

## AMERICAN PLURALISM

Loyola University Chicago  
HIST 103-001 (4103)  
Fall 2018  
Crown Center Auditorium  
MW, 10:25-11:15 a.m.

Prof. Timothy J. Gilfoyle  
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Office Hrs.: M, 9-10; W, 8:30-10

<http://www.luc.edu/history/faculty/gilfoyle.shtml>

Junior Professors and Discussion Section Times:

Jenny Clay, Wed. 9:20-10:10 (Crown 530); Wed. 1:40-2:30 (Crown 530)  
Emily Davis, Wed. 12:35-1:25 (Mundelein 605); Fri. 10:25-11:15 (Cuneo 206)  
Kelly Schmidt, Mon. 12:35-1:25 (Mundelein 308); Mon. 1:40-2:30 (Mundelein 308)  
Emily Taylor, Fri. 9:20-10:10 (Crown 530); Fri. 10:25-11:15 (Crown 528)

This course explores the multicultural origins and social evolution of the United States, sometimes called the "American republican experiment." The course focuses on major conflicts and themes from the pre-Columbian era to the present as they affected the pluralistic variety of ethnic, racial, religious, economic and sexual groups that ultimately produced something called "Americans."

American civic culture cherishes both liberty and equality, individual freedom and social justice. These impulses, frequently in conflict with each other, pervade political, economic, and social life in the United States. This course provides an introduction to the history of these tensions as they shaped the American polity. Since much of this history remains unknown, forgotten, or shrouded in mythology, the course provides a framework to understand and critique American democracy. Many of the American revolutionaries believed the study of history was a prerequisite to citizenship, for a society or community with little knowledge of its past has little chance of comprehending its own identity. Consequently, this course addresses fundamental questions regarding the United States: Is there an American culture? How are racial, ethnic, economic, religious, sexual and other identities formed? How have they changed over time? What were and are the standards for citizenship? Has citizenship and freedom been equally available to all Americans? Has the meaning of "freedom" changed over time?

This course satisfies the historical knowledge area and develops critical thinking, complex reasoning and communication skills. The course requirements and their percentage of the final grade are: 1) a midterm exam (35%), 2) a final take home essay exam and a short in-class exam (35%), 3) participation and class discussion (25%); and 4) an Art Institute of Chicago assignment (5%). The exams will be based primarily on the readings below and secondarily on lectures and class discussions. Students will receive a study sheet one week before the midterm exam which will outline questions and issues to be included in the exam. Midterm exams and grades will be returned before 19 October 2018.

A primary responsibility of students is to complete the weekly reading before the date of the scheduled class and contribute their thoughtful, reflective opinions in the weekly class discussion. Students should allocate enough time to complete the required reading,

approximately 65-70 pages per week. The readings can be interpreted in a variety of ways and students should formulate some initial positions and questions to offer in the class discussion. For every article or book, students should be prepared to answer all of the questions found in the "Critical Reading" section of the syllabus below. All required readings may be purchased at the Loyola University Bookstore in the Granada Center on Sheridan Road.

The required readings are:

- David J. Weber, *What Caused the Pueblo Revolt of 1680?* (New York: Bedford/St. Martin's Press, 1999), pages 3-18, 39-80, 115-129, available on Sakai.
- Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself with Related Documents* (1845), David W. Blight, editor, 3<sup>rd</sup> edition (Boston: Bedford/St. Martin's, 2017), pages 1-122, 145-158 (introduction, chaps. I-XI, appendix).
- Harriet Jacobs (Linda Brent), *Incidents in the Life of a Slave Girl Written by Herself, with Related Documents* (1861), Jennifer Fleischner, editor (Boston: Bedford/St. Martin's, 2010), pages 25-70, 78-143, 164-88, 201-18 (preface-chaps. 8, chaps. 10-23, chaps. 29-34, chap. 40-appendix).
- Henry David Thoreau, "On Civil Disobedience" (1849), available on Sakai.
- Alexander Hamilton Stephens, "Cornerstone Speech" (1861), available on Sakai.
- Richard W. Etulain, ed., *Does the Frontier Experience Make America Exceptional?* (New York: Bedford/St. Martin's Press, 1999), pages 3-71, available on Sakai.
- George Appo, *The Urban Underworld in Late 19<sup>th</sup>-Century New York: The Autobiography of George Appo, and Related Documents*, Timothy J. Gilfoyle, editor (New York: Bedford/St. Martin's Press, 2013), pages 1-129, 140-45, 150-59.
- Madison Grant, "America for the Americans," *Forum*, (Sept. 1925), 346-355, available on Sakai.
- Betty Friedan, *The Feminine Mystique* (1963), Kristen Fermaglich and Lisa Fine, eds. (New York: W.W. Norton, 2013), pages xi-63, 213-257, 280-313 (chaps. 1-3, 11-12, 14-epilogue).
- Tony Horwitz, *Confederates in the Attic: Dispatches from the Unfinished Civil War* (New York: Vintage, 1998), pages 3-17, 89-124, 209-81, 352-90.

Students who attend class will receive lecture notes via Loyola's Outlook email system sometime after class. The notes serve as the "textbook" for class and eliminate the need to engage in frantic note-taking. Students should carefully listen to and contemplate the arguments and ideas raised in each lecture. **All computers, cellphones, smartphones, tablets, MP3 players, audio recorders and any other electronic devices should be turned off during class.** Upon accessing the notes, students should transfer the notes to a disk or flash drive and print a "hard" copy. To receive the notes, students must attend the class. No attendance, no notes. Please note that Illinois law **prohibits** the recording of oral communications without the consent of all parties to the recorded communication. Please be aware that any unauthorized recording is considered a felony.

Students with documented learning differences should meet with the professor and the Office for Services with Students for Disabilities (SSWD) within the first two weeks of the semester to discuss the need for any special arrangements. The content of some lectures and reading

assignments includes verbal and visual images of controversial and disturbing events in American history (including war, physical violence, sexual assault, racist and misogynist language, lynchings, force feeding, castration, and other examples). Students should contact the professor if such content affects their ability to learn. Students should keep the professor and junior professors informed of absences well in advance if possible. Students who miss one week or more of class because of illness or a personal emergency should contact the dean's office. Dean's office staff will notify your instructors. Notification of an absence does not excuse the absence; upon returning to classes, students are responsible for contacting instructors, producing appropriate documentation for the absence, and completing any missed work.

## MEETING DATES AND ASSIGNMENTS

27 Aug.: The Native American and Pre-Columbian Era

Discussion of Weber, *What Caused the Pueblo Revolt of 1680*, pages 3-18, 39-80, 115-129, available on Sakai. (weeks 27 Aug.-7 Sept.)

29 Aug., 5 Sept.: Indians, Puritans, Quakers and Cavaliers: Civilization or Invasion?

10 Sept.: Slavery, Freedom, and the Creation of the Republic

Discussion of Douglass, *Narrative*, pages 1-109, 141-145 (week of 10-14 Sept.)

12 Sept.: What Was Jacksonian Democracy?

13 September - THE MIDNIGHT BIKERIDE – American History in Chicago (extra credit).  
More information at: <http://www.luc.edu/depts/history/gilfoyle/BIKERIDE.HTM>

17 Sept.: The Rise of an Immigrant Nation

19 & 24 Sept.: Slavery and the Rise of the American South

Discussion of Jacobs, *Incidents in the Life of a Slave Girl*, pages 25-70, 78-144, 164-88, 201-18. (weeks of 17-28 Sept.).

26 Sept.: Abolition and Reform

Discussion of Thoreau, "On Civil Disobedience," on Sakai (weeks of 15 Sept.-6 Oct.).

1 Oct.: John Brown

3 Oct.: MIDTERM EXAMINATION

8 Oct.: NO CLASS - SEMESTER BREAK

Reminder: all History Majors should see their academic advisor before registering for Spring Semester classes.

10 & 15 Oct.: Civil War and Reconstruction

Discussion of Stephens, "Cornerstone Speech," on Sakai (week of 10-17 Oct.).

17, 22 & 24 Oct.: Immigration, Nativism and the Creation of an Urban Society

Discussion of *The Autobiography of George Appo*, 1-129, 140-45, 150-59 (weeks of 19-26 Oct.).

and

Madison Grant, "America for the Americans," *Forum* (Sept. 1925), pp. 346-355, available on Sakai (week of 29 Oct.-2 Nov.).

29 Oct.: The Populist Revolt

Discussion of Etulain, *Frontier Experience*, pages 3-71, available on Sakai. (week of 5-9 Nov.).

Frederick Jackson Turner, "The Significance of the Frontier" is also available at: <http://www.learner.org/channel/workshops/primarysources/corporations/docs/turner.html>

31 Oct.: Women and the Birth of Feminism

5 & 7 Nov.: The Depression and the New Deal

12 & 14 Nov.: Civil Rights and Racial Change

19 & 26 Nov.: Transformations of the American Family and Sexuality

Discussion of Friedan, *The Feminine Mystique*, pages xi-153, 213-257, 280-313 (weeks of 12-26 Nov.).

Recommended: read Allen Ginsberg, "Howl" (1956) at <http://www.pangloss.com/seidel/Ramble/howl.shtml>

To hear Ginsberg reading "Howl," go to: [http://www.pacifica.org/program-guide/op,segment-page/station\\_id,4/segment\\_id,469/](http://www.pacifica.org/program-guide/op,segment-page/station_id,4/segment_id,469/)

21-26 Nov.: THANKSGIVING VACATION

28 Nov. The Newest Immigrants

DISCUSSION of Horwitz, *Confederates in the Attic*, pages 3-17, 89-124, 209-81, 352-90  
(weeks of 29 Nov.– 8 Dec.).

3 Dec.: The Age of Rage

5 Dec.: What is American Pluralism?

FINAL TAKE-HOME ESSAY: Due FRIDAY, 7 DECEMBER, noon.

FINAL IN-CLASS EXAMINATION: MONDAY, 10 DECEMBER, 9-11 a.m., Crown Auditorium.

### DISCUSSIONS AND CRITICAL READING

Discussion and class participation is a very important part of your grade (25 percent). Incisive, imaginative and thoughtful comments that generate and facilitate discussion are weighed heavily in final grades. Asking questions, responding to student questions and contributing to an ongoing discussion are a necessary part of the learning experience. Classroom discussion will take place in the discussion sections and will center on the required readings. **All students are required to register for one of the discussion sections** (marked "DIS" in the course schedule). Failure to participate in the preassigned discussion sections will only lower a student's final grade. Discussions are scheduled for 14 classes, each worth 2 "points." Students will receive 1 point for attendance or minimal participation, and 2 or more points for active participation. Students may enhance their classroom participation grade by raising questions that generate further discussion, interacting with the instructors in office hours, fulfilling periodic assignments made by the instructor, and participating in the occasional opportunities for discussion which arise in the main lecture.

The best ways to prepare for and contribute to class discussion are: 1) complete the reading on time, and 2) critically analyze the reading. The primary goal of critical reading is to find the author's interpretation and what evidence and influences led to that conclusion. Never assume a "passive" position when reading a text. If students ask and attempt to answer the following questions, they will more fully comprehend and understand any reading.

1. What is the thesis of the author?
2. Does the author have a particular stated or unstated point of view? How does the author construct their argument? Are the author's goals, viewpoints, or agendas revealed in the introduction or preface? Does the author provide evidence to support the argument? Is it the right evidence? In the final analysis, do you think the author proves the argument or does the author rely on preconceived views or personal ideology? Why do you think that?
3. Does the author have a moral or political posture? Is it made explicit or implicit in the way the story is told? What is the author's view of human nature? Does change come from human agency and "free will" or broad socio-economic forces?

4. What assumptions does the author hold about society? Does the author see society as hierarchical, pluralistic, democratic or elitist? Does the author present convincing evidence to support this view?
5. How is the narrative constructed or organized? Does the author present the story from the viewpoint of a certain character or group? Why does the author begin and end at certain points? Is the story one of progress or decline? Why does the author write this way?
6. What issues and events does the author ignore? Why? Can you think of alternative interpretations or stories that might present a different interpretation? Why does the author ignore certain events or facts?

Students who miss a class discussion or feel reluctant to speak in class have the option of writing a 3-4 page review essay on the required reading. The essay should summarize the author's thesis in one paragraph and then proceed to criticize and analyze some aspect of that thesis. Students who elect to write such essays must submit them within two weeks of the class discussion.

### ART INSTITUTE OF CHICAGO ASSIGNMENT



The assignment is simple: go to the Art Institute of Chicago (111 S. Michigan Avenue), locate **ONE** of the art objects below (most of which are discussed or shown in class), have a digital photograph of yourself taken in front of the object or painting (ask a guard if you go alone), and email the photo and your ticket entrance receipt to Prof. Gilfoyle at [tgilfoy@luc.edu](mailto:tgilfoy@luc.edu) AND your junior professor. Before you go, be sure to look up the room location of the object at <http://www.artic.edu/aic/> The assignment is worth 5% of your final grade. Students may complete the assignment any time during the semester but no later than Friday, 7 Dec. 2018.

- Augustus Saint-Gaudens, *The Puritan*, 1899
- Jean-Antoine Houdon, *George Washington* (1785-92; recast 1917)
- Edward Savage, *George Washington*, 1793
- John Ritto Penniman, *Meetinghouse Hill, Roxbury, Massachusetts*, 1799
- Gilbert Stuart, *Major-General Henry Dearborn*, 1812
- Duncan Phyfe, *Box Sofa*, 1820
- Joseph Louis Hippolyte Bellangé, *Battle Scene*, c. 1825
- Thomas Cole, *Landscape with Figures: A Scene from "The Last of the Mohicans,"* 1826
- Alvan Fisher, *The Prairie on Fire*, 1827
- John Quidor, *Rip Van Winkle*, 1829
- Ezra Ames (Ralph Earl), *Mrs. Noah Smith and Family*, c. 1830
- Thomas Cole, *Distant View of Niagara Falls*, 1830
- William Sidney Mount, *Bar-room Scene*, 1835

Thomas Ball, *Daniel Webster*, 1853  
 John Quincy Adams Ward, *The Freedman*, 1862–63  
 Daniel Chester French, *Standing Lincoln*, 1912  
 Daniel Chester French, *Seated Lincoln*, 1916  
 Albert Bierstadt, *Mountain Brook*, 1863  
 Thomas Moran, *Autumn Afternoon, the Wissahickon*, 1864  
 Winslow Homer, *Croquet Scene*, 1866  
 George Inness, *Catskill Mountains*, 1870  
 Worthington Whittredge, *Indian Encampment*, 1870-76  
 Thomas Waterman Wood, *The Yankee Pedlar*, 1872  
 Walter Shirlaw, *Toning the Bell*, 1874  
 Claude Monet, *Arrival of the Normandy Train, Gare Saint-Lazare*, 1877  
 Eastman Johnson, *Husking Bee, Island of Nantucket*, 1876  
 Gustave Caillebotte, *Paris Street; Rainy Day*, 1877  
 Edgar Degas, *Café Singer*, 1879  
 De Scott Evan, *The Irish Question*, 1880s  
 Sullivan & Adler, Chicago Stock Exchange Trading Room, 1893-94  
 Camille Pissarro, *The Place du Havre, Paris*, 1893  
 Henri de Toulouse-Lautrec, *Equestrienne (At the Cirque Fernando)*, 1887–88  
 Pierre-Auguste Renoir, *Acrobats at the Cirque Fernando*, 1879  
 Pierre-Auguste Renoir, *The Laundress*, 1877/79  
 Frederic Remington, *The Advance-Guard, or The Military Sacrifice (The Ambush)*, 1890  
 Frederic Remington, *Historians of the Tribe*, 1890-99  
 Frederic Remington, *Coming Through the Rye (Over the Range)*, 1902/06  
 Frederic Remington, *The Bronco Buster*, 1899  
 Augustus Saint-Gaudens, *The Puritan*, 1899  
 Elbridge Ayer Burbank, *Shu-Pe-La/Moqui*, 1898  
 Hermon Atkins MacNeil, *The Sun Vow*, modeled 1898, cast 1901  
 Hermon Atkins MacNeil, *The Moqui Runner*, modeled 1896, cast 1897  
 Ralph Albert Blakelock, *The Vision of Life, or the Ghost Dance*, 1895-97  
 Everett Shinn, *The Hippodrome, London*, 1902  
 John Sloan, *Renganeschi's Saturday Night*, 1912  
 George Bellows, *Love of Winter*, 1914  
 Gifford Beal, *Spotlight*, 1915  
 James Earle Fraser, *The End of the Trail*, 1918  
 Archibald John Motley, Jr., *Self-Portrait*, c. 1920  
 Charles Demuth, *Business*, 1921  
 Joseph Stella, *By-Products Plants*, 1923/26  
 Todros Geller, *Strange Worlds*, 1928  
 John Bradley Storrs, *Ceres*, 1928  
 Grant Wood, *American Gothic*, 1930  
 Richard Neutra, *Armchair*, 1930  
 Georgia O'Keeffe, *Cow's Skull with Calico Roses*, 1931  
 Charles Demuth, *...And the Home of the Brave*, 1931  
 Horace Pippin, *Cabin in the Cotton*, 1933/37

Walter Ellison, *Train Station*, 1936  
Thomas Hart Benton, *Cotton Pickers*, 1945  
Charles Wilbert White, *This, My Brother*, 1942  
Charles Wilbert White, *Harvest Talk*, 1953  
Eldzier Cortor, *The Room No. VI*, 1948  
José Clemente Orozco, *Zapata*, 1930  
Frank Lloyd Wright, *Metal Office Furniture for Johnson Wax Co. offices*, 1937-39  
Edward Hopper, *Nighthawks*, 1942  
Eero Saarinen, *Armchair*, 1955-57  
Wendell Castle, *Coffee Table*, 1967  
Robert Venturi & Denise Scott Brown, *Queen Anne Chair*, 1984

### EXTRA CREDIT

During the semester, students will have opportunities to earn extra credit (usually 1-2 points on the final class grade). The professor will announce such opportunities in class and via email during the semester. To document your attendance, please take a selfie or photo of yourself at the event with one of the exhibit paintings, speaker, or stage behind you. Events already scheduled include:

“Charles White: A Retrospective,” Abbott Galleries, Art Institute of Chicago, 8 June-3 September 2018 (take a selfie or photo of yourself with one of the exhibit paintings).

Thursday, 13 September: The Midnight Bike Ride - American Pluralism in Chicago (worth 2 points in the final grade). More information at:  
<http://www.luc.edu/depts/history/gilfoyle/BIKERIDE.HTM>

“John Singer Sargent and Chicago’s Gilded Age,” Regenstein Hall, Art Institute of Chicago, 1 July-30 September 2018 (take a selfie or photo of yourself with one of the exhibit paintings).

Artists in Conversation: Tonika Lewis Johnson & Paola Aguirre on the Folded Map Collaboration, Loyola University Museum of Art, 820 N. Michigan Avenue, Tuesday, 4 Sept. 2018, 6-8pm.

Artists Talk: Folded Map Discussion with Tonika Lewis Johnson, Loyola University Museum of Art, 820 N. Michigan Avenue, Saturday, 29 Sept. 2018, 6-8pm.

### COURSE OBJECTIVES

The course will examine ideas, institutions, social life, world-views and notions of United States history over time. The desired outcome is for students to gain historical knowledge about how the history and evolution of the United States. The course will enable you to:

- Evaluate and assess the forces of change and the forces of stability.

- Place events, texts, objects, and ideas (artistic, literary, theological, etc.) in their proper historical and cultural contexts and see how they affect cultures today.
- Understand that historical knowledge is constructed from primary sources and competing paradigms, and use such sources critically to construct history.
- Understand important elements of your cultural heritage as citizens of the United States and the world, including notions such as citizenship, representative government, romantic love, the nuclear family, and the market economy.
- Differentiate between contemporary values and worldviews and those of previous historical civilizations. By comparing the views of past societies with current ones, students can appreciate how present attitudes are as much conditioned by historical context as past attitudes.
- Become a more informed and productive citizen of your country and your world.

## **SKILL OBJECTIVES**

### **1) Critical Thinking Skills**

The skills of the historian are vitally important in this age of information; as world citizens we are required to contextualize, analyze and judge information generated from a variety of sources, both disarmingly familiar and radically alien, with a variety of underlying agendas. Moreover, your future profession will most likely require you to develop reliable sources of information and make judgments based on solid evidence.

This course will develop the following skills:

- Read critically and assess the reliability of sources in several media.
- Generate new ideas, hypotheses, arguments and questions about the historical experiences of humans.
- Predict and respond to counterarguments, adjust your thinking in the light of the process, and maintain throughout cordial and civil discourse with various audiences in a variety of formats.

### **2) Communication Skills and Sensitivities**

This course will develop the following skills:

- Write clearly and effectively.

- The two examinations will involve short answer identifications and/or a choice from among several general essay questions about material covered in lecture and the common readings as outlined on the syllabus. Here, students will be graded on their command of the material. While students are not graded on their writing for examinations, answers must be in essay form with complete paragraphs and sentences.
- Present evidence and articulate a position extemporaneously to peers and instructors in oral discourse and written form.
- Recognize and have the ability to act on your obligation to contribute to civic discourse. In discussions and examinations, you will be asked to distinguish between fact and opinion and to try to understand both sides of conflicts. You are urged to be sensitive to how seemingly distant events like slavery or nativism still evoke resentment and tension among people today.

### **STATEMENT ON PLAGIARISM**

Plagiarism and/or academic dishonesty will result in a final grade of F for the examination or assignment as well a letter, detailing the event, to be placed in the offending student's permanent file in the Dean's office. The definition of plagiarism is:

You plagiarize when, intentionally or not, you use someone else's words or ideas but fail to credit that person. You plagiarize even when you do credit the author but use his [or her] exact words without so indicating with quotation marks or block indentation. You also plagiarize when you use words so close to those in your source, that if your work were placed next to the source, it would be obvious that you could not have written what you did with the sources at your elbow.

Wayne Booth, Gregory C. Colomb, and Joseph M. Williams, *The Craft of Research* (Chicago: University of Chicago Press, 1995), p. 167.

To avoid plagiarism, take notes carefully, putting all real quotes within quotation marks, while summarizing other parts in your own language. This is difficult; if you do not do it correctly, it is better to have all your notes in quotes. The worst thing is to alter a few words from the source, use no quotation marks, and treat the notes as a genuine summary. You will likely copy it out as written in your notes, and thus inadvertently commit plagiarism. Changing around a word, a phrase, or a clause is still plagiarism if it follows the thought sequence or pattern in the original. On the other hand, do not avoid plagiarism by making your paper a string of quotations. This results in poor writing, although it is not criminal.

In any case, do not let this prevent you from quoting your primary sources. As they are the "evidence" on which you build your argument, you will need to quote them at necessary points. Just be sure to put quotation marks around them, or double indent them as in the example above, and follow the quote with a proper foot or endnote.

A final note: The Internet can be a convenient tool for research, but many websites contain unreliable or plagiarized information. **Never** cut and paste from Internet sites without quoting and citing your sources.

The university has developed a helpful website. See: <http://www.luc.edu/is/cease/ai.shtml>

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The Loyola History Department's website and social media pages are updated frequently with event announcements, internship and job opportunities, faculty and student achievements, and other news about the department and the history profession. In addition, the website contains a wealth of information essential for students taking history courses, including guidelines for majors and minors, details about scholarships and essay contests, faculty bios and course descriptions, and the department's "Major in History" career guide.