Fall Semester 2004
Wednesdays, 6:30 – 9:15 p.m.
Room LA1-301

Office: Room FO2-109
Office Hours: Tuesdays and Thursdays 9:30-10:30am & 12:30-1:30pm, Wednesdays 4:00-6:00pm and by appointment
E-Mail: dmizelle@csulb.edu
Websites: http://beachboard.csulb.edu/ & http://www.csulb.edu/~dmizelle/
Phone: 562-985-4424 (Office); 562-985-4431 (History Department)

Course Description:

This interdisciplinary course explores selected cultural currents in American society from Puritan efforts to maintain their identity in the "new world" wilderness to the creation in the nineteenth century of a recognizably "modern" American culture. While we will attempt to broaden our understanding of American culture through a deep immersion in significant writings, our focus will not be limited to print culture but will encompass visual and exhibitionary culture as well. Along the way, we will consider questions about the search for an American cultural and intellectual identity and about how ideas and experiences are given cultural form.

Required Course Texts:

The following books are required for this course and may be purchased at the University Bookstore:

- Paul Johnson, Sam Patch, the Famous Jumper (2004).

Students enrolled in History 577a will also need to purchase the following:


Additional readings are included in a course packet (number 2150) available at Copy Pro (corner of Palo Verde and Atherton streets, 562-431-9974). Some of the secondary sources listed on the course syllabus are available on-line via J-Stor and are not included in the course packet. Each student will be responsible for downloading and printing their own copies of these essays for use in our class meetings.

This course assumes a basic understanding of American history from colonial settlement through the Civil War. Those of you who feel you lack sufficient background can either drop the course or, preferably, consult one of the many U.S. history textbooks that are available. You may also wish to read through the outlines of American history provided by the U.S. Information Agency from 1954 to 1994 that are available on-line at http://odur.let.rug.nl/~usa/H/index.htm. These outlines, by the way, raise interesting questions about the presentation of American history to foreign audiences during the Cold War while serving as a way to gauge the changes in historiography in the post-World War II period.

Because you will be primarily assessed through written papers, I have placed an order with our bookstore for copies of Mary Lynn Rampola, A Pocket Guide to Writing in History, 3rd ed. (Bedford / St. Martin's, 2001),
which provides guidance on appropriate history citation form and instruction in historical research and writing. All students should also possess both a quality dictionary and a style manual.

**Course Assignments & Grading:**

Undergraduates (477):

1. Five short reaction papers, topics and due dates below (50 points each, 250 points)
2. Final paper, due December 15th (100 points)
3. Attendance, participation, and in-class assignments (50 points)

Graduate Students (577):

1. Five reaction papers, due dates below (50 points each, 250 points)
2. Two comparative review essays on P.T. Barnum and narratives of the Alamo (100 points each, 200 points)
3. Attendance, participation, and in-class assignments (50 points)

Additional information about these assignments will be distributed and discussed in class. Undergraduate students earning between 361-400 points will receive an A, between 321-360 points a B, 281-320 a C, and between 241-280 a D. Those earning fewer than 241 points will fail the class. A similar scale based on 10% increments per letter grade will be used for graduate students.

**Course Policies:**

*Attendance:* Because we cover a great deal of material in this course, prompt and regular attendance is a necessity. Students who miss classes run the risk of receiving a failing grade or receiving a lower grade than the student might have secured with regular attendance. Excused absences must be documented by a doctor's note, a note from the Dean, or advance notice from the Athletic Director. Absences for religious observances are excused; please let me know of dates in advance. I allow one unexcused absence during the semester; thereafter each subsequent unexcused absence will result in the subtraction of points from your participation grade.

*Classroom Environment:* Feel free to ask questions and express opinions in this course, approaching readings and ideas actively and critically. As you do so, however, please strive to be courteous to your fellow students. To create a respectful and productive environment please avoid unnecessary distractions (such as ringing cell phones, beeping pagers, and conspicuous consumption of snacks) during class meetings.

*Course Readings:* You are expected to have completed the day's readings prior to coming to class and to be prepared to participate in discussions. Always bring the texts we will be discussing to class.

*A Note for History Majors:* The History Department now requires majors to move through a series of courses that begins with History 301, is followed by 302, and culminates in a Senior Seminar (499) that matches one of the areas of concentration selected for the major. History 499 must be taken in the last semester of work, or after 18 units of upper-division work have been completed in the major. Those 18 units must include at least six units (two courses) in the concentration that is the focus of the 499. Students in 499 are required to assemble a portfolio that reflects their work in upper-division history courses. This portfolio is designed to enable students to show development in the major, and their mastery of key analytical, mechanical, and presentation skills. As a part of this process, history majors (or prospective majors) should save all work from upper-division history courses for potential inclusion in this portfolio. For portfolio guidelines, see www.csulb.edu/depts/history. For questions and/or advising about the portfolio, contact Professor Houri Berberian at hberber@csulb.edu, or telephone 562.985.4524.

*A Note for American Studies Majors:* History 477a is one of the five core courses currently required of American Studies majors. The remaining units of your American Studies degree program will be selected in consultation with the program advisor so that they reflect your own interests in American society and culture. Those of you who are enrolled concurrently in my Amst 300 seminar will be able to make many connections between these two
interdisciplinary courses throughout the semester. For more information about the American Studies Program and its flexibility, please talk to me, as I am the director of the program.

_A Note for History MA Students:_ You will have noticed that there are several additional papers required of graduate students enrolled in 577a and that the course as a whole is worth 100 extra points. This reflects my belief that graduate students should be performing at a higher level than the average undergraduate student. So that we can talk in depth about the issues raised by this course, we will occasionally meet separately at the end of our regularly scheduled class meetings. Please talk with me if you have any questions about my expectations of your effort and scholarly output.

_Disability Accommodation:_ Any student who feels that he or she may need an accommodation for any sort of disability should make an appointment to see me during my office hours so we can make arrangements for you to complete the requirements of the class.

_Papers:_ All work written outside the classroom must be typed or word-processed in a standard 10 or 12 point font, double-spaced, with one-inch margins. Your papers should, at a minimum, both present and critically analyze the main theoretical and historical arguments in your reading. All quotations must be cited by using parenthetical references, footnotes, or endnotes. If you are unsure about how or what to cite, please ask me. All papers should have your name, the course title and number, the due date, and an appropriate title or label for the assignment at the top. I strongly recommend that you keep copies of all your work, either on paper or on disk, for your protection.

Your papers will be evaluated for earnest effort and thoughtful, coherent content. Remember to clearly state your thesis and support your arguments with examples. Usage and grammar are not major concerns of grading, but a minimum mechanical competence to insure the "readability" of these papers is expected. I also expect that you will proofread your papers before handing them in. All assignments are due at the beginning of class on the day assigned unless otherwise noted. Electronic submission of papers is not allowed. If you know you are going to miss class on dates assignments are due you must be proactive and request an extension in advance. Late assignments will lose 5 points for each calendar day late and will not be accepted more than one week past their due date without a previously agreed to extension.

_Plagiarism & Academic Integrity:_ Students in this class will be held to a high standard of academic integrity, which is defined as "the pursuit of scholarly activity free from fraud and deception." Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating of information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. If I suspect all or part of an assignment may not be your own intellectual work I will ask to see your notes or drafts. I also may require electronic submission of the paper to facilitate running the paper through plagiarism-detecting databases. If you have any questions about academic integrity, please talk with me. I can and will fail a student for major infractions.

_Student Services:_ If you need help with written assignments or require guidance on note-taking and critical reading, please take advantage of the Writer's Resource Lab (LAB-312; 985-4329) or the Learning Assistance Center (Library East 12; 985-5350).

_Technology:_ The CSULB Technology Help Desk is now available for students. Help is available on a wide range of computer issues including: BeachBoard, Windows and Mac OS, CSULB Internet Accounts, Remote Connectivity, Microsoft Desktop Applications, Anti-Virus, Internet and Web related topics. Visit them on the web at http://helpdesk.csulb.edu or contact the THD by phone at 562-985-4959 or send Email to helpdesk@csulb.edu.
**Course Schedule:**

Note: This syllabus is a work in progress and may be changed during the semester as necessary and appropriate. Changes will be announced in class and through e-mail. You are responsible for knowing about any changes.

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<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Reading</th>
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<tr>
<td>1</td>
<td>Sept 01</td>
<td>Introduction</td>
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<td>2</td>
<td>Sept 08</td>
<td>Language and Warfare</td>
<td>Jill Lepore, <em>The Name of War</em>, &quot;What's in a Name?,&quot; prologue and chapters 1-4</td>
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<td>3</td>
<td>Sept 15</td>
<td>Bondage &amp; Memory</td>
<td>Mary Rowlandson, from <em>A Narrative of Captivity and Restoration</em> (1684) in CP; Lepore, <em>The Name of War</em>, chapters 5-8 and epilogue</td>
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<td>4</td>
<td>Sept 22</td>
<td>Colonial Life &amp; Culture</td>
<td>Anne Bradstreet, selected poems and &quot;To My Dear Children&quot; (1650-1672); William Byrd II, from <em>The History of the Dividing Line</em> (1841); Jonathan Edwards, &quot;Personal Narrative&quot; (1765) &amp; &quot;Sinners in the Hands of an Angry God&quot; (1741); Benjamin Franklin, from <em>The Autobiography</em> (1771-1784) in CP</td>
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<td>577a students should read Franklin's entire <em>Autobiography</em> along with the following: Carla Mulford, &quot;Figuring Benjamin Franklin in American Cultural Memory&quot; (1999); David Waldstreicher, &quot;Reading the Runaways: Self-Fashioning, Print Culture, and Confidence in Slavery in the Eighteenth-Century Mid-Atlantic&quot; (1999) via J-Stor</td>
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<td>5</td>
<td>Sept 29</td>
<td>Declaring &amp; Explaining Independence</td>
<td>Thomas Paine, <em>Common Sense</em> and <em>The American Crisis</em> (1776); The Declaration of Independence (1776), from <em>The Autobiography of Thomas Jefferson</em> (1821); Abigail Adams, Letters to John Adams (1776, 1782) in CP; David Waldstreicher, &quot;Rites of Rebellion, Rites of Assent&quot; via J-Stor</td>
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<td>Oct 06</td>
<td>Anticipating a New National Culture</td>
<td>Joseph Ellis, <em>After the Revolution</em>, chapters 1-4; Hugh Henry Brackenridge, from <em>Modern Chivalry</em> (1792) in CP</td>
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<td>7</td>
<td>Oct 13</td>
<td>The Death of American Culture?</td>
<td>Ellis, <em>After the Revolution</em>, chapter 5-epilogue; Royall Tyler, from <em>The Contrast</em> (1790); Noah Webster, selections (1789-1790) in CP</td>
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<td>8</td>
<td>Oct 20</td>
<td>Rough &amp; Tumble Culture</td>
<td>Paul Johnson, <em>Sam Patch</em>, chapters 1-3; Elliott Gorn, &quot;Gouge and Bite, Pull Hair and Scratch: The Social Significance of Fighting in the Southern Backcountry,&quot; (1985) via J-Stor</td>
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<td>10</td>
<td>Nov 03</td>
<td>Slavery, Race, and Popular Culture</td>
<td>Robert M. Lewis, <em>Minstrelsy,</em> in CP; Alexander Saxton, Blackface Minstrelsy and Jacksonian Ideology&quot; (1975) via J-Stor</td>
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577a students also read: William J. Mahar, "Black English in Early Blackface Minstrelsy" (1985); Eric Lott, "The Seeming Counterfeit: Racial Politics and Early Blackface Minstrelsy" (1991) via J-Stor

**577a Reaction Paper due**

11 Nov 10: The Age of Confidence?
Reading: Terence Whalen "Introduction" to P.T. Barnum, *Life*; Barnum, through chapter 7; Benjamin Reiss, "P.T. Barnum, Joice Heth and Antebellum Spectacles of Race," (1999) in CP

12 Nov 17: Creating Modern Popular Culture
Visit The Lost Museum: www.lostmuseum.cuny.edu

**477a Reaction Paper due**

577a students also read: Bluford Adams, *E Pluribus Barnum*

13 Nov 24: Thanksgiving Holiday (No Class Meeting)

14 Dec 01: Creating the Western Hero
Reading: Richard Penn Smith, *On to the Alamo*, "Introduction" by John Seelye through chapter 6; *A Narrative of the Life of David Crockett* (1834) in CP

**577a Review Essay (Adams) due**

15 Dec 08: Cultural Meanings of the Alamo
Reading: Smith, *On to the Alamo*, to end; *Davy Crockett's Almanack* (1837) in CP

**477a Reaction Paper due**

577a students also read: Richard Flores, *Remembering the Alamo*

Exam Dec 15: **Final 477a Papers & 577a Review Essay (Flores) due**
7:15-9:15pm, Limerick's Pub 5734 E. 2nd St., Naples
1. How did Mary Rowlandson's day-to-day experiences with her captors either support or contradict her culture's ideas about Indians and the boundaries between "civilization" and "savagery?" In other words, how might some of the specific content of her narrative have conflicted with its explicit goals? Due September 15th.

2. How does Ellis account for the conflict over the meaning of the arts in post-revolutionary American culture? Drawing upon at least two of his "portraits" of key cultural players, assess how these figures reflected the values of their time. What might their struggles tell us about American culture then and now? Due October 13th.

3. What does the story of Sam Patch tell us about the celebrity in the 1820s? To what extent was Patch able to control both his reputation and the meanings audiences took away from his daring jumps? In addressing these questions, do you believe that Johnson successfully used social history to illuminate cultural history? Why or why not? Due October 27th.

4. Based upon your reading of The Life of P.T. Barnum, how did this cultural entrepreneur position himself amidst the social and cultural developments of his age? How does his Life borrow from and/or modify the conventions of the genre as seen in our reading of Franklin's Autobiography? What larger relevance does Barnum's life have for the study of American culture? Due November 17th.

5. What image of Crockett and of the United States' westward expansion was projected in Richard Penn Smith's On to the Alamo? What cultural work might have been performed by this quasi-historical narrative? How did it contribute to myths about Crockett and the Alamo that still pervade American cultural memory? So what? Due December 8th.

Because 577a students will be writing more substantial analytical papers on their additional readings about P.T. Barnum and the Alamo, they will not address topics 4 and 5 above. Instead, graduate students should complete reaction papers on colonial life and culture (due September 22nd) and on slavery, race, and popular culture (due November 3rd). I expect graduate students to come up with their own compelling topics for all five reaction papers.

These short essays (three to four pages is usually sufficient) should, at a minimum, draw upon the relevant readings. Superior essays will integrate primary and secondary sources into an original and persuasive analysis of the issues posed by the questions, or of an interesting take on the reading of your own choice. While it is certainly acceptable to restate the questions as you craft your thesis, better papers will center upon a well-defined argument rather than just summarizing the material. Papers must conform to the guidelines provided on the course syllabus and are due at the beginning of class on the dates assigned.