"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 civilization 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%); 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 24 October 2016.

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 Follett’s Bookstore in the Granada Center on Sheridan Road and Beck’s Bookstore, also on Sheridan Road.
Students who are disabled or impaired should meet with the professor within the first two weeks of the semester to discuss the need for any special arrangements. Students should keep the 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 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.

The required readings are:


Essays by Carl Degler, William Leuchtenburg, and Barton Bernstein on the New Deal and available on Sakai.


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 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.

**MEETING DATES AND ASSIGNMENTS**

29, 31 Aug.: The Civil War and Reconstruction

5 Sept.: Labor Day - NO CLASS

7 Sept.: American Cities as “Shock Cities”

9 Sept.: The New Industrial Order, 1870-1920

12 Sept.: DISCUSSION of Stanley Buder, *Pullman*

14 Sept.: P.T. Barnum and the Emergence of Popular Culture

16, 19 Sept.: The New Immigrants, 1870-1925

21 Sept.: DISCUSSION of *Plunkitt of Tammany Hall*, pages 1-102, 115-22. Also available at: available at: 
https://www.marxists.org/reference/archive/plunkett-george/tammany-hall/
and
http://www.gutenberg.org/files/2810/2810-h/2810-h.htm

An audio version is available at: 

23 Sept.: Manifest Destiny and the New Empire

26 Sept.: The Populist Revolt

28 Sept.: The Era of Progressive Reform

30 Sept.: MIDTERM EXAMINATION

3 Oct.: DISCUSSION of Etulain, *Frontier Experience*, pp. 1-104. Frederick Jackson Turner, “The Significance of the Frontier” is available at: 
http://www.learner.org/channel/workshops/primarysources/corporations/docs/turner.html

5 Oct.: Women and the Birth of Feminism

7 Oct.: The Emergence of a Consumer Culture

10 Oct.: MIDSEMESTER BREAK - NO CLASS

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

12 Oct.: DISCUSSION of *The Urban Underworld in Late 19th-Century New York*. 

Reminder: all History Majors should see their academic advisor before registering for Fall Semester classes.
14 Oct.: NO CLASS  
Extra credit opportunity: on 14-16 October, the Urban History Association 8th Biennial Conference will be held in the Corboy Law Center, Water Tower Campus. Students will receive one extra credit point on their final grade for every panel they attend. Especially see the book discussion on John McGreevy’s *Parish Boundaries*, 12:30pm, Friday, 14 Oct. The program is available at: [http://urbanhistory.org/](http://urbanhistory.org/)

17 Oct.: The Great Depression

19 & 21 Oct.: The New Deal

24 Oct.: DISCUSSION of  

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

26 Oct.: World War II

28 Oct.: The Cold War

31 Oct., 2, 4 Nov.: The Vietnam War

7, 9 Nov.: Civil Rights and Racial Change

11, 14 Nov.: Lyndon Johnson and Making a Great Society

16, 18, 28 Nov.: Transformations of the American Family and Sexuality


   To hear Ginsberg reading “Howl,” go to:  


23 & 25: NO CLASS – THANKSGIVING BREAK
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. Failure to speak in class will only lower a student's final grade. Discussions are scheduled for 8 class periods, each worth 3 "points." Students will receive 1 point for attendance, 2 points for minimal participation, and 3 or more points for active participation. Students who raise questions that generate discussion in other classes will earn extra points.

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. 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, 9 Dec. 2016.

Joseph Louis Hippolyte Bellangé, *Battle Scene*, c. 1825
Alvan Fisher, *The Prairie on Fire*, 1827
Thomas Cole, *Distant View of Niagara Falls*, 1830
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
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
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 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 comprehend their impact today.

• Understand that historical knowledge is constructed from primary sources, competing paradigms, and conflicting interpretations.

• Understand important elements related to the cultural heritage 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 the world.

SKILL OBJECTIVES

1) Critical Thinking Skills

The skills of the historian are vitally important in this age of information. Intelligent citizens 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. Most professions require individuals 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.

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. Students are 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.

• In discussions and examinations, distinguish between fact and opinion, and understand multiple sides of conflicts. 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.


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.