



left: Grant Wood, *American Gothic*, 1930, The Art Institute of Chicago, <http://www.artic.edu/>
right: Gordon Parks, *American Gothic*, 1942, Library of Congress, Prints & Photographs Division, FSA-OWI Collection, LC-DIG-fsa-8b14845 DLC

The Age of Irony: 20th Century America 12 Credit Program Winter 2015

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Meets: Mondays, Wednesdays, and Thursdays 6:00-9:30 p.m. in Seminar II

B1105

Saturday, Jan 31 –Field Trip

What is history for? This year-long investigation of 20th Century American history and culture has been organized around the pivotal roles of wars and social movements as shapers of American life and thought, especially the development of our sense of irony as reflected in politics and culture. Fall quarter's work focused on World Wars I and II and the Vietnam War. During winter quarter, we will study three key movements for social change: the Progressive movements of the early 20th century, the African American Civil Rights Movement of the mid-century, and the second wave of feminism of the 1960s and 1970s. Students will write articles based on their own historical research and will publish them in a program web-zine. During spring quarter we will see how these turning points were and are reflected in our cultural lives, studying literature, film, and the arts. This is an all-level program, ideal for returning and transfer students, especially those pursuing the "Upside Down" BA degree. It is a broad liberal arts program designed for students who want to improve their historical knowledge, research skills and (multi)cultural literacy. We especially encourage those who would like a supportive atmosphere for senior-level project work to attend.

Credits will be awarded in twentieth-century American history, literature, geography, cultural studies, and academic writing. It will be possible in our work over three quarters to meet some endorsement prerequisites for the Master in Teaching program, depending on the focus of a student's individual project.

We strongly encourage students to plan to stay with us for both winter and spring. Evergreen is unique in that it gives students the chance to be engaged with a complex intellectual project over time. By the concluding quarter of the program, students amaze

us with the quality and complexity of their work.

Winter Book List

Changing the World: American Progressives in War and Revolution (Revised)
(*Politics and Society in Twentieth-Century America*, by Alan Dawley. ISBN:
9780691122359

The Perils of Prosperity, by William Leuchtenburg 1914-1932 (2ND ed.) ISBN:
9780226473710

Eyes on the Prize: America's Civil Rights Years: 1954-1965, by Juan Williams.
(Anniversary) (25TH ed.) ISBN: 9780143124740 **[Note: If you have already
read *Eyes on the Prize*, you may choose to read *Critical Race Theory*
—see below].**

*The Eyes on the Prize Civil Rights Reader: Documents, Speeches, and Firsthand
Accounts from the Black Freedom Struggle (Revised)*, Clayborne Carson, ed.
ISBN: 9780140154030

Friedan, Betty. *The Feminine Mystique (Anniversary) (50TH ed.)* ISBN:
9780393346787 ·

*A Strange Stirring: The Feminine Mystique and American Women at the Dawn of
the 1960s.* by Stephanie Coontz. ISBN 97804650020099 **[Note—this is an
option if you have already read *The Feminine Mystique*]**

Feminist Theory: From Margin to Center, by bell hooks (Revised) ISBN:
9781138821668

Critical Race Theory: An Introduction (Revised) (New York University Paperback))
(2ND ed.) ISBN 9780814721353 **[Note—this is an option if you have
already read Juan Williams' *Eyes on the Prize*.**

Program Requirements:

- Excellent attendance and full participation in all program activities
- Completed writing and research assignments submitted on time
- Completed reading notes for each text
- Completed portfolio

Portfolio Checklist

- Completed, typed Study/Reflection Worksheets
- Class notes
- Reading notes, typed or handwritten
- Your group timeline, submitted separately by the group
- For new students--Drafts of your annotated bibliography
 - proposal
 - 4th week draft
 - final

For returning students—drafts of your historical article

- 4th week draft
- revisions
- final draft
- Signed copy of the covenant
- Study time planner
- Self evaluation (also posted on your My.Evergreen page)
- Faculty evaluation (posted on your My.Evergreen page)
- Draft of your Academic Statement (posted on your my.Evergreen page)

Quarter-long project *for new students*: Annotated Bibliography Assignment

An annotated bibliography is a list of sources pertinent to a specific topic. The researcher (you) compiles a list of sources, primary and secondary. “Annotated” means that you provide commentary on each source. In your annotated bibliography you will provide the bibliographic information in correct format. (For our purposes, follow MLA conventions.) Following the bibliographic listing, you will provide a *concise* annotation for your reader. This means that you will give your reader, who is someone who may be researching a similar project, a one paragraph description of what she/he can expect to find in this source. You will, for example, want to tell your reader about the nature and scope of the work. Is this a short newspaper report published in December 1957 in the *New York Times*, or is it an analysis of Civil Rights strategy published in 2013? Keep in mind what *you* would like to know. If there is an extensive list of other sources at the end of the book or article, that would be helpful for your reader. If the information is poorly documented, you should let your reader know that, too. Perhaps the source has wonderful illustrations, links to other useful sources, or especially helpful notes; mention that, as well. The point is to write annotations that are precise, concise, and focused. The bibliography will begin with a short (1

page max) introduction, telling your reader about the topic and the direction your research has taken.

Assignment Requirements:

- A 1 paragraph project proposal submitted to your seminar faculty
- A Week 4 draft, which will include the draft introduction and citations and annotations for at least 5 sources.
- The final annotated bibliography.

The annotated bibliography should include at least 15 sources, of which only 2 may be web sites. (Should you have more than 15 sources, of course you may include more from the Internet.) We expect you to use primary and secondary sources; of your 15 sources 2 *must* be primary sources. Your sources might be books, articles, historical artifacts, maps, data tables or other sources you found most pertinent to your subject. (See William Cronon's very useful website for more ideas: <http://www.williamcronon.net/researching/index.htm>)

Do not rely on the Internet for your source material. Part of the fun is to get into the library, museum, and archives and get your hands on the real material. Remember, of your 15 sources, only 2 may be on-line. (Full text articles from academic journals are readily available on line through your library account, and we don't consider them Internet sources that you might just google. We treat them as the real thing.)

Quarter Long Project for *returning students*:

The Article Assignment:

Your article will be written for an intelligent general reader who has not been required to read it as a part of her/his education or employment. So, try to be engaging, interesting, nay, even funny, but never trivializing or silly in tone. Articles of this type can be found in more popular historical journals and magazines, like Smithsonian, Pacific Northwest Quarterly, or even as features in local newspapers. Take a look at some of them. Though they are documented and based on evidence, they also try to appeal to a reader and draw the reader in to the subject.

You will cite your sources with numerical footnotes, using Modern Language Association (MLA) conventions. The best style guide is published online by Purdue's Online Writing Lab, and it is linked to the class Moodle site.

Your fascinating article will balance cogence, coherence, and clarity. It will be at least ten print pages long (i.e. 2500 words) and no more than 15, or 4000 words. (It should not end in mid-sentence.) You should include illustrations that are properly attributed and cited, **but realize that word count and page count are not the same thing. If you include a lot of imagery, you will still be**

expected to include your own written analysis of the word-length noted above.

The draft and revision process is a very important part of this experience; therefore, your draft deadline is every bit as important as your final deadline.

Clearly connected to the work you did on your annotated bibliography, your topic should be an issue, question, event, person, cultural phenomenon, or idea from US 20th century history. It should be something that you care about or that interests you deeply. This will be necessary to sustain the work and attention your project will require.

Your topic should be something you can do justice to within 15 pages. In other words, you don't want to pick something huge, like, "peace movements in US history." Find a particular question, angle, issue, person, place, or group to focus upon. Make your own contribution as an historian; don't write a "report." You can be original not simply by discovering new facts, but by interpreting them in new ways, asking new and current questions, or making connections that others haven't made.

You should use at least eight sources, including at least two primary sources. The other six should be books, journals, or primary sources. You may also use web-based sources, but they will be in addition to the eight above. It should be obvious, in your paper, how you used your sources. The influence of at least one of the program texts should be obvious. Your illustrations are in addition to the text sources.

Your article will be published on the class web-zine. The final copy should be submitted as a Word document, both in hard copy and sent as attachment to your seminar faculty.

Winter Schedule—*note—there will likely be some changes, so always check the Moodle for updates.*

Week #	Monday	Wednesday	Thursday	Readings for the week
1	<p>Jan 5</p> <p>Film: <i>America and Lewis Hine</i></p> <p>Susan Lecture: Progressives, from left to right</p> <p>Book Chat</p>	<p>Jan 7</p> <p>Seminar Changing the World, Intro and chapters 1 & 2</p> <p>--</p> <p>Returning students Article Work</p> <p>New Students: Library work</p>	<p>Jan 8</p> <p>Workshop on Moyers essay</p> <p>John—Map and timeline work</p>	<p>Dawley Intro and chapters 1 & 2</p> <p>Moyers essay (read in class)</p>

	Fall intro and review			
2	<p>Jan 12</p> <p>Susan: Lecture—Progressives and literature</p> <p>Film: <i>The Measured Century</i></p>	<p>Jan 14</p> <p>Seminar: <i>Changing the World</i> to conclusion</p> <p>Film: <i>Clockwork</i></p>	<p>Jan 15 (John) David Harvey, “Capital Bondage”—read in class and discussion</p>	<p><i>Changing the World</i> “Capital Bondage” (read in class)</p>
3	<p>Jan 19</p> <p>MLK Day—NO CLASS</p>	<p>Jan 21</p> <p>Susan: Workshop on <i>Middletown</i></p> <p>Seminar: <i>Perils of Prosperity</i></p> <p>Glenn Beck on Progressives</p>	<p>Jan 22</p> <p>Continue: Seminar on <i>Perils of Prosperity</i></p> <p>In class—read Chapter 1, <i>What is History</i>) and workshop</p>	<p><i>Perils of Prosperity</i> Chapter 1, <i>What is History</i> (in class)</p>
4	<p>Jan 26</p> <p>Film: <i>For Jobs and Freedom</i></p> <p>Seminar: <i>Eyes on the Prize</i>, Introduction and Chapters 1 & 2</p>	<p>Jan 28</p> <p>Seminar: <i>Eyes on the Prize</i> to conclusion</p> <p>Critical Reading Workshop—on Emmett Till</p>	<p>Jan 29</p> <p>First Draft of article due (returning students)</p> <p>Annotated bibliography draft due (new students) —</p> <p>Grammar and Syntax Lecture</p> <p>Writing workshop</p>	<p><i>Eyes on the Prize</i></p> <p>Saturday Field Trip to Seattle —</p> <p>Seattle Rep</p> <p>The Piano Lesson</p>
5	<p>Feb 2</p> <p>Film: <i>Eyes on the Prize</i></p> <p>History Wars: “Setting the Record Straight” Workshop</p>	<p>Feb 4</p> <p>Liberal Arts Forum—</p> <p>Robert Egger (www.robertegger.org), founder of the DC Central Kitchen.</p>	<p>Feb 5</p> <p>In class: read “The Case for Reparations”</p> <p>Workshop</p>	<p>Selections from <i>Eyes on the Prize Civil Rights Reader</i></p>

6	Feb 9 Black Power Mixed Tape Seminar: Selections from <i>Eyes on the Prize</i> <i>Civil Rights</i> <i>Reader</i>	Feb 11 Seminar: Selections from <i>Eyes on the Prize</i> <i>Civil Rights</i> <i>Reader</i>	Feb 12 Film: <i>At the</i> <i>River I Stand</i> Timeline	Selections from <i>Eyes on the</i> <i>Prize</i> <i>Civil</i> <i>Rights</i> <i>Reader</i>
7	Feb 16 Presidents' Day No class	Feb 18 Guest: Stephanie Coontz Seminar: <i>The Feminine</i> <i>Mystique</i> or <i>Strange</i> <i>Stirring</i>	Feb 19 (Susan)— bring your article/bib drafts: Revision Workshop Film: <i>Codes of</i> <i>Gender</i>	<i>The Feminine</i> <i>Mystique</i> or <i>Strange</i> <i>Stirring</i>
8	Feb 23 Susan: Magazine Workshop Timeline	Feb 25 Film: <i>Harvest of Shame</i> TBA	Feb 26 (John) Geography Workshop— Social Movements	
9	March 2 TBA	March 4 Final drafts of articles and e- copy for publication on web-zine annotated bibliographies due Seminar: <i>From Margin to</i> <i>Center</i> Film: <i>Stepford Wives</i>	March 5 Guest Lecture: Ann Storey—The “Male Gaze”	<i>From Margin</i> <i>to Center</i>
10	March 9 Symposium	March 11 Synthesis plus fun flic View Web Page Potluck	No Class Evaluation Conferences with faculty March 16-19	