



LOYOLA
UNIVERSITY
CHICAGO

Preparing people to lead extraordinary lives

HIST 103-001: AMERICAN PLURALISM

Fall 2020¹

Prof. Timothy J. Gilfoyle, for asynchronous (recorded) online lectures, MW, 1:30-2:20pm

Email: tgilfoy@luc.edu Website: <http://www.luc.edu/history/faculty/gilfoyle.shtml>

he, him, his

Zoom Office Hours: Monday, 9:30-12 noon & by appointment

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

Nathan Ellstrand: Mon. 2:50-3:40pm (Section 121); 4:10-5pm (Section 120)

Anthony Stamilio: Fri. 10:50-11:40 (Section 124); 12:10-1pm (Section 125)

COURSE DESCRIPTION

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

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?

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

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 24 August 2020 to 5 October 2020 (35%). Students will have approximately two weeks to write the essay.
- 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%)
- 4) Art Institute of Chicago assignment (5%).

The exams will be based primarily on the readings below and secondarily on lectures and class discussions. Midterm exams and grades will be returned before 19 October 2020.

REQUIRED READINGS

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 under Course Readings in Sakai.**
- Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself with Related Documents* (1845), David W. Blight, editor, 3rd edition (Boston: Bedford/St. Martin's, 2017), pages 1-122, 145-169 (introduction, chaps. I-XI, appendix, "What to the Slave is the Fourth of July?") ISBN 978-1-319-04889-1, **available at LUC Bookstore or from publisher.**
- Henry David Thoreau, "On Civil Disobedience" (1849), **available under Course Readings in Sakai.**
- Alexander Hamilton Stephens, "Cornerstone Speech" (1861), **available under Course Readings in Sakai.**
- Horace M. Kallen, "Democracy versus the Melting Pot," *Nation* 100 (February 18 and 25, 1915), 190-94, 217-20, **available under Course Readings in Sakai.**
- Madison Grant, "America for the Americans," *Forum*, (Sept. 1925), 346-355, **available under Course Readings in Sakai.**
- Ida B. Wells, *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells*, Jacqueline Jones Royster, editor, 2nd edition (New York: Bedford/St. Martin's Press, 2016), pages 1-41 (Introduction), 46-151 (*Southern Horrors* and *A Red Record*) ISBN 978-1-319-04904-1, **available at LUC Bookstore or from publisher.**
- 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) ISBN 978-0-393-93465-6, **available at LUC Bookstore or from publisher.**
- Barack Obama, *Dreams from My Father: A Story of Race and Inheritance* (New York: Random

House, 1995, 2004), pages vii-xvii (preface & intro.), 3-27 (chap. 1), 30-52, 55-66 (chap. 3 part), 72-100 (chaps. 4, 5 part), 110-70 (chaps. 6-8, 9 part), 207-21 (chap. 11), 110-70 (chaps. 6-8, 9 part), 237-48 (chap. 12 part), 256-61 (chap. 13 part), 272-95 (chap. 14), 437-42 (epilogue part). ISBN 978-1-4000-8277-3, **available at LUC Bookstore or from publisher.**

All required readings 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 directly from publishers and discount sites. Here are a few recommendations:

[Alibris](#)

[AbeBooks](#)

[ThriftBooks](#)

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

CLASS MEETINGS

HIST 103 will have two kinds of class meetings: recorded, asynchronous lectures on Monday and Wednesday and live, synchronous discussion sections on Zoom with your junior professor. Please remember that the classroom is an intellectually dangerous place. The content of some lectures and reading assignments sometimes 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.

Each scheduled lecture class (on Monday and Wednesday) will have TWO 25-minute (approximately) pre-recorded (asynchronous) lectures recorded on and uploaded to Panopto on the class Sakai page at the scheduled class time (Sakai is Loyola’s open-source learning management system). That means **you have some flexibility as to when you watch and listen to the lectures; you are not required to “attend” lectures in real time or the scheduled time.** Because this class has been moved from an in-person to online format, the “lectures” will be delivered in two shorter 25-minute “podcasts” instead of a single one-hour lecture. Long, in-person, one-hour lectures are less effective when presented online. The lectures will be prerecorded (asynchronous) because some students may be in different time zones. Finally, students are not required to take notes while listening to the lecture podcasts. The lecture notes for each podcast will be uploaded to the class Sakai page and can serve as a rough transcript for students to follow if that facilitates their learning.

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.** Students should allocate enough time to complete the required reading each week, an average of 60 pages per week.

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 itsservicedesk@luc.edu or 773-508-4487.

Discussion and class participation is a very important part of your final grade (25 percent). Classroom discussion will center on the required readings and a primary responsibility of students is to complete the weekly reading **before the date of the scheduled class discussion on Zoom** and **contribute their thoughtful, reflective opinions** in the weekly class discussion. 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 each assigned reading, students should be prepared to answer the questions found in the "Critical Reading" section of the syllabus below. 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.

Discussions are scheduled for 13 or 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 regarding the lectures. Failure to participate in the preassigned discussion sections will only lower a student's final grade.

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.

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.

Students with documented learning differences should contact me and the Student Accessibility Center (SAC) in the 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. Loyola University Chicago provides reasonable accommodations for students with disabilities and any student requesting accommodations related to a disability or other condition is required to register with the SAC. All information will remain confidential. Please note that in this class, software may be used to audio record class lectures 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. For more information about registering with SAC or questions about accommodations, please contact SAC at 773-508-3700 or SAC@luc.edu.

Students should always feel free to contact me and their junior professor any time throughout the semester with questions concerning course materials, procedures, and information. If you have any special circumstances that may have some impact on your course work or you undergo an unforeseen emergency, please inform me and your junior professor as soon as possible in order to establish a plan for assignment completion if necessary. Students should keep me and your junior professor 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 their 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.

USING ZOOM FOR PROF. GILFOYLE'S OFFICE HOURS

To meet with me during my Zoom office hours (tentatively Monday, 9:30-12 noon & by appointment), go to the Sakai page for History 103-001 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.

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 24 August 2020 to 5 October 2020. Students will write a 4-6 page essay in response to a question or questions distributed approximately two weeks before the deadline of Monday, 12 October 2020.

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 Monday, 7 December 2020. 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.

MEETING DATES AND ASSIGNMENTS

24 Aug.: Indigenous Americans 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 24 Aug.-4 Sept.)

26 & 31 Aug.: The British Invasion: Puritans, Royalists, and Quakers

2 Sept.: Slavery: The First Two Centuries

7 Sept.: NO CLASS – LABOR DAY

9 Sept.: The Creation of the American Republic

14 Sept.: Slavery and the Rise of the American South

Discussion of Douglass, *Narrative*, pages 1-122, 141-145 (weeks of 7-21 Sept.; week 1 - pages 1-27, 40-78; week 2 - pages 31-40, 78-122, 141-45)

16 Sept: What Was Jacksonian Democracy?

21 Sept.: The Emergence of an Immigrant Nation

23 Sept.: The Abolitionist Movement

Discussion of Thoreau, "On Civil Disobedience," on Sakai (week of 23-28 Sept.).

28 Sept.: John Brown

30 Sept.: The American Civil War

Discussion of Stephens, "Cornerstone Speech," on Sakai (week of 30 Sept.-9 Oct.).

5 & 7 Oct.: Reconstruction

12 Oct.: MIDTERM TAKE-HOME ESSAY: Due MONDAY, 12 OCTOBER, noon.

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

12 Oct.: The New Immigration, 1870-1925

Discussion of Horace M. Kallen, "Democracy versus the Melting Pot," *Nation* 100 (February 18 and 25, 1915), pp. 190–94, 217–20, available on Sakai (week of 12-16 Oct.).

14 Oct.: The New Immigration and Nativism, 1870-1925

19 Oct.: The Creation of an Urban Society

Discussion of Madison Grant, "America for the Americans," *Forum* (Sept. 1925), pp. 346-355, available on Sakai (week of 19-23 Oct.).

21 Oct.: The Populist Revolt

26 Oct.: Women and the Birth of Feminism

Discussion of Ida B. Wells, *Southern Horrors*, (weeks of 26-30 Oct., pages 1-45 (Introduction), 50-72 (*Southern Horrors*), pages 73-157 (*A Red Record*)).

28 Oct. & 2 Nov.: The Depression and the New Deal

4 & 9 Nov.: The Civil Rights Movement

Discussion of Friedan, *The Feminine Mystique*, pages xi-xx, 9-64, 213-257, 280-313 (weeks of 2-13 Nov.; week 1 - pages xi-xx, 9-64 (chaps 1-3); week 2, pages 213-257, 280-313 (chaps. 11-12, 14-epilogue).

11 Nov.: Transformations of the American Family and Sexuality

To hear Ginsberg reading "Howl," go to:

http://www.pacifica.org/program-guide/op.segment-page/station_id,4/segment_id,469/

16 Nov.: The Transsexual and Transgender Transformations

18 Nov. The Newest Immigrants

DISCUSSION of Obama, *Dreams from My Father* (weeks of 16 Nov.– 4 Dec.; week 1 - pages vii-xvii (preface & intro.), 3-27 (chap. 1), 30-52, 55-66 (chap. 3 part), 72-100 (chaps. 4, 5 part); week 2 - pages 110-70 (chaps. 6-8, 9 part), 207-21 (chap. 11), 237-48 (chap. 12 part), 256-61 (chap. 13 part), 272-95 (chap. 14), 437-42 (epilogue part).

23-28 Nov.: THANKSGIVING VACATION

30 Nov.: The Age of Rage

2 Dec.: What is American Pluralism?

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

Information on the final examination schedule and academic calendar is available at:
<https://www.luc.edu/academics/schedules/>

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 (take a selfie or 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, 4 Dec. 2020. Visit early!

If you are taking the class remotely, are not physically in Chicago, wish to avoid an in-person visit for safety reasons, or the City of Chicago imposes a stay-at-home order during the semester, you can still visit the Art Institute! 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.

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 (<https://www.youtube.com/watch?v=O6aWbNCugeA>)
 Archibald John Motley, Jr., *Nightlife*, 1943 (<https://www.youtube.com/watch?v=O6aWbNCugeA>)
 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 (<https://www.youtube.com/watch?v=kFGpV47s8TA>)

Charles Wilbert White, *Harvest Talk*, 1953 (<https://www.youtube.com/watch?v=kFGpV47s8TA>)
Eldzier Cortor, *The Room No. VI*, 1948 (<https://www.youtube.com/watch?v=wnmLVKwJmXo>)
José Clemente Orozco, *Zapata*, 1930
Frank Lloyd Wright, *Metal Office Furniture for Johnson Wax Co. offices*, 1937-39
Edward Hopper, *Nighthawks*, 1942 (<https://www.youtube.com/watch?v=-hoDMroROw>)
Eero Saarinen, *Armchair*, 1955-57
Wendell Castle, *Coffee Table*, 1967
Marc Chagall, *America Windows*, 1976 (<https://www.youtube.com/watch?v=mZmGUFqDn7M>)
Robert Venturi & Denise Scott Brown, *Queen Anne Chair*, 1984

EXTRA CREDIT

During the semester, students will have opportunities to earn extra credit. The professor will announce such opportunities in class and via email at the appropriate moments during the semester. To receive extra credit, attend the exhibition or event in person, take a digital photograph of yourself in front of an object at an exhibition or the speaker or lecturer at a lecture, and email the photo and your ticket entrance receipt to Prof. Gilfoyle at tgilfoy@luc.edu AND your junior professor. Events already scheduled and available for extra credit include:

“Bauhaus Chicago: Design in the City,” Exhibition, Art Institute of Chicago, 111 S. Michigan Avenue (closes 21 Sept. 2020; worth 1 point in the final grade).

“Toulouse-Lautrec and the Celebrity Culture of Paris,” Exhibition, Art Institute of Chicago, 111 S. Michigan Avenue (closes Jan. 2021; worth 1 point in the final grade).

"There is No Catholic Vote--and, It's Important," part of the Catholic Thought, Citizenship, and the Public Good - Election 2020 series, featuring EJ Dionne, Emma Green, and Steven Millies with Michael Bayer. This is a Zoom Forum event, free & open to the public but registration required through the Hanke Center at LUC (September 17, 4:00 PM; worth 1 point in the final grade).

COURSE OBJECTIVES

This course satisfies the historical knowledge area and develops critical thinking, complex reasoning and communication skills. 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 class discussions and 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.

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 AND ACADEMIC DISHONESTY

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. This is in accordance with university policy. 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. Lastly, you plagiarize when you, the student, use an essay or assignment submitted for a grade and credit for another class to fulfill an evaluation component for this course. This is called self-plagiarism and is not permitted.

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. Finally, 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.

Academic dishonesty or "cheating" is a violation of university standards and will not be tolerated. Students caught cheating will be given a zero (0) on that examination or evaluation component. **Students are not allowed to distribute or share examination-related materials with other students without the consent of the professor. Students may not take or write an exam for another student. Additionally, students may not share their answers with one another until after all examinations have been completed and submitted for final evaluation.**

For more on these issues, particulars, what constitutes plagiarism, the process for appeals, and academic grievance procedure please review the [Academic Standards and Regulations portion of the Undergraduate Studies Catalog](#) and [Academic Integrity Statement for the College of Arts and Sciences](#).

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.