture and ideas, the students' own thoughts about their cultural surroundings are primary. Religious belief, ethical implications of ideas, gender

roles, social reform movements, and topics on contemporary American life are instances of this. Both class discussions and written assignments enable this.

A:7 Primary. Both courses consider the arts--especially painting, architecture, literature, and music (nine days in HI 363, eleven days in 364). Students learn to distinguish styles, relate styles to the cultural context, and make aesthetic judgments.

1. Primary. A stated goal of the course is a "cultural literacy and appreciation" that enables the student to see the world with new eyes and greater understanding (Syllabus I.B). The assignment section of the syllabus (III) explains the activities that assess student progress in this area.

C. n/a

D.1. n/a (Students do choose two books from a course bibliography and generally acquire these books at the library, but any development of library skills would be minimal and coincidental.)

D.2. n/a (Word processing is suggested for students' historical essays, and the necessity of revision encourages students to use it. Information is provided about access to and training in word processing, but the courses themselves provide no more than endorsement and encouragement.)

III. GENERAL CRITERIA

III.A. This is a single-section, single instructor course.

III.B. Both courses include substantial information on women and minorities. In HI 363, women's roles are considered in Demos's book on Puritan family life and in two other lectures on colonial social history; lectures on Puritan and Quaker theology discuss women's roles; women appear among the artists and writers who are considered; the role of women in religious revivalism is the focus of one lecture; women are prominent among the Romantic reform movements' leaders, and women's rights is itself one of the reforms considered; students read Sklar's Catherine Beecher; and gender role modifications are a frequently noted characteristic of the utopian societies that are studied. Quaker thought and Cooper's novels provide an opportunity to discuss perceptions about native Americans, as do the paintings of Bingham and Miller. Topics of slavery and abolition are explored from not only from the perspective of the majority culture, but also from that of African-Americans (this latter topic is treated in a lecture based primarily on the research of Albert Raboteau and Vincent Harding).

In HI 364, women's roles in the 19th century are examined, using the research of historians like Carroll Smith-Rosenberg and Gail Parker; women artists, composers, and writers appear in the arts lectures; changes in medical and psychological theories of

sexuality, together with modifications in gender roles, are major themes for the early twentieth century; lectures on the 1950s examine women's roles. Jackson's book on suburbanization covers the implications of that movement for both women and minorities; Evans's book connects the women's movement to the civil rights movement; and Hofstadter's book shows how social Darwinism affected attitudes about race and ethnicity. Ethnicity is also treated in the context of 19th century immigration and 20th restrictions on immigration. African-Americans are among the artists, composers, and writers who populate the arts lectures. Martin Luther King, Jr. is treated as one of America's foremost theologians; lectures on recent theological trends include feminist contributions, too.

III.C. See syllabus, Section III.B. for required books.

III.D. n/a

III.E.1. See II.A.6.

E.2. See sample historical essay questions and check-list.

E.3. See writing assignments noted on syllabus.

E.4. The historical essay questions are designed to insure that students think creatively; in no case is the student able to succeed by repeating what has been provided. Lectures on the arts provide an opportunity for the recognition of creativity. In HI 363, a collection of primary sources on the Transcendentalists forces students to confront explicitly the nature and significance of creativity.

E.5. This a continuing goal of the courses. Students receive a bibliography of reading for future reference. Lectures and discussions try to make the connection explicit as frequently as possible. Lectures on the arts try not merely to encourage, but rather to speak in a way that presumes students naturally will travel, visit historic sites and buildings that they see on the slide screen, and attend recitals and the theater.

E.6. This is easier in HI 364, but possible in both courses; some of the book assignments and the historical essays actually require students to make such connections to current events.

IV. CRITERIA FOR CURRICULUM CATEGORY

See syllabus, especially course objectives, and also the samples of reading assignments and historical essay questions that are provided.

THOUGHT AND CULTURE IN EARLY AMERICA

Fall Semester 1989

Dr. Charles Cashdollar

I. COURSE OBJECTIVES

A. Framing Historical Argument--Reading, Writing, and Speaking. You should understand what historians think are important questions, what they consider good evidence, and how they organize their thoughts to convince others. You should be able to recognize this when you read or listen to others, and you should be able to do it yourself when you write or discuss.

B. Cultural Literacy and Appreciation. You should be familiar with the people, terms, examples of material culture, and events that enable you to see the world around you with new eyes and greater understanding, whether you are reading, visiting a museum, or walking through an historic district.

C. The State of the Field. You should know what is happening among historians who are working on the topics we consider. Who are some of the important historians? What are they doing that is new? What are the points of controversy among them?

II. LECTURE AND DISCUSSION TOPICS

Introduction--The Study of American Culture

The New World--Early Colonial America

"As a City Upon a Hill"--The Messianic Theme in America
 Covenant Theology--The Basis of Puritan Orthodoxy
 The Church Visible and Invisible--The Basis of Puritan Polity
 Cohesiveness, Deviance, and the Puritan Social Order
 Discussion: Demos, A Little Commonwealth
 Patrons and Quakers: The Middle Colonies in the 17th Century?
 Heterogeneity, Individualism, and a Glimpse of the Future
 Plain and Fancy: German Culture in Pennsylvania

The Enlightened World--Eighteenth-Century America

The Enlightenment and Colonial Science
 Orthodoxy Recast: Arminians and Deists
 Orthodoxy Recast: The Great Awakening
 The Enlightenment and Colonial Architecture
 Discussion: Bailyn, Ideological Origins

The Revolutionary World--Cultural Nationalism in America

"When at Puberty Arriv'd"--The Revolution in the American Mind
 Cultural Nationalism and American Religion
 Cultural Nationalism and American Art

6.

Cultural Nationalism and American Literature
Cultural Nationalism and American Science

The Romantic World--Early Nineteenth-Century America

Romanticism Defined and Transported
The American Wilderness through Romantic Eyes
Discussion: Cooper, Deerslayer
The Romantic Spirit in American Art
The Romantic Spirit in American Music
Andrew Jackson: Man of Nature
Escape and Reform: The Two Faces of Jacksonian America
Emerson: From Unitarianism to Transcendentalism
Discussion: Miller, ed., American Transcendentalism
Reclaiming a Medieval Heritage: High Church Religion
Charles Finney and American Revivalism
Ante-Bellum Reform: Theories and Interpretations
Discussion: Sklar, Catherine Beecher
Slavery and the South's Peculiar Romanticism
The Utopian Impulse: A City Upon a Hill Revisited

III. ASSIGNMENTS

A. Keep a Class Notebook. You will need a notebook in which to keep lecture and reading notes. You are strongly advised to keep it in "double-entry" format (see sample page) because this will allow you to go back later and add your own thoughts and questions. The extra space will be helpful as you start to frame your essay answers.

B. Read Some Good Books. You will read seven books in all. Five are books that everyone will read together and use in class discussion. (They are listed below and are available in the Coop Store.) You will also read two other books that you choose from the course bibliography.

John Demos, A LITTLE COMMONWEALTH: FAMILY LIFE IN PLYMOUTH COLONY

Bernard Bailyn, THE IDEOLOGICAL ORIGINS OF THE AMERICAN REVOLUTION

James Fenimore Cooper, THE DEERSLAYER

Perrin Miller, ed., THE AMERICAN TRANSCENDENTALISTS

Kathryn Kish Sklar, CATHERINE BEECHER: A STUDY IN AMERICAN DOMESTICITY

C. Prepare for Class Discussion of Books. For each book we are reading together, there is a sheet telling you what you need to bring with you to the class discussion. In most cases, this is a 5x8 "What's in the Book Card" and a brief, 1 or 2 page informal essay. These will insure you have something to contribute to the discussion, and they will also help you with Course Objectives A and C. [15% of your course grade.]

D. Demonstrate Your Ability to Write Historical Essays. You will write four 3-5 page essays during the semester; these will help you with Course Objectives A and C. Questions for each are attached. You must revise the first essay and resubmit it for a possible higher grade; you may revise and resubmit essays 2 and 3; the last essay, which is turned in at the final examination, may not be revised. [60% of your course grade.]

(Graduate students: for Essay # 3, your topic and length are different; see assignment sheet.)

E. Demonstrate Your Knowledge of Important People, Terms, Artifacts, and Events. Three tests (two during the semester and a third in the final examination period) will evaluate your progress with Course Objectives B and C. The tests, each of which will be cumulative, will include a variety of questions requiring responses of a paragraph or less. [25% of your course grade.]

IV. SUMMARY OF COURSE GRADING

Four Take-Home Historical Essays	60%
Three In-Class Tests	25%
5x8 Cards and Short Papers on Books	15%

V. CHECK LIST OF DATES WHEN ASSIGNMENTS ARE DUE

- _____ September 15 Card/Paper on Demos, LITTLE COMMONWEALTH
- _____ October 2 In-Class Test (half-period)
- _____ October 6 Card/Paper on Pailyn, IDEOLOGICAL ORIGINS
- _____ October 11 Historical Essay # 1
- _____ October 20 In-Class Test (half-period) and mandatory revision of Historical Essay # 1
- _____ October 27 Paper on Cooper, DEERSLAYER
- _____ November 13 & 15 Discuss Miller, TRANSCENDENTALISTS
- _____ November 20 Historical Essay # 2
- _____ December 1 Card/Paper on Sklar, CATHERINE BEECHER
- _____ December 8 Historical Essay # 3
- _____ Final Exam Period Historical Essay # 4 and In-Class Test

THOUGHT AND CULTURE IN MODERN AMERICA

Spring Semester ~~1994~~ 1996

Dr. Charles Cashdollar

I. COURSE OBJECTIVES

A. Framing Historical Argument--Reading, Writing, and Speaking. You should understand what historians think are important questions, what they consider good evidence, and how they organize their thoughts to convince others. You should be able to recognize this when you read or listen to others, and you should be able to do it yourself when you write or discuss.

B. Cultural Literacy and Appreciation. You should be familiar with the people, terms, examples of material culture, and events that enable you to see the world around you with new eyes and greater understanding, whether you are reading, visiting a museum, or walking through an historic district.

C. The State of the Field. You should know what is happening among historians who are working on the topics we consider. Who are some of the important historians? What are they doing that is new? What are the points of controversy among them?

II. LECTURE AND DISCUSSION TOPICS

Introduction--The Study of American Culture

The Culture of America, 1875-1900

- From Romance to Realism: Mark Twain and Thomas Eakins
- "Face to Face"--The Novel as a Mirror of America
- The Appearance of America: Architecture in the Gilded Age
- The People of America: Immigration and the Catholic Church
- The Mind of America: Discussion of Hofstadter, Darwinism
- Fossils and God--A Battle for the Ages?
- Mary Baker Eddy: Gender Roles in the Gilded Age
- Dissenting Voices: Homegrown Radicalism
- Dissenting Voices: Marxist Critics of American Life

The Process of Intellectual Change

- The Providential Theme in America
- The Impact of Positivism in America
- Theological Liberalism and the Social Gospel
- The Creation of the Social Sciences
- William James and Pragmatism
- The Revolt Against Formalism in the Arts

Thought and Culture during the Twenties

- Change and Continuity--The Historical Issue
- Freud, Sexual Mores, and the Transformation of American Ideas
- Religious Fundamentalism--Resisting the Direction of Change
- Discussion: Fitzgerald, This Side of Paradise
- The Visual Arts during the Twenties

American Culture during the Great Depression

"A Song with Social Significance"--Art, Literature, and Music
Varieties of Religious Belief: Pentecostalism and Neo-Orthodoxy

Topics in the Thought and Culture of Contemporary America

Cultural Fallout: The Bomb and American Life in the Fifties
Discussion: Jackson, Crabgrass Frontier
Visual Arts of the Fifties and Sixties
Radical Pacificism, Civil Disobedience, and M. L. King, Jr.
Discussion: Evans, Personal Politics
A War Within Ourselves--Thinking About our Minds
Post-Modernism
"New Age" Culture and Belief
Concluding Discussion

III. ASSIGNMENTS

A. Keep a Class Notebook. You will need a notebook in which to keep lecture and reading notes. You may wish to consider keeping it in "double-entry" format (see sample page) because this will allow you to go back later and add your own thoughts and questions. The extra space will be helpful as you start to frame your essay answers.

B. Read Some Good Books. You will read six books plus a few article-length excerpts. Four of the books are ones that everyone will read together and use in class discussion. (They are listed below and are available in the Coop Store.) You will also read two other books that you choose from the course bibliography.

Richard Hofstadter, SOCIAL DARWINISM IN AMERICAN THOUGHT
F. Scott Fitzgerald, THIS SIDE OF PARADISE
Kenneth Jackson, CRABGRASS FRONTIER: THE SUBURBANIZATION OF THE UNITED STATES
Sara Evans, PERSONAL POLITICS: THE ROOTS OF WOMEN'S LIBERATION IN THE CIVIL RIGHTS MOVEMENT AND THE NEW LEFT

Three article-length excerpts for out-of-class reading will be provided in xerox form and/or placed on library reserve: "What Pragmatism Means" by William James; Pages 3-18, 182-197 of Casndollar's The Transformation of Theology; and a packet of writings on "New Age" culture. We will take some in-class time to read and discuss brief excerpts by Reinhold Neibuhr and Martin Luther King, Jr.

C. Prepare for Class Discussion of Books. For each book we are reading together and for the three out-of-class excerpts, there is a sheet telling you what you need to bring with you to the class discussion. In most cases, this is a 5x8 "What's in the Book Card" and a brief, 1 or 2 page informal essay. These will insure you have something to contribute to the discussion, and they will also help you with Course Objectives A and C. Because these assignments are intended as preparation for class discussion, they may be turned in only during the appropriate class meeting, unless an exception has been arranged with the professor. [15% of your course grade.]

D. Demonstrate Your Ability to Write Historical Essays. You will write four 3-5 page essays during the semester; these will help you with Course Objectives A and C. Questions for each are attached. You must revise the first essay and resubmit it for a possible higher grade; you may revise and resubmit essays 2 and 3; the last essay, which is turned in at the final examination, may not be revised. [60% of your course grade.]

E. Demonstrate Your Knowledge of Important People, Terms, Artifacts, and Events. Three tests (two during the semester and a third in the final examination period) will evaluate your progress with Course Objectives B and C. The tests, each of which will be cumulative, will include a variety of questions requiring responses of a paragraph or less. [25% of your course grade.]

IV. SUMMARY OF COURSE GRADING

Four Take-Home Historical Essays	60%
Three In-Class Tests	25%
5x8 Cards and Short Papers on Readings	15%

V. CHECK LIST OF DATES WHEN ASSIGNMENTS ARE DUE

- _____ February 5 Card/Paper on Hofstadter, SOCIAL DARWINISM
- _____ February 14 In-Class Test (half-period)
- _____ February 19 Paper on excerpts from Cashdollar, TRANSFORMATION
- _____ February 26 Paper on James, "What is Pragmatism"
- _____ March 2 Historical Essay # 1
- _____ March 9 Mandatory revision of Historical Essay # 1
- _____ March 23 Historical Essay # 2
- _____ March 30 In-Class Test (half-period)
- _____ April 2 Paper on Fitzgerald, THIS SIDE OF PARADISE
- _____ April 13 Historical Essay # 3
- _____ April 20 Card/Paper on Jackson, CRABGRASS FRONTIER
- _____ April 27 Card/Paper on Evans, PERSONAL POLITICS
- _____ May 2, 1989 Deadline for Optional Revisions of Historical Essays 2 and 3

(more)

_____ May 4 Paper on packet of writings on "New Age" culture

_____ Final Exam Period Historical Essay # 4 and In-Class Test

VI. ADDITIONAL INFORMATION

From 8:30 to 9:15 on MWF, I have office hours in Keith 211 (Tel: 357-2513). After 10:30 on MWF and all day on TR, I am generally available in the Liberal Studies Office, 353 Sutton Hall (Tel: 357-5715).

Make-up tests will be given only if you have made an alternate arrangement with the professor at least 48 hours prior to the date, or if you have a validated last minute illness or emergency. Short papers on readings will be accepted only during the class period in which the reading is scheduled to be discussed, and only you may turn them in; any exceptions must be arranged with the professor at least 48 hours prior to the date. Historical essays will be accepted after the due date, but may be subject to as much as a 10% reduction in grade; no revisions of historical essays will be accepted after the May 2 class hour.

(Sample)

BOOK ASSIGNMENT SHEET: Sara Evans, Personal Politics

To focus your reading of the book, you must prepare two things. These are to be turned in during the class period when we discuss the book.

I. "What's in the Book Card" [use a 5x8 note card]

Read instruction sheet for "What's in the Book Cards" before you start.

II. Brief Paper on the Book.

To help collect your thoughts about the book, write on one of these questions:

(a) Sara Evans is not only a professional historian writing about the past, she was also a participant in the events she is studying. Compared, therefore, to Hofstadter or even Jackson, hers is a more "personal" story. What advantages or disadvantages do you see to this personal involvement?

(b) How closely do your own personal convictions about race and gender match those of Sara Evans?

Your brief paper will be graded 0 to 2 points:

- 2 -- You've done a good job; this is what was expected of you.
- 1 -- I get the impression you didn't put very much thought into this as you wrote it; you should be able to do better.
- 0 -- You didn't turn in a paper.

Three rules for the paper:

- A. I will not read more than two pages.
- B. I expect the paper to be neatly typed or written in ink. If it is not, it will simply be returned to you to do over.
- C. I expect you to follow standard English usage and spelling. Your paper does not have to be flawless; I can tolerate an occasional misspelling. But if there are enough errors in grammar or spelling to be distracting, I will simply return the paper and ask that you clean it up before I read it.

(Sample Questions)

HISTORICAL ESSAYS

QUESTION CHOICES FOR ESSAY # 1. Do only one.

1. One important aspect of this course is its attempt to understand how and why ideas and value systems change. During these first weeks we have studied various transformations of thought. Based on what we have looked at so far, what do you think are the most important causal factors for changes of ideas?

You may define "change" on a smaller scale (like modifications within Puritan thought) or on a larger scale (like from Puritanism to the Enlightenment) or both--whatever you think best. The important thing is that you have some good ideas and provide examples to back them up. Enumerating various factors is good; if you can assign relative importance to them, that is better. If you can link factors into a reasonably coherent theory of intellectual change, that would be great.

2. You are preparing a lecture entitled "The Roots of Modern America." You intend to indicate those elements from the pre-1800 period that foreshadow and/or shape American culture today. Which events, themes, or movements would you isolate and develop? Why?

3. Many historians argue that America's culture was as "colonial" as its political status during most of the 18th century. That is, American art, science, political thought, religion, and so forth were dependent and derivative, rather than independent, of European (especially British) developments. Write an essay supporting, modifying, or rejecting the argument. So far as possible, you should suggest reasons for what you find--that is, why is the culture derivative (or not).

Comment: Likely as not, many of you will take some middle ground and argue that American culture was derivative in some ways and not in others. If you do this, I would be particularly interested in any patterns which you see to this situation. That is, are there any common characteristics of those things that are derivative and/or those things that are not?

QUESTION FOR ESSAY #. 2.

You have been asked to draft a short pamphlet on Transcendentalism that is to be marketed to college literature classes as supplementary reading. Your publisher is being very strict and will allow you absolutely no more than 1400 words. Write out what you would turn in to the editor.

QUESTION FOR ESSAY # 3.

Read at least two books from the course bibliography and then write an essay based on the reading. Do not simply summarize the reading. One of the points of this essay is to see what you can do on your own. This time you have to find a significant historical question, pose it clearly, consider what its subsidiary parts are, and then set out your answer to it.

Graduate Students please note: Because graduate students are expected to master the subject with a thoroughness not usually expected of undergraduates, your third essay will be more extensive, and should not be limited to two books only. Instead, you should choose a topic from the course and write an historiographic essay which provides an overview and evaluation of historical writing on this topic. Sample historiographic essays are available from the professor. Length should be approximately 12-15 pages.

QUESTION CHOICES FOR ESSAY # 4. Do only one.

1. One of the assumptions of this course is that there is a basic unity to any cultural period. That is, the art, music, literature, social thought, religious thought, and politics all reflect a common temper. Assuming this to be true, how well does the term "romanticism" work to describe the unifying theme for the period 1820 to 1860?

Some things to consider: (1) You will have to be clear what you mean by romanticism; (2) not all parts of the culture may respond the same way--there may be variations within unity. For instance, is romanticism accepted earlier in some areas than others? That is, is there cultural lag? Do some parts of the culture accept romanticism less completely? Or emphasize some elements of it, while other elements are emphasized elsewhere?

2. Several times this semester, we have discussed the relationship between ideas and social-political behavior. What are your thoughts on this matter as we approach the end of the course? For evidence, you may draw illustrations from anywhere in the course, but you should rely primarily on the mid-nineteenth-century reform movement.