



LOYOLA
UNIVERSITY
CHICAGO

Preparing people to lead extraordinary lives

HIST 212-001: AMERICAN CIVILIZATION SINCE THE CIVIL WAR, 1865-2021 Spring 2021¹

Prof. Timothy J. Gilfoyle, for in-person and synchronous online lectures, MW, 10:50-11:40 a.m.
142 Life Sciences Building Auditorium

Email: tgilfoy@luc.edu

Website: <https://www.luc.edu/history/people/facultyandstaffdirectory/gilfoyletimothyj.shtml>

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Zoom Office Hours: Monday, 1:30-3:30pm and by appointment

Junior Professors and synchronous (live) online Zoom discussion section times:

Matt Norvell: Wednesday, 1:30-2:20pm (Section 120); Friday, 10:50-11:40am (Section 122)

Anthony Stamilio: Wed., 1:30-2:20pm (Section 121); Friday, 10:50-11:40am (Section 123)

COURSE DESCRIPTION

"Without a vivid link to the past, the present is chaos and the future unreadable." Jason Epstein

This course explores the social, political, and economic evolution of the United States after the Civil War of 1861-65. The major themes covered reflect the emergence of the modern United States, including the rise and decline of the U.S. as an industrial power, European, Asian, and Latin American immigration, six wars, a variety of social and political protest movements and changing labor, gender and race relations.

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 revolutionary generation 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 attempts to answer 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?

I will communicate with you throughout the semester via Loyola's email system and Sakai, Loyola's open-source learning management system. My email is tgilfoy@luc.edu if you need to reach me directly. I usually try to respond to email within 24 hours during the week, 48 hours

¹ This syllabus is a working document. The professor reserves the right to modify and alter the syllabus and all materials, guidelines, etc., contained within it at his discretion over the course of the semester.

over the weekend. If you do not receive an email response from me by this time, I have not received your email so please resend it. Additional information about me, as well as a copy of this syllabus, can be found at: <http://www.luc.edu/history/faculty/gilfoyle.shtml>

COURSE REQUIREMENTS

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) Midterm take-home essay examination covering readings, lectures and discussions in the first half of the semester, from 18 January 2021 to 5 March 2021 (35%). Students will have approximately two weeks to write the essay. Midterm exams and grades will be returned before 21 March 2021.
- 2) Comprehensive final take-home essay examination covering all the readings, lectures and discussions for the entire semester (35%). Students will have approximately four weeks to write the essay.
- 3) Participation in Zoom class discussion with your junior professor (25%). **All students are required to register for one of the discussion sections** (marked “DIS” in the course schedule).
- 4) Art Institute of Chicago assignment (5%).

REQUIRED READINGS

- Eric Foner, *A Short History of Reconstruction*, abridged and updated edition (New York: Harper and Row, 1988, 2014), pages 1-28, 35-54, 104-123, 180-198, 254-260.
- Timothy J. Gilfoyle, ed., *The Urban Underworld in Late 19th-Century New York* (New York: Bedford/St. Martin's Press, 2013), pages 1-80, 89-92, 106-112, 140-45, 150-59.
- Richard W. Etulain, ed., *Does the Frontier Experience Make America Exceptional?* (New York: Bedford/St. Martin's Press, 1999), pages 3-55, **available on Sakai**.
- William Riordan, *Plunkitt of Tammany Hall*, introduction by Terrence McDonald (New York: Bedford/St. Martin's, 1992, orig. 1905), pages 1-38, 45-66, 97-102, 115-34, **available on Sakai**.
- Essays by Carl Degler, William Leuchtenburg, and Barton Bernstein on the New Deal and **available on Sakai**.
- Betty Friedan, *The Feminine Mystique* (1963), Kristen Fermaglich and Lisa Fine, eds. (New York: W.W. Norton, 2013), pages xi-xx, 9-64, 213-257, 280-313 (chaps. 1-3, 11-12, 14-epilogue).
- Phyllis Schlafly, “What’s Wrong with ‘Equal Rights’ for Women?” *Phyllis Schlafly Report* 5, no. 7 (February 1972), **available on Sakai**.
- Tony Horwitz, *Confederates in the Attic: Dispatches from the Unfinished Civil War* (New York: Vintage, 1998), pages 3-44 (chaps. 1-2), 208-281 (chap. 10), 352-390 (chaps 14-15).

All required readings which are not available on Sakai may be purchased at the Loyola University Bookstore in the Granada Center on Sheridan Road. Students also have the option to purchase books from discount sites. Here are a few recommendations:

Alibris: <https://www.alibris.com/books>

AbeBooks: <http://www.abebooks.com/books/used-books.shtml>

Thriftbooks:

https://www.thriftbooks.com/?&mkwid=szsMUhrRl%7Cdm&pcriid=248635098875&pkw=book%20discount&pmt=b&slid=&plc=&pgrid=4392704232&ptaid=aud-465071891222:kwd-13796786&gclid=EAIaIQobChMIpPC84ZvQ6gIVCtvACh1p2wwMEAAAYASAAEgLyPPD_BwE

All of the required readings will be available on reserve at Cudahy Library in some digital form with different levels of access.

COURSE STRUCTURE IN THE AGE OF COVID-19

In order to maintain a physically-safe classroom environment and adhere to State of Illinois Covid-19 restrictions prohibiting group gatherings greater than 50 people, this course has two components:

1. Class lectures organized in a **HyFlex (short for Hybrid Flexible; sometimes called “dual mode”)** format: approximately **one-half of registered students will attend class in-person on Monday from 10:50-11:40 am, the other half in-person on Wednesday from 10:50-11:40 am**. A live video stream of every class lecture will be available via Zoom to students on the days they cannot attend in person. Students have the option to attend all or any lectures online throughout the semester. All students attending or viewing the class remotely will enter through the Zoom waiting room and will be admitted by the junior professor monitoring the online component of the class. The lectures will be recorded and later posted on the class Sakai site, along with the lecture notes for each class. If things go according to plan, you should be able to view the recorded lectures under the “Cloud Recordings” tab in your Zoom Pro tab in Sakai. Because of the 14-day quarantine requirement by the City of Chicago, the first four classes (19-28 January) will NOT be in-person and will be streamed via Zoom. **All students should download Zoom and be ready to use it for these first four classes and for later, in case of sickness or quarantine. Online students will continue to use Zoom as their format for synchronous class sessions.**

To join the online classroom for our synchronous class meetings, go to the Sakai page for History 212-001 and click on the **Zoom Pro** tab. Then click the **join button** under “Topic” for “History 212 001 SP21,” which will open Zoom and bring you into the waiting room for the class meeting. Junior professors Matt Norvell and Anthony Stamilio will let students into the Zoom classroom at our regularly scheduled class period.

2. **Live, synchronous online 50-minute discussion sections on Zoom** with your junior professor on either Wednesday or Friday. The Junior Professors who will lead the discussion sections and the meeting times are listed at the top of the syllabus and in LOCUS. **All students are required to register for one of the discussion sections** (marked “DIS” in the course schedule). **All students should download and activate the video on their Zoom screen**. Students should allocate enough time to complete the required reading each week, an

average of 60 pages per week.

The lecture notes posted on Sakai serve as the "textbook" for class and eliminate the need to engage in frantic note-taking. During in-person lectures 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 in-person classes.** If students have a question, they only need to raise their hand if attending the in-person lecture. Students attending online can ask a question in the chat or audio function in Zoom and the junior professor monitoring the online part of the class will address the question to the professor and the rest of the class.

Please remember that the classroom is an intellectually dangerous place. The content of some lectures and reading assignments includes verbal and visual images of controversial and horrifying events in American history (including war, physical violence, sexual assault, racist and misogynist language, lynchings, force feeding, castration, and other examples). Some subjects are shocking and painful. As students of history, we need to engage, not avoid, such topics. "Nothing can be changed until it is faced," the writer James Baldwin reminds us. Students should contact the professor if such content affects their ability to learn.

Illinois and Loyola social distancing rules necessitate the following requirements in our class:

1. Everyone in the room must wear masks upon entering and exiting, and during the entire class.
2. Students must sit only in designated seats in the classroom.
3. Students will have assigned seats and are expected to sit in the same seat every class. Attendance will be taken as a precautionary measure in the event that later contact tracing is necessary.
4. Do not come to the in-person class if you are not feeling well or experiencing flu-like symptoms. You can watch the live streaming video from your residence or a recording of the lecture at a later time. All students should download the Covid-19 Symptom Tracker to their phone as a precautionary measure.
5. Students, faculty and staff who test positive for Covid-19, must report their case to LUC as soon as possible at COVID-19REPORT@LUC.EDU or by calling 773-508-7707. All COVID-19 related questions should be directed to COVID-19SUPPORT@LUC.EDU. Also, please inform me and your junior professor so that we can adjust your status from in-person to online for the hopefully brief period you may be in isolation or quarantine. All and any personal information will be kept confidential.
6. If you become physically or mentally ill any time during the semester, please inform me and your junior professor. We promise to be flexible regarding the class requirements and deadlines and want to insure your success in the class. But communication among us is absolutely critical in this regard.

Students with documented learning differences should contact the professor and the Student Accessibility Center (SAC; Sullivan Center (773-508-3700), www.luc.edu/sswd) within the first two weeks of the semester to discuss the need for any special arrangements. 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.

Loyola University Chicago provides reasonable accommodations for students with disabilities. Any student requesting accommodations related to a disability or other condition is required to register with the SAC, located in Sullivan Center, Suite 117. Professors receive the accommodation notification from SAC via Accommodate. Students are encouraged to meet with their professor individually in order to discuss their accommodations. All information will remain confidential. Please note that in this class, software may be used to audio record class lectures and discussions in order to provide equal access to students with disabilities. Students approved for this accommodation use recordings for their personal study only and recordings may not be shared with other people or used in any way against the faculty member, other lecturers, or students whose classroom comments are recorded as part of the class activity. Recordings are deleted at the end of the semester. 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. For more information about registering with SAC or questions about accommodations, please contact SAC at 773-508-3700 or SAC@luc.edu.

MEETING DATES AND ASSIGNMENTS

Information on the Loyola University Chicago academic calendar (with specific dates on semester breaks and the final exam schedule) can be found at:

https://www.luc.edu/academics/schedules/spring/academic_calendar.shtml

20 & 25 Jan.: The Civil War and Reconstruction, 1861-1877

DISCUSSION of Eric Foner, *Reconstruction*, pages 1-28, 35-54, 104-123, 180-198, 254-260 (weeks from 20-29 Jan.).

27 Jan.: The New Industrial Order, 1870-1920

1 Feb.: American Cities as “Shock Cities,” 1870-1920

3 Feb.: The “New Immigrants,” 1870-1925

3 & 5 Feb.: DISCUSSION of Timothy J. Gilfoyle, ed., *The Urban Underworld in Late 19th-Century New York* (New York: Bedford/St. Martin's Press, 2013), pages 1-80, 89-92, 106-112, 140-45 (Committee Report), 150-56 (Thomas Byrnes), 156-59 (Lincoln Steffens).

8 Feb.: The New Nativism, 1870-1925

10 Feb.: P.T. Barnum and the Emergence of American Popular Culture, 1830-1900

10 & 19 Feb. (Wed. & Fri.): DISCUSSION of Etulain, *Frontier Experience*, pp. 3-55 (Frederick Jackson Turner and Richard White), **available on Sakai** (Wed. 10 Feb. and Fri. 19 Feb.).

12 Feb.: FIRST MIDSEMESTER BREAK (No Friday Discussion Sections)

15 Feb.: Manifest Destiny and the New Empire, 1800-1920

17 Feb.: The Populist Revolt, 1870-1920

DISCUSSION of *Plunkitt of Tammany Hall*, pages 1-38 (Introduction), 45-66, 97-102, 117-22 (Jane Addams), 123-34 (Lincoln Steffens), **available on Sakai** (weeks of 17 Feb.-5 March). An audio version is available at:

<https://librivox.org/plunkitt-of-tammany-hall-a-series-of-very-plain-talks-on-very-practical-politic-by-george-washington-plunkitt/>

22 Feb.: The Era of Progressive Reform, 1890-1920

24 Feb.: The Influenza Pandemic of 1918-1919

1 March: Women and the Rise of Feminism, 1860-1960

3 March: The Emergence of a Consumer Culture, 1870-1930

Saturday, 6 March, 6pm: TAKE-HOME MIDTERM EXAMINATION DUE

6-10 March.: SECOND MIDSEMESTER BREAK (No Lecture or Discussion Classes Mon. & Wed.)

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

15 March.: The Great Depression, 1929-1940

DISCUSSION of (weeks of 17-26 March):

Carl Degler, "The Third American Revolution," in *Out of Our Past: The Forces That Shaped America*, 3rd ed. (New York: Harper & Row, 1958, 1984), 414-50.

William E. Leuchtenburg, "The Roosevelt Reconstruction: Retrospect," in *Franklin D. Roosevelt and the New Deal* (New York: Harper and Row, 1963), 326-48.

Barton J. Bernstein, "The New Deal: The Conservative Achievements of Liberal Reform," in *Towards a New Past: Dissenting Essays in American History* (New York: Pantheon, 1968), 263-83.

Please note: these readings are single chapters from each text and are **available on Sakai**.

17 & 22 March: The New Deal, 1933-1940

24 March: World War II, 1939-1945

29 & 31 March: The Cold War and Vietnam, 1945-1991

DISCUSSION of (weeks of 31 March-16 April):

Friedan, *The Feminine Mystique*, pages xi-xx, 5-64, 213-257, 280-313 (chaps. 1-3, 11-12, 14-epilogue); and Phyllis Schlafly, "What's Wrong with 'Equal Rights' for Women?" The Schlafly article is **available on Sakai**.

1-5 April: EASTER HOLIDAY – No Friday Discussion Classes or Monday Lecture

7 April: Civil Rights and Racial Change, 1877-1954

12 April: Civil Rights and Racial Change, 1954-2010

14 April: Lyndon Johnson and Making a Great Society, 1964-1976

19 April: The American Family, Sexuality, and Gender, 1945-2015

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/

21 April: The Reagan Revolution and the End of the American Century, 1980-present

DISCUSSION of Horwitz, *Confederates in the Attic* (weeks of 14-30 April), pages 3-44 (chaps. 1-2), 208-281 (chap. 10), 352-390 (chaps 14-15).

22 April: MIDNIGHT BIKE RIDE (if possible and optional)

(Bike rentals are available through ChainLinks in the Parking Structure; see

<http://www.loyolalimited.com/chainlinks/about.html>)

26 April: The Age of Rage, 1980-present

28 April: Conclusions: What is American History?

Saturday, 1 May, 6pm: FINAL TAKE-HOME ESSAY DUE.

DISCUSSIONS AND CRITICAL READING

Discussion sections will be held live in real time (synchronously) on Zoom at the scheduled discussion class time with the junior professor identified at the beginning of this syllabus. **All students are required to register for one of the discussion sections** (marked “DIS” in the course schedule) **and activate the video on their Zoom screen.**

Since we will use Zoom for your weekly online synchronous class discussions, you will need to download and install Zoom on the computer you plan to use for online meetings. View [How do I download Zoom?](#) For additional instructions. A camera and microphone are recommended to fully participate in the online meetings. Many laptops will already have a microphone and camera built-in. If you would like to test Zoom before our first scheduled meeting, view [How do I test prior to joining a meeting?](#) To join the Zoom meeting for this course, you will select the Zoom tab from the tool menu on the left-hand side of the page. View [How do I join a Zoom meeting from Sakai?](#) for more information. For additional Zoom assistance, you can contact 24/7 Zoom support. Visit [How do I contact Zoom support?](#) for additional information. You can also contact the ITS Service Desk at its servicedesk@luc.edu or 773-508-4487.

Class participation in your discussion section 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 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) weekly reading before the date of the scheduled class, and 2) critically analyze the reading and contribute their thoughtful, reflective opinions in the weekly class discussion. 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. Students should allocate enough time to complete the required reading, an average of less than 60 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. 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.

To help foster a proper and welcoming online environment for all, please read [Netiquette](#), a list of guidelines borrowed from Loyola University's Office of Online Learning and found at the end of this syllabus. This document provides a general overview of actions, policies, and behaviors necessary for a successful, hospitable, and respectful online learning environment for all.

EXAMINATIONS

Two take-home essay examinations are required for this course, each worth 35 percent of the final grade. The midterm take-home essay exam will cover **readings, lectures and discussions in the first half of the semester**, from 18 January 2021 to 5 March 2021. Students will write a 4-6 page essay in response to a question or questions distributed approximately two weeks before

the deadline of 6 p.m., Saturday, 6 March 2021.

The final take-home essay exam will be comprehensive and cover **all the readings, lectures and discussions for the entire semester**. Students will write an 8-12 page essay in response to a question or questions distributed approximately four weeks before the deadline of 6 p.m., Saturday, 6 May 2021. For the final take-home exam, students will have the opportunity to submit their essay early (approximately 10 days) and have their essay read, evaluated, graded and returned before the final deadline. Students may then rewrite the essay, addressing the criticisms and weaknesses, and resubmit the essay for a final evaluation.

More detailed instructions will be provided prior to both examinations and junior professors will offer advice and guidance during Zoom discussion sections on how to succeed in both exams. The deadlines for the midterm and final take-home essay examinations apply to all students, including those with accommodations (SAC) because students will have several weeks to complete the assignment. If a student with accommodations needs an extended deadline, they must inform the professor and junior professor immediately.

All students will be expected to submit the midterm and final take-home examinations through the turnitin.com portal available on the class page in Sakai. Be sure to submit your essay via the class page in Sakai, NOT through the Turnitin.com website.

Please avoid plagiarism and academic dishonesty, which are discussed in greater detail below.

USING ZOOM FOR PROF. GILFOYLE'S OFFICE HOURS

To meet with me during my Zoom office hours (tentatively Monday, 1:30-3:30 p.m. & by appointment), go to the Sakai page for HIST 212-001 SP21 and click on the **Zoom Pro** tab. Then click the **join button**, which will open Zoom and bring you into the waiting room for the office hours. I will let you into the Zoom meeting once I am available and other students have left the meeting.

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 **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, 30 April 2021. Visit early!

If you are taking the class entirely online, are not physically in Chicago, wish to avoid an in-person visit for safety reasons, or the Art Institute is closed, you can visit remotely! Just take a virtual tour via the links beside the names of various artists and their artwork below **AND** then go to Art Institute website (<https://www.artic.edu/>) and search for any other artwork on the list below. Just email a screenshot of the artwork **AND** the virtual tour or a selfie photo of you and both images on your computer to Prof. Gilfoyle at tgilfoy@luc.edu **AND** your junior professor.

Joseph Louis Hippolyte Bellangé, *Battle Scene*, c. 1825
Alvan Fisher, *The Prairie on Fire*, 1827
Thomas Cole, *Distant View of Niagara Falls*, 1830
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
Pullman Observation Car, 1893
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
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

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.

UNIVERSITY STATEMENT ON THE RECORDING OF LIVE CLASS DISCUSSIONS

In this class, software (ex. Zoom) will be used to record live lectures and class discussions; your participation in live class discussions will be recorded. These recordings will be made available only to students enrolled in the class, to assist those who cannot attend the live session or to serve as a resource for those who would like to review content that was presented. All recordings will become unavailable to students in the class when the Sakai course is unpublished (i.e. shortly after the course ends, per Sakai's administrative schedule). Students who prefer to participate via audio only will be allowed to disable their video camera so only audio will be captured. Please discuss this option with your junior professor. The use of all video recordings will be in keeping with the University Privacy Statement. 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.

UNIVERSITY PRIVACY STATEMENT ON RECORDINGS

Assuring privacy among faculty and students engaged in online and face-to-face instructional activities helps promote open and robust conversations and mitigates concerns that comments made within the context of the class will be shared beyond the classroom. Recordings of

instructional activities occurring in online or face-to-face classes may be used solely for internal class purposes by the faculty member and students registered for the course, and only during the period in which the course is offered. Instructors who wish to make subsequent use of recordings that include student activity may do so only with informed written consent of the students involved or if all student activity is removed from the recording. Recordings including student activity that have been initiated by the instructor may be retained by the instructor only for individual use.

Materials from this course cannot be shared outside of the course without the professor's written permission and consent. This includes recorded lectures, lecture notes and outlines, slides, Powerpoints, Panopto recordings, audio clips, videos, and any materials posted on Sakai. These items are considered to be the intellectual property of the professor. As a result, they may not be distributed or disseminated in any manner, either on paper or virtually without the written permission of the professor. Lectures may not be copied or recorded by students without the written consent and permission of the professor. When consent is given, those recordings may be used for review only and may not be distributed. Student work for this course is the intellectual property of the student and the professor will not share or distribute student work in any form without the student's written permission. Finally, please be aware that in the state of Illinois, any unauthorized recording is considered a felony.

STATEMENT OF INTENT

By remaining in this course, students agree to accept this syllabus as a contract and to abide by the guidelines outlined in the document. Students will be consulted should there be a necessary change to the syllabus.

STUDENT RESOURCES

These following links may prove useful and helpful to students over the course of this semester and during their academic career at Loyola.

[Loyola Coronavirus Updates and Information Page](#)

[Student Accessibility Center](#)

[Information Technology Services \(IT\)](#)

[Library](#)

[Writing Center](#)

[Center for Tutoring and Academic Excellence](#)

[Loyola Bookstore](#)

[Financial Aid](#)

[Sakai Student Guide](#)

[Loyola Academic Calendars](#)

Technology Privacy and Support Information

For help with technical issues or problems with Sakai, contact the ITS HelpDesk at helpdesk@luc.edu or by phone at 773-508-4487. [Information Technology Services \(IT\)](#) has a list of services and resources on their home page that students may find useful. Please contact them for issues with your Loyola email (for example password problems) as well.

Below you will find links to privacy policies as well as support documentation for the technology we'll use in the course:

[Sakai Privacy policy](#)

[Sakai Student Support Guide](#)

[Zoom Tool Info and Instructions](#)

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>

CONNECT WITH THE HISTORY DEPARTMENT

Please follow the department's website and social media pages:



Visit: luc.edu/history



Like: facebook.com/loyolahistorydepartment



Follow: twitter.com/loyolahistdept



Follow: flickr.com/people/luchistorydepartment

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.

NETIQUETTE GUIDE FOR ONLINE COURSES

Please recognize that the online classroom is in fact a classroom, and certain behaviors are expected when you communicate with both your peers and your instructors. These guidelines for online behavior and interaction are known as netiquette.

SECURITY

Remember that your password is the only thing protecting you from pranks or more serious harm.

- Don't share your password with anyone.
- Change your password if you think someone else might know it.
- Always log out when you are finished using the system.

GENERAL GUIDELINES

When communicating online, you should always:

- Treat your instructor and classmates with respect in email or any other communication.
- Always use your professors' proper title: Dr. or Prof., or if in doubt use Mr. or Ms.

- Unless specifically invited, don't refer to your instructor by first name.
- Use clear and concise language.
- Remember that all college level communication should have correct spelling and grammar (this includes discussion boards).
- Avoid slang terms such as "wassup?" and texting abbreviations such as "u" instead of "you."
- Use standard fonts such as Ariel, Calibri or Times new Roman and use a size 10 or 12 pt. font
- Avoid using the caps lock feature AS IT CAN BE INTERPRETTED AS YELLING.
- Limit and possibly avoid the use of emoticons like :) or 😊.
- Be cautious when using humor or sarcasm as tone is sometimes lost in an email or discussion post and your message might be taken seriously or sound offensive.
- Be careful with personal information (both yours and other's).
- Do not send confidential information via e-mail.

EMAIL NETIQUETTE

When you send an email to your instructor, teaching assistant, or classmates, you should:

- Use a descriptive subject line.
- Be brief.
- Avoid attachments unless you are sure your recipients can open them.
- Avoid HTML in favor of plain text.
- Sign your message with your name and return e-mail address.
- Think before you send the e-mail to more than one person. Does everyone really need to see your message?
- Be sure you REALLY want everyone to receive your response when you click, "reply all."
- Be sure that the message author intended for the information to be passed along before you click the "forward" button.

MESSAGE BOARD NETIQUETTE AND GUIDELINES

When posting on the Discussion Board in your online class, you should:

- Make posts that are on topic and within the scope of the course material.
- Take your posts seriously and review and edit your posts before sending.
- Be as brief as possible while still making a thorough comment.
- Always give proper credit when referencing or quoting another source.
- Be sure to read all messages in a thread before replying.
- Don't repeat someone else's post without adding something of your own to it.
- Avoid short, generic replies such as, "I agree." You should include why you agree or add to the previous point.
- Always be respectful of others' opinions even when they differ from your own.
- When you disagree with someone, you should express your differing opinion in a respectful, non-critical way.
- Do not make personal or insulting remarks.
- Be open-minded.