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# hum 2450

# AMERICAN HUMANITIES



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INSTRUCTOR: Dr. Sean Trainor | Adjunct Assistant Professor | Santa Fe College  
Departments of Humanities and Foreign Languages | Social and Behavioral Sciences

DATE AND TIME: MW 2:15pm-3:30pm | 24 August – 7 December (Fall 2015)

LOCATION: SR-216 (Andrews Center [Starke])

OFFICE HOURS: **By Appointment Only**

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TWITTER HANDLE: @ess\_trainor | CLASS HASHTAG: #hum2450sec0S1

## COMMON COURSE DESCRIPTION

American Humanities is an introduction to the humanistic, historical, and artistic elements of American culture with emphasis on the diversity of American experiences and cultural identities.

## GENERAL EDUCATION LEARNING OUTCOME (GELO)

Demonstrate an understanding of diversity/pluralism in the world community, and an awareness of civic and social participation and ethical and informed decision-making. Attributes associated with attaining this outcome include the ability to:

- Analyze data/information/substantive content relevant to diversity/pluralism in the world;
  - Synthesize data/information/substantive content relevant to diversity/pluralism in the world;
  - and
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- Use data/information/substantive content related to diversity/pluralism in order to
  - o draw conclusions,
  - o propose solutions, and/or
  - o make decisions.

## INTRODUCTION AND COURSE OBJECTIVES

### *Overview*

In this course, we will explore the history of North America and the United States through the lens of cultural productions. I use the phrase ‘cultural productions’ to encompass a wide range of artistic forms, from literature and poetry to music, architecture, film, television, and so on. The course will begin in pre-Columbian times (i.e. before Christopher Columbus’s arrival in the Americas) and conclude with the present.

### *Course Objectives*

The goals of the course are fourfold.

**First, I hope to give students a novel perspective on the history of the United States.** Some of you may like U.S. history; if you do, you will likely enjoy leaning more about this history using the unconventional lens of cultural productions. On the other hand, some of you may not like U.S. history; for those of you I in this category, I sincerely hope that the rich and varied tradition of American art will make it easier to swallow the bitter pill of a history course.

**Second, I hope to enhance your cultural proficiency.** Possessing a wide and varied arsenal of cultural references is an important component of being a well-rounded and successful person. Admittedly, for many of you, being able to catch references to Herman Melville and John Coltrane may not help you in your core professional competencies (correctly inserting an IV, for those aspiring to careers in nursing; or proficiently designing a webpage, for those who want to work in IT). But being well-rounded culturally will help you make a good impression at the social events where many of the important decisions of adult life are made. Who knows? Perhaps a shared appreciation for *Moby Dick* or *Giant Steps* will one day help cement a friendship with important personal and professional consequences.

Just as importantly, I believe a good cultural vocabulary promises to make your life richer and more meaningful. Great art has the power to lift us when we’re down; to broaden our horizons when we’re thinking too narrowly; to sagely remind us to prepare for the worst when we’ve grown overly optimistic. I hope that many of the pieces of work we encounter in this class will have one or more of these effects on you. But I also hope that the knowledge you accumulate here will help you gain a richer appreciation for other great works of art as well.

**Third, I hope to provide you with a better sense of the relationship between art, history, and cultural identity.** We will therefore devote considerable time to the ways in which people throughout American history have used cultural productions to articulate and codify a sense of belonging and identity. Examples of this include the role of writing and literature in articulating a sense of national identity for white American men during the late 1700s and early 1800s; the role of jazz, blues, and spiritual music in articulating a sense of African-American identity during the Harlem Renaissance; or the role of country music in cementing rural white identity during the ‘culture wars’ of the 1970s and 1980s. Indeed,

diversity is at the heart of America's rich cultural traditions; without the melting pot, the materials we would have to draw upon in this course would be far less interesting.

**Fourth and finally, I hope this class will enhance your communication skills.** Of the many skills that fall under the heading of 'communication,' writing will be, for the purposes of this course, the most important. I place a *great deal of stress* on high-quality writing and will work intensely with all of you to ensure that you leave this class better writers than you entered it. In addition, there will also be opportunities for students to hone their speaking skills (as in-class discussion will be an important component of the class); and students will even have an opportunity to think about how one writes for public audiences on the web, as part of the class's final, online project.

### *Class Structure*

The foregoing offers a broad overview of the course as a whole. What follows is a synopsis of the structure of individual class sessions.

Each class session, with a handful of exceptions, will consist of two parts, each consuming about half of the class period. During the first half of class, I will offer what I call a 'punctuated lecture': a style of delivering information in which students are invited to interrupt me, ask questions, and offer their opinions. During the second half of these classes, meanwhile, we will discuss the readings for the day, after which I will ask you to take a clicker-quiz, in which you will identify the portion of the day's materials about which you have the most questions (you may have heard this referred to elsewhere as 'The Muddiest Point'). Using this feedback, I will attempt to address your concerns in the subsequent session of the class.

### **COURSE TEXTS**

While there are a number of materials that students will be required to read, listen to, or watch for this class, the vast majority of these materials are available for free online (links are provided to these materials on Canvas). The only text, therefore, that students are required to purchase for this course is:

- Angela Miller et. al., *American Encounters: Art, History, and Cultural Identity* (Upper Saddle River, NJ: Pearson / Prentice Hall, 2008).

### **GRADING AND EVALUATION**

- *Attendance: 10%*
- *Quizzes: 10%*
- *Participation: 15%*
- *Papers: 40%*
- *Exams: 15%*
- *Final Project: 10%*

### *Attendance*

**Students are allowed two absences over the course of the semester.** I do not distinguish between excused and unexcused absences (although I will consider extenuating circumstances on a case-by-case basis). Otherwise, students are expected to attend class daily. Attendance will be taken at the start of every session, though I will mark students 'present' who enter class later in the session. If students miss more than two sessions without the instructor's approval, they will be ineligible for excusal from the final exam (see the section on 'Exams' below for details).

### *Quizzes*

**Students will be required to take ten quizzes over the course of the semester.** These will consist of one-paragraph, open-ended, in-class written reflections on the day's readings / videos / recordings, testing basic reading / viewing / listening comprehension. **Quizzes will be administered at random.**

Students will be awarded one point per quiz if they demonstrate a firm understanding of the readings / videos / recordings, a half point if they demonstrate basic familiarity, and no points if they clearly have not read the texts or viewed the videos, or read / viewed / listened to them with such inattention that they do not grasp their basic premise. Students' lowest quiz grade will be dropped at the end of the semester.

### *Discussion*

Classroom discussion is a key component of this course. **We will be discussing readings and core concepts in every session.** Students will be awarded one point per class for a comment or question of nearly any quality – so long as it is not offensive, disrespectful, or intentionally irrelevant. **Students are expected to participate in two-thirds of all class sessions.** They can either participate during the designated 'discussion' portion of each class, throughout the 'lecture' period of most sessions (during which time students are encouraged to ask the instructor questions or offer comments), or online after class.

Please note: I recognize that some students may find verbal participation discussion difficult or uncomfortable. While I believe that learning to express one's thoughts and feelings aloud is an important part of a college education, **I would nevertheless like to accommodate quieter students. Persons in the latter category should feel free to post comments or questions (for full credit) on the Canvas message board or to compose a Tweet with the hashtag #hum2450sec0S1.** I will respond to electronic comments in the medium in which I receive them.

### *Papers*

**Students will write two 4-6 page essays.** The prompts for these papers are available on Canvas. **All papers must be submitted in both hard and electronically copies, double spaced, with one-inch margins, in twelve-point Times New Roman font. Electronic copies of papers should be submitted to Canvas in either .doc or .docx format.** I am a PC user and cannot read .odx or .pages files! If you do not

have access to Microsoft Word, please copy and paste the text of your paper into either the body of your Canvas submission or into the body of an email message.

### *Exams*

Student will be expected to take a midterm exam during week 8. The exam will feature both short answer and/or ID questions, which will be generated, in part, based on student input. The midterm will also feature an essay component. Students will hand-write the exam in class and will be expected to provide their own blue books.

Students will also have the option of taking a final exam. If students have a 100% attendance grade and are otherwise satisfied with their grade as it stands at the end of the semester, they have the option to forego taking the exam. If they do not have a 100% attendance grade or are dissatisfied with their grade as it stands, they will have the option to take the final, with an eye toward improving their overall grade in the course.

Under extenuating circumstances (to be determined by the instructor), students will be allowed to make up an exam.

### *Final Project*

The capstone of the course is a digital timeline of American cultural history to which students will be required to contribute. The project is a cumulative one (i.e. future students in this course will continue to add to it), and it will be available online for a broad audience of readers. To successfully complete this assignment, students will be required to choose an individual or movement from American cultural history and, working in conjunction with librarians at the Santa Fe College library, research said individual or movement. Based on this research, students will then write a brief entry on their chosen subject which will be uploaded to the digital timeline when complete. After completing their entry, students will be expected to present on their subject to their classmates. Additional information on the project is available on the project prompt on Canvas.

### **LATE PAPERS**

Late papers will be marked down one half letter grade for each day that they are late, unless students provide me with documentation of extenuating circumstances.

### **EMAIL POLICY**

Barring extenuating circumstances, I will respond to all student emails in 36 hours or fewer. Typically, I will not respond to emails between the hours of 10pm and 7am. I also strongly encourage students to include a salutation (Dear Dr. Trainor ...) and closing (Best regards,) in their email messages, and to use professional English in their communications (i.e. no text message speak). I will not penalize students who fail to do so, but it is nevertheless good practice for your lives and careers ahead.

**GRADE SCALE**

<i>Grades for Papers, Exams, and Presentations</i>	<i>Final Course Grades</i>
A+ = 100	94-100 = A
A/A+ = 98	90-93.9 = A-
A = 95	88-89.9 = B+
A-/A = 92.5	82.5-87.9 = B
A- = 91	80-82.4 = B-
B+/A- = 89.5	78-79.9 = C+
B+ = 88	72.5-77.9 = C
B/B+ = 87	70-72.4 = C-
B = 85	68-69.9 = D+
B-/B = 82.5	62.5-67.9 = D
B- = 81	60-62.4 = D-
C+/B- = 79.5	Less than 60 = F
C+ = 78	
C/C+ = 77	
C = 75	
C- = 71	
D+ = 68	
D = 65	
D- = 61	
F = 60	

**COLLEGE ACADEMIC INTEGRITY**

The very nature of higher education requires that students adhere to accepted standards of academic integrity. Therefore, Santa Fe has adopted a Code of Student Conduct that outlines general guidelines. Students are encouraged to discuss issues related to academic integrity with instructors.

It is YOUR responsibility to read and abide by the Santa Fe Code of Student Conduct that outlines general guidelines pertaining to academic integrity. This can be found at the following site:

[http://dept.sfcollege.edu/rules/content/media/PDF/Rule\\_7/7\\_23.pdf](http://dept.sfcollege.edu/rules/content/media/PDF/Rule_7/7_23.pdf)

**WITHDRAWAL POLICY**

The Department of Humanities and Foreign Languages urges any student who is weighing withdrawing (W) from this course after the normal Add/Drop days at the beginning of the semester to consult with their instructor PRIOR to taking any action. **Note to students on Financial Aid:** Withdrawals from any course(s) will be counted in the total hours attempted and may result in failure to meet the standards of progress. In some cases, you may be required to repay the College for courses withdrawn. Students must follow the official withdrawal procedures established by the college.

**INCOMPLETE "I" GRADE**

An Incomplete grade will be given only in situations where a student has successfully completed nearly all of the coursework and has experienced an emergency situation at the end of the term. In order to be eligible for an "I" grade, a student must meet ALL of the following criteria: (1) s/he has successfully completed 75% of the semester coursework, (2) s/he has experienced an emergency situation at the end of the term that prevents him/her from completing the course, (3) s/he is still mathematically able to pass the course by completing the missed coursework, (4) the emergency circumstances must be documented, and (5) s/he must contact the instructor prior to the end of Finals week to agree upon incomplete terms, deadlines, etc. **Note to students on Financial Aid:** A student who has completed no credit hours in a term and has Incompletes in that term has 20 school days from the first day of classes of the following term to make up Incomplete grades in order to continue receiving funds. Reinstatement of awards is contingent on a funds available basis and it is the student's responsibility to notify the Financial Aid Office within the time frame provided.

**AMERICANS WITH DISABILITIES ACT (ADA)**

If you are a student with a disability: In compliance with Santa Fe College policy and equal access laws, I am available to discuss appropriate academic accommodations that you may require as a student with a disability. Requests for academic accommodations need to be made during the first week of the semester (except for unusual circumstances) so arrangements can be made. You must be registered with Disabilities Resource Center (DRC) in S-229 for disability verification and determination of reasonable academic accommodations. For more information, see [http://www.sfcollege.edu/student/drc/index.php?section=faculty\\_resources/rights\\_responsibilities](http://www.sfcollege.edu/student/drc/index.php?section=faculty_resources/rights_responsibilities)

**DISCRIMINATION/HARASSMENT POLICY**

Santa Fe prohibits any form of discrimination or sexual harassment among students, faculty and staff. For further information, refer to College Rule 2.8 at [http://dept.sfcollege.edu/rules/content/media/PDF/Rule\\_2/2\\_8.pdf](http://dept.sfcollege.edu/rules/content/media/PDF/Rule_2/2_8.pdf)

**STUDENT RIGHTS & RESPONSIBILITIES**

The purpose of the document available at the link below is to provide students with a general overview of both their rights and responsibilities as members of the Santa Fe College community. For a complete list of students' rights and responsibilities go to: [http://www.sfcollege.edu/studentaffairs/index.php?section=policies/student\\_rights](http://www.sfcollege.edu/studentaffairs/index.php?section=policies/student_rights)

### SCHEDULE OF CLASSES, READINGS, AND ASSIGNMENTS

*All readings available on the Canvas course management system. Required materials are due on the day for which they are assigned (i.e. readings listed under 31 August are due by class time on 31 August).*

#### WEEK 1: INTRODUCTION

- MONDAY, 24 AUGUST (Introduction to Course)

*In today's session, we will review the course syllabus and course requirements, and students will introduce themselves to one another.*

- WEDNESDAY, 26 AUGUST (Introduction to Final Project)

*In today's session, we will review the course's capstone project – a digital timeline of American art and culture – as well as paper prompts for the course.*

- Assignments:
  - Read syllabus in full.
  - Sign and return information sheet on Canvas.
  - Create professional Twitter account using Santa Fe email address; Tweet at me using the class hashtag.

#### WEEK 2: PRE-COLUMBIAN AND COLONIAL NORTH AMERICA

- MONDAY, 31 AUGUST (Pre-Columbian Architecture)

*In today's session, we will discuss the extraordinary architecture of North American indigenous peoples in the Mississippi Valley and modern-day Southwest, as well as the societies that built these amazing structures.*

- Required Materials:
  - "Cahokia Mounds," *Illinois Adventure* [mini documentary]
  - "Mesa Verde," *The National Parks: America's Best Idea* [mini documentary]
  - "The Mystery of Chaco Canyon," *Chaco: A Sacred Center* [mini documentary]
  - *American Encounters* (AE), ch. 1 (pp. 3-21)

- WEDNESDAY, 2 SEPTEMBER (The Divided Mind of Puritan New England)

*In today's session, we will discuss some of the finest works by New England Puritan artists and authors, as well as the fraught relationship between Puritan art and Puritan religious doctrine.*

- Required Materials:
  - Anne Bradstreet, "Before the Birth of One of Her Children" [poem]
  - Anne Bradstreet, "By Night when Others Soundly Slept" [poem]

- Anne Bradstreet, “To My Dear and Loving Husband” [poem]
- Anne Bradstreet, “Verses upon the Burning of our House, July 10<sup>th</sup>, 1666” [poem]
- Jonathan Edwards, “Sinners in the Hands of an Angry God” [sermon]

### **WEEK 3: REVOLUTIONARY AMERICA AND THE EARLY REPUBLIC**

#### **• MONDAY, 7 SEPTEMBER (LABOR DAY – NO CLASS)**

#### **• WEDNESDAY, 9 SEPTEMBER (War and Peace in Pen and Ink)**

*In today’s session, we will discuss the cultural productions that helped precipitate the American Revolution and give meaning to the early republic period that followed.*

- Required Materials:
  - John Singleton Copley, portrait of Paul Revere [painting]
  - Horatio Greenough, sculpture of George Washington [sculpture]
  - AE, ch.5 (pp. 135-169)

### **WEEK 4: INVENTING THE AMERICAN NATION**

#### **• MONDAY, 14 SEPTEMBER (Washington Irving and the Making of American Nationalism)**

*In today’s session, we will begin our discussion of American artists’ role in producing and shaping a sense of American national identity. Among the most important of these writers was Washington Irving, whose famous short story “Rip Van Winkle” attempted to capture the momentous changes that swept the country between the revolutionary era and the so-called ‘Age of Andrew Jackson.’*

- Required Materials:
  - Washington Irving, “Rip Van Winkle” [short story]

#### **• WEDNESDAY, 16 SEPTEMBER (Inventing an American Hero)**

*In today’s session, we will discuss the work of an important – but long-forgotten – early American author named Mason ‘Parson’ Weems. A bookseller by trade, Weems penned a popular (and highly inaccurate!) biography of George Washington that transformed the country’s first president from a person of history to a figure of myth.*

- Required Materials:
  - Excerpts from Mason Weems, *Life of Washington* [biography]

**WEEK 5: THE AMERICAN RENAISSANCE**

## • MONDAY, 21 SEPTEMBER (The Problem of the City)

*In today's session, we will discuss a flourishing of art in antebellum America known as the 'American Renaissance.' More specifically, we will focus on two works that address one of the American Renaissance's central themes: the dangers and anonymity of urban life.*

- Edgar Allan Poe, "The Man of the Crowd" [short story]
- Herman Melville, "Bartleby the Scrivener" [short story]

## • WEDNESDAY, 23 SEPTEMBER (Romanticizing the Countryside)

*In today's session, we will discuss American Renaissance artists' preoccupation with the countryside and the beauty of nature. Examining the works of the Hudson River School of painters, we will see how antebellum American artists offered an idealized portrait of nature as the antidote to the dangers of the city.*

- Required Materials:
  - o Selected paintings by members of the Hudson River School [paintings]
  - o AE, pp. 241-266

**WEEK 6: ART OF SENTIMENT, ART OF REFORM**

## • MONDAY, 28 SEPTEMBER (African-American Life and the Art of Antislavery)

*In today's session, we will discuss the vernacular arts of free and enslaved African Americans prior to the Civil War, as well as an emerging body of antebellum antislavery literature, exemplified by the work of the great Frederick Douglass.*

- Required Materials:
  - o Excerpts from Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave* [autobiography]
  - o AE, pp. 90-93, 95-98

## • WEDNESDAY, 30 SEPTEMBER (From Home to Heaven)

*In today's session, we will discuss the 'sentimental' style of fiction immortalized by writers like Harriet Beecher Stowe, its appeal to middle-class American women, and its role in blending domestic scenes and religious concerns with some of the most pressing political issues of the day.*

- Required Materials:
  - o Excerpts from Harriet Beecher Stowe, *Uncle Tom's Cabin* [novel]
  - o AE, pp. 171-192

**WEEK 7: THE AMERICAN CIVIL WAR**

- MONDAY, 5 OCTOBER (The Poet Goes to War)

**PAPER 1 DUE**

*In today's session, we will explore the Civil War poetry of the great Walt Whitman and consider what his writings on this pivotal event in American history can tell us about the era in which he lived.*

- Walt Whitman, "The Wound Dresser" [poem]
- Walt Whitman, "Vigil Strange I Kept on the Field One Night" [poem]
- Walt Whitman, "When Lilacs Last in the Dooryard Bloom'd" [poem]
- Walt Whitman, "O Captain! My Captain!" [poem]

- WEDNESDAY, 7 OCTOBER (Seeing War, Singing War)

*In today's session, we will explore Civil War photography and Civil War music. The latter was decidedly propagandistic – designed to cloak the ugly realities of combat behind the curtain of patriotism; the former, by contrast, connected people on the homefront with the horrors of war in more immediate ways than ever before.*

- Selections from Matthew Brady's Civil War photography [photographs]
- "The Battle Hymn of the Republic" [song]
- "The Battle Cry of Freedom" [song]
- "Dixie" [song]
- "The Bonnie Blue Flag" [song]
- AE, pp. 266-277

**WEEK 8: THE GILDED AGE AND PROGRESSIVE ERA**

- MONDAY, 12 OCTOBER

**MIDTERM EXAM**

- WEDNESDAY, 14 OCTOBER (Art After the Storm)

**REGISTER SUBJECT OF FINAL PROJECT ON CANVASS MESSAGE BOARD**

*In today's session, we'll consider artists' effort to make sense of the bloodshed of the Civil War, as well as their efforts to both support and satirize the postwar social, political, and economic order.*

- Required Materials:
  - Horatio Alger, "The Lottery Ticket"
  - Excerpts from Jacob Riis, *How the Other Half Lives* [photographs and text]

- AE, pp. 282-293

### **WEEK 9: THE GREAT MIGRATION AND HARLEM RENAISSANCE**

- MONDAY, 19 OCTOBER (Key to the Highway)

*In today's session, we will consider what Delta and Chicago blues music can tell us about the 'Great Migration' of African Americans from the Deep South to the urban North.*

- Required Materials:

- Son House, "Death Letter" [song]
- Robert Johnson, "Hell Hound on my Trail" [song]
- Robert Johnson, "I Believe I'll Dust My Broom" [song]
- Robert Johnson, "Sweet Home Chicago" [song]
- Big Bill Broonzy, "Key to the Highway" [song]
- Big Bill Broonzy, "When Will I Get to Be Called a Man?" [song]
- John Lee Hooker, "Boogie Chillen" [song]
- Muddy Waters, "Hoochie Coochie Man" [song]
- Howlin' Wolf, "Howlin' for my Darlin'" [song]

- WEDNESDAY, 21 OCTOBER (A Dream Fulfilled, A Dream Deferred)

*In today's class, we'll discuss the flourishing of black art in the 1910s and 1920s known collectively as the 'Harlem Renaissance.' More specifically, we'll consider the fraught vision of social and economic progress offered by many of the movement's greatest artists.*

- Required Materials:

- Walt Whitman, "I Hear America Singing" [poem]
- Langston Hughes, "I, Too" [poem]
- Langston Hughes, "The Negro Speaks of Rivers" [poem]
- Claude McKay, "If We Must Die" [poem]
- Langston Hughes, "Harlem"
- AE, pp. 507-515

### **WEEK 10: CINEMA AND TELEVISION IN WAR AND PEACE**

- MONDAY, 26 OCTOBER (America's First Global Movie Star [**ONLINE SESSION**])

*In today's class, we'll discuss the works of one of the twentieth-century's most important American artists: the silent film actor and filmmaker Charlie Chaplin. More specifically, we'll consider famous clips from two of his greatest films and what they have to tell us about his work, his world, and early film.*

- Required Materials:
  - o Chaplin, *Modern Times* [film]
  - o Chaplin, *The Great Dictator* [film]

- WEDNESDAY, 28 OCTOBER (From Big Screen to Little Screen)

**SUBMIT RESEARCH REQUEST FOR FINAL PROJECT**

*In today's class, we'll consider early examples of American television programming: a novel artistic medium that took American homes by storm during the mid-twentieth century.*

- Required Materials:
  - o Episode of *The Honeymooners* [television show]
  - o 1950s commercial compilation [video]

**WEEK 11: JAZZ, ROCK AND ROLL, AND THE GLOBAL REACH OF AMERICAN CULTURE**

- MONDAY, 2 NOVEMBER (Kind of Blue)

*In today's class, we'll consider the history, evolution, and context of one of the United States' greatest contributions to global culture: jazz music.*

- Required Materials:
  - o Louis Armstrong, "Mack the Knife" [song]
  - o Cab Calloway, "Minnie the Moocher" [song]
  - o Glenn Miller, "Moonlight Serenade" [song]
  - o Charlie Parker, "Blues for Alice" [song]
  - o Thelonious Monk, "Round Midnight" [song]
  - o John Coltrane, "Giant Steps" [song]
  - o Excerpts from Ornette Coleman, *Free Jazz* [album]
  - o Miles Davis, "Pharoah's Dance" [song]

- WEDNESDAY, 4 NOVEMBER (Good Rockin' Tonight)

*In today's class, we'll consider the history, evolution, and context of one of the United States' greatest contributions to global culture: rock and roll music.*

- Required Materials:
  - o Bill Monroe, "Blue Moon of Kentucky" [song]
  - o Muddy Waters, "The Blues Had a Baby and They Named It Rock 'n Roll" [song]
  - o Chuck Berry, "Johnny B. Goode" [song]
  - o Elvis Presley, "Hound Dog" [song]
  - o Johnny Cash, "Folsom Prison Blues" [song]
  - o Jerry Lee Lewis, "Great Balls of Fire" [song]

- Bob Dylan, “The Times They Are A-Changin’” [song]
- Janis Joplin, “Me and Bobby McGee” [song]
- Bob Dylan, “Like a Rolling Stone” [song]
- Jimi Hendrix, “Voodoo Child (Slight Return)” [song]

### **WEEK 12: SUBURBS, SKYSCRAPERS, AND HOUSING PROJECTS**

- MONDAY, 9 NOVEMBER (America in Concrete and Steel)

#### **PAPER 2 DUE**

*In today’s session, we’ll discuss the unique features of American architecture over the course of the twentieth century – from the iconic skyscrapers of the early twentieth century to the suburban sprawl that defines the face of much of modern America.*

- Required Materials:
  - AE, pp. 445-449, 451-465, 575-585

- **WEDNESDAY, 11 NOVEMBER (VETERANS’ DAY – NO CLASS)**

### **WEEK 13: THE ART OF REBELLION**

- MONDAY, 16 NOVEMBER (The Civil Rights Movement)

*In today’s session, we’ll discuss the role of art in inspiring, shaping, and sustaining the Civil Rights movement of the 1950s, 1960s, and beyond.*

- Required Materials:
  - Sweet Honey in the Rock, “Eyes on the Prize” [song]
  - Sam Cooke, “A Change is Gonna Come” [song]
  - The Impressions, “People Get Ready” [song]
  - James Baldwin, “A Letter to my Nephew” [essay]
  - Martin Luther King, Jr., “I Have a Dream” [video of speech]
  - Nikki Giovanni, “Nikki-Rosa” [poem]

- WEDNESDAY, 18 NOVEMBER (Women’s Liberation)

#### **SUBMIT ROUGHT DRAFT OF FINAL PROJECT ENTRIES**

*In today’s session, we’ll discuss the role of art in inspiring, shaping, and sustaining the Women’s Liberation movement of the 1960s, 1970s, and beyond.*

- Required Materials:
  - o Loretta Lynn, “The Pill” [song]
  - o Helen Reddy, “I Am Woman” [song]
  - o Selected images from Judy Chicago, *The Dinner Party* [photos and text on art installation]
  - o Adrienne Rich, “Dreamwood” [poem]

#### **WEEK 14: THE ‘SILENT MAJORITY’ AND THE AGE OF REAGAN**

- MONDAY, 23 NOVEMBER (“We Don’t Smoke Marijuana in Muskogee”)

*In today’s session, we’ll consider the role of art – particularly country and western music – in the cultural backlash against the radical movements of the 1960s and 1970s.*

- Required Materials:
  - o Merl Haggard, “Okie from Muskogee” [song]
  - o Merl Haggard, “The Fightin’ Side of Me” [song]
  - o Charlie Daniels, “In America” [song]
  - o Tammy Wynette, “Stand By Your Man” [song]
  - o George Jones, “These Days I Barely Get By” [song]

- WEDNESDAY, 25 NOVEMBER (“Maybe We All Can Change?”)

*In today’s session, we’ll consider the implicit political message of 1980s action films like Rocky IV and Top Gun.*

- Required Materials:
  - o Selected clips from *Rocky IV* [film]
  - o Selected clips from *Top Gun* [film]

#### **WEEK 15: THE AGE OF HIP HOP**

- MONDAY, 30 NOVEMBER (“And If You Don’t Know, Now You Know ...”)

#### **SUBMIT FINAL DRAFT OF FINAL PROJECT ENTRIES**

*In today’s session, we will consider the broad set of cultural practices – from emceeing to b-boying and graffiti art – known collectively as ‘hip hop.’ More specifically, we will discuss hip hop’s fraught status in American culture as simultaneously an art form of rebellion and an embrace of what are typically considered core American values and principles.*

- Required Materials:
  - o Run-DMC, “Sucker MCs” [song]

- Public Enemy, “Fight the Power” [song]
- Nas, “I Gave You Power” [song]
- Notorious B.I.G., “Juicy” [song]

- WEDNESDAY, 2 DECEMBER (Final Project Presentations)

**PRESENT ON FINAL PROJECT**

*In today’s session, students will present their final projects to the class. More details on the contents of this presentation can be found on the project prompt on Canvas.*

**WEEK 16**

- Monday, 7 December

**FINAL EXAM, 3:30pm – 5:30pm in L-260**