

## AMERICAN CIVILIZATION SINCE THE CIVIL WAR, 1865-2019

Loyola University Chicago  
HIST 212-001 (3044)  
Spring 2019  
Crown Center Auditorium  
MW, 10:25-11:15 a.m.

Prof. Timothy J. Gilfoyle  
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Office Hrs.: MW, 11:20-12:20; W, 8:30-10

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

Junior Professors and Discussion section times:

Emily Davis: Mon. 12:35-1:25 (Dumbach 238); Mon. 1:40-2:30 (Cuneo 318)

Jenny Clay: Wed. 12:35-1:25 (Cuneo 318); Wed. 1:40-2:30 (Cuneo 318)

Emily Taylor: Fri. 9:20-10:10 (Dumbach 238); Fri. 10:25-11:15 (Dumbach 238)

Sebastian Wuepper: Fri. 10:25-11:15 (Cuneo 312); Fri. 12:35-1:25 (Dumbach 238)

"Democratic nations care but little for what has been, but they are haunted by visions of what will be. . . . Thus not only does democracy make every man forget his ancestors, but it hides his descendants and separates his contemporaries from him; it throws him back forever upon himself alone and threatens in the end to confine him entirely within the solitude of his own heart."

Alexis de Tocqueville (1840)

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. 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.

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 20 March 2019.

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 100 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. Students do not have to buy any of the books since each one has been placed on reserve at Cudahy Library.

The required readings are:

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.

Stanley Buder, *Pullman: An Experiment in Industrial Order and Community Planning, 1880-1930* (New York: Oxford Univ. Press, 1967).

William Riordan, *Plunkitt of Tammany Hall*, introduction by Terrence McDonald (New York: Bedford/St. Martin's, 1992, orig. 1905), pages 1-102, 115-34.

Richard W. Etulain, ed., *Does the Frontier Experience Make America Exceptional?* (New York: Bedford/St. Martin's Press, 1999), pages 1-104; available on Sakai.

Timothy J. Gilfoyle, ed., *The Urban Underworld in Late 19<sup>th</sup>-Century New York* (New York: Bedford/St. Martin's Press, 2013), pages 1-129, 140-45, 150-59.

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-153, 213-257, 280-313 (chaps. 1-7, 11-12, 14-epilogue).

Tony Horwitz, *Confederates in the Attic: Dispatches from the Unfinished Civil War* (New York: Vintage, 1998).

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 officials in the Student Accessibility Center (SAC) 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**

14 & 16 Jan.: The Civil War and Reconstruction

DISCUSSION of Eric Foner, *Reconstruction*, pages 1-28, 35-54, 104-123, 180-198, 254-260 (weeks from 16-25 Jan.).

21 Jan.: NO CLASS – Martin Luther King, Jr. Holiday

23 Jan.: American Cities as “Shock Cities”

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

DISCUSSION of Stanley Buder, *Pullman* (weeks from 28 Jan.-8 Feb.)

30 Jan. & 4 Feb.: The “New Immigrants,” 1870-1925

6 Feb.: P.T. Barnum and the Emergence of Popular Culture

11 Feb.: Manifest Destiny and the New Empire

DISCUSSION of *Plunkitt of Tammany Hall*, pages 1-102, 115-34 (week of 11-15 Feb.).

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/>

13 Feb.: The Populist Revolt

18 Feb.: The Era of Progressive Reform

DISCUSSION of Etulain, *Frontier Experience*, pp. 1-104 (weeks of 18 Feb.-1 March.). Please note that this assignment is available on Sakai.

20 Feb.: Women and the Birth of Feminism

25 Feb.: The Emergence of a Consumer Culture

27 Feb.: MIDTERM EXAMINATION

4-9 March.: MIDSEMESTER BREAK - NO CLASS

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

11 March.: The Great Depression

DISCUSSION of *The Urban Underworld in Late 19<sup>th</sup>-Century New York*, pages 1-129, 140-45, 150-59 (week of 11-15 March)

13 & 18 March: The New Deal

20 March: World War II

DISCUSSION of (weeks of 18-29 March):

Carl Degler, "The Third American Revolution," in *Out of Our Past: The Forces That Shaped America*, 3<sup>rd</sup> 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.

25 & 27 March: The Cold War and Vietnam

1 & 3 April: Civil Rights and Racial Change

DISCUSSION of (weeks of 1-12 April):

Friedan, *The Feminine Mystique*, pages xi-153, 213-257, 280-313 (chaps. 1-7, 11-12, 14-epilogue).

8 April: Lyndon Johnson and Making a Great Society

DISCUSSION of Horwitz, *Confederates in the Attic* (weeks of 16-27 April)

10 April: Transformations of the American Family and Sexuality

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/)

11 April: MIDNIGHT BIKE RIDE (optional)  
(Bike rentals are available through ChainLinks in the Parking Structure; see <http://www.loyolalimited.com/chainlinks/about.html> )

15 April: The Reagan Revolution and the End of the American Century

17 April: The Age of Rage

22 April: EASTER BREAK – NO CLASS. Please note that Easter Break (18-22 April 2019) is during the final two weeks of the semester and will require completing most work BEFORE the Easter Break.

24 April: Conclusions

FINAL TAKE-HOME ESSAY: Due Friday, 26 April, noon.

FINAL IN-CLASS EXAMINATION: Monday, 29 April, 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 [tgilfoyl@luc.edu](mailto:tgilfoyl@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 Thursday, 25 April 2019.

- 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  
 Walter Shirlaw, *Toning the Bell*, 1874  
 Claude Monet, *Arrival of the Normandy Train, Gare Saint-Lazare*, 1877  
 Gustave Caillebotte, *Paris Street; Rainy Day*, 1877  
 Edgar Degas, *Café Singer*, 1879  
 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  
 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

## **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.