



HIST 3755
The Gilded Age and
Progressive Era
Fall 2009
M 5:15 PM / TBA

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Office Hours
● M 4-5 pm; 8-9 pm
● W 4-5 pm
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COURSE OBJECTIVES

This lecture and discussion course examines the richly exciting era in America's past extending from the close of Reconstruction to end of the First World War. Ironically often dismissed as a period lacking color or substance, Gilded-Age America was in fact mesmerizing in its significance. Its pell-mell pursuit of wealth gave rise to immense violence and anxiety and ultimately to Progressive reform, an effort to restore order to a society and world profoundly transformed by the Industrial Revolution. But in seeking order, Progressive-era Americans often did so at the expense of justice, producing a story that remains very much relevant to our society and world today.

The instructor's philosophy of teaching plays a central role in this course. My task, I believe, is to teach students *how to think*, not *what to think*. In this sense, history is both a *subject* of study and a *medium* of tutelage useful for developing skills of critical thinking. Provided evidence from America's past through lectures, discussion, readings, and film study, students will analyze key issues, marshal compelling facts, and arrive at their own conclusions. In turn, students will defend their arguments with clear and well-constructed reasoning.

Accordingly, the course introduces students to the intricacies of historical thought. Besides providing students a basic understanding of historiography, the class emphasizes history as memory and assists students in distinguishing myth from accurate historical interpretation.

ASSIGNED READING

Books (available for purchase in the Utah State University Bookstore and elsewhere)

Painter, Nell Irvin. *Standing at Armageddon: The United States, 1877-1919*. New York: Norton, 1987. ISBN-10: 0393305880.

Elliott, Mark. *Color-Blind Justice: Albion Tourgée and the Quest for Racial Equality from the Civil War to PLESSY v. FERGUSON*. New York: Oxford, 2006. ISBN-10: 0195181395.

Kazin, Michael. *A Godly Hero: The Life of William Jennings Bryan*. New York: Anchor, 2006. ISBN-13: 978-0-385-72056-4.

Jacobson, Matthew Frye. *Barbarian Virtues: The United States Encounters Foreign Peoples at Home and Abroad, 1876-1917*. New York: Hill and Wang, 2000. ISBN-10: 0-8090-1628-1.

Additional Materials

In addition to the books listed above, students will receive numerous materials (maps, etc.) as part of the course instruction. Students are accountable for all materials provided by the instructor.

ASSIGNED FILM STUDY (See page 3 below)

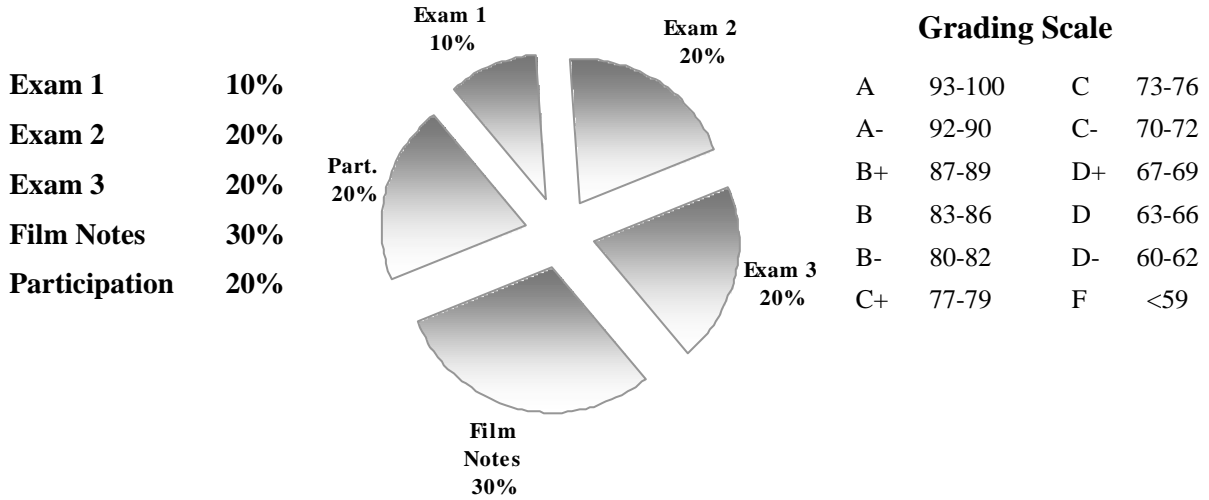
- “The Power and the People, 1898-1918” episode 4 of *New York*. PBS, 2001. 120 min.
- “From Mud Hole to Metropolis,” episode 1 of *Chicago*. WGBH/PBS, 2003. 90 min.
- “Order and Disorder, 1825-1865,” episode 2 of *New York*. (25 min. excerpt)
- “Ghost Dance, 1877-1893,” episode 4 of *The Way West*. PBS, 1994. 90 min.
- “The Revolution Has Begun,” episode 2 of *Chicago*. 90 min.
- “Revolution,” episode 1 of *Not for Ourselves Alone*. PBS, 1999. (15 min. excerpt)
- “The Grandest Enterprise Under God,” episode 5 of *The West*. PBS, 1996. (10 min. excerpt)
- “Sunshine and Shadow, 1865-1898,” episode 3 of *New York*. 120 min.
- “Gumbo,” episode 1 of *Jazz*. PBS, 2000. (25 min. excerpt)
- “The Battle for Chicago,” episode 3 of *Chicago*. 90 min.
- “Our Plan,” episode 1 of *The Prize*. PBS, 1992. 55 min.
- “Part 1,” episode 1 of *Theodore Roosevelt*. PBS, 1996. 120 min.
- Abolition: Broken Promises*. BBC, 2003. 50 min.
- Savage Acts: Wars, Fairs, and Empire*. American Social History Project, 1995. 30 min.
- Hawaii’s Last Queen*. PBS, 1997. 60 min.
- “Failure is Impossible,” episode 2 of *Not for Ourselves Alone*. 90 min.
- Panama: A Man, A Plan, A Canal*. WGBH Boston, NOVA, 1987. 60 min.
- “Part 2,” episode 2 of *Theodore Roosevelt*. 120 min.
- “Part 1,” episode 1 of *Woodrow Wilson*. PBS, 2002. 90 min.
- “The Dry Crusade,” episode 1 of *The Prohibition Era*. A&E, 1997. 45 min.
- “Part 2,” episode 2 of *Woodrow Wilson*. 90 min.
- Mexico: Revolution, 1910-1940*. WGBH Boston, 1988. 60 min.
- “To Arms, 1914,” episode 1 of *The First World War*. Image Entertainment, 2005. 52 min.
- “Under the Eagle, 1914-1915,” episode 2 of *The First World War*. 52 min.
- “Global War, 1914-1916,” episode 3 *The First World War*. (10 min. excerpt)
- Gallipoli*. Australian Film Commision, 1981. (20 min. excerpt)
- “Blockade, 1916-1917,” episode 7 of *The First World War*. 52 min.
- “Revolution, 1917,” episode 8 of *The First World War*. 52 min.
- “Germany’s Last Gamble, 1918,” episode 9 of *The First World War*. 52 min.
- “War Without End,” episode 10 of *The First World War*. 52 min.
- Influenza, 1918*. PBS, 2006. 60 min.

MATERIALS DISCLAIMER: This course abides by university policies regarding student objections of material content. Students must notify the instructor within the first two weeks of class if they deem any assigned materials objectionable or offensive. Otherwise, students are expected to fulfill all assignments as assigned. **Note:** I make a point to assign no materials outside conventional bounds of appropriate academic discourse; students will find no “R” rated films, etc. listed above. But please feel free to approach me if you have questions or concerns.

EVALUATION OF OVERALL COURSE PERFORMANCE

Incomplete Assignments Note: All assignments must be completed. Failure to complete any assignment will result in a final course grade no higher than 65, “D”.

Final course grades calculate by the following formula:



Exams (50% Final Course Grade)

Students must complete three exams.

Exam 1 is a map exam; students must score 80 or higher to pass this course. Exams 2 and 3 are subject-content exams and consist of an in-class portion and a take-home essay. Further details of the exam formats will be provided in class.

Exam Essay Specifications

Essays must be typewritten using standard margins, **Times New Roman 12 pt font**, etc. Further details about essays will be provided in class.

Cumulative Final Exam Option

In addition to the three required exams, students have the option of taking a non-mandatory and no-risk Cumulative Final Exam. Completely voluntary, the Cumulative Final, if successfully completed, can substantially improve students’ final course grades. The exam is also no-risk, meaning students incur no penalty if they do not pass the exam.

Further details about the Cumulative Final will be provided in class.

Film Study

Film study comprises a major component of this course, and students are required to submit notes of each assigned film, typewritten and in narrative format (see Film Notes below). Accordingly, the Film Notes grade counts toward a major percentage of the final course grade (thirty percent). In addition, students are expected to contribute to weekly film discussions, for which they receive a classroom participation grade counting a further twenty percent of the final course grade. Film study will also provide evidence pertinent to exam essays. All told, film study in this course influences approximately 65% of a student’s final course grade.

(Film Study, cont.)

Films are readily available through students' Blackboard accounts for this course. Links to streaming videos for each of the assigned film titles are located in the applicable folder assigned for each week.

Students are required to view and submit film notes for each assigned film. Failure to submit note for any film will result in an incomplete assignment (see Incomplete Assignments note on page 3 above).

Students are free to view the films in formats other than the Blackboard streaming media. Some titles are available in VHS or DVD format at the USU or local libraries, or by way of Netflix, etc. Further details about film study will be provided in class.

Film Notes (30% Final Course Grade)

Film notes must be typed using standard margins, **Times New Roman 12 pt font**, etc.

Notes will be collected on five occasions over the course of the semester (see Course Schedule, page 5 below).

Each group of collected notes counts six percent of the final course grade.

Further details about film notes will be provided in class.

Classroom Participation (20% Final Course Grade)

History 3755 is a liberal arts course. Liberal arts courses are designed to foster an active and constructive classroom dialogue. As such, students are expected to participate in class in both an active and constructive manner.

Note: attendance is not graded. Simply showing up to class does not count as active and constructive class participation.

This course also demands courteous patronage by its student body. Translation: students are expected to attend class regularly, arrive to class punctually, remain in the classroom for the duration of the class period, **turn off audible cell-phone ringers**, limit use of cell phones to emergencies (and even then to outside the classroom), and limit the possibility of all other sources of disturbance to their fellow students' classroom experience. If you must leave the classroom during class, please feel free to do so. But be discreet (and courteous communication with the instructor before or after class is appreciated).

Failure to abide by these simple guidelines may result in a grade of zero for classroom participation, an associated incomplete assignment (see Incomplete Assignment Note on page 3), and/or dismissal from the course at the instructor's prerogative.

ACADEMIC HONESTY

Students are expected to abide by the university honor code at all times, especially its strictures against "unauthorized aid."

PLAGIARISM: Plagiarism very much constitutes "unauthorized aid." Students will be provided clear instruction as to what constitutes plagiarism. **The Utah State University Administration and History Department regards plagiarism a serious offence worthy of zero tolerance.**

DISABILITIES

I pledge my fullest cooperation with university counseling services. Please contact me and/or university counselors for advice and/or applicable documentation.

INSTRUCTOR ACCESSIBILITY

Please feel free to approach me if you have questions about the class or academic matters in general. **My office hours and contact information are posted at the top of page 1 of this syllabus.**

If unable to approach me in person, students may contact me by email. Indeed, **email is my preferred method of communication.** As I am not always on campus, students can expect a faster response by email (which I check frequently at my home office) than by phone. But if you must phone, my office number is (435) 734-2277 ext.281.

COURSE SCHEDULE

Week 1 / Week of Aug 24			
	Mon. 24	Course Introduction What Is History?	

Week 2 / Week of Aug. 31			
	Mon. 31	Mark Twain's America In-class film & disc.: "Order and Disorder" (20 min. excerpt) Painter and Elliott disc.	Painter: ix-xliv, 1-35 Elliott: 1-40
		Film Study 2 disc.: (a) "The Power and the People," and (b) "From Mudhole to Metropolis"	

Week 3 / Week of Sept. 7			
	Mon. 7	No class – Labor Day	

Week 4 / Week of Sept. 14			
	Mon. 14	Notes 1 due (Film Study 2-4) In-class films & disc.: "Revolution" (15 min. excerpt) and "The Grandest Enterprise Under God" (10 min. excerpt) Elliott and Kazin disc.	Elliott: 43-122 Kazin: xiii-44
		Film Study 4 disc.: (a) "Ghost Dance, 1877-1893," and (b) "The Revolution Has Begun"	

Week 5 / Week of Sept. 21		
Mon. 21	Exam 1 (Map exam) What was New in the New South? In-class film & disc.: “Gumbo” (25 min. excerpt) Painter and Elliott disc.	Painter: 36-109 Elliott: 123-210
	Film Study 5 disc.: “Sunshine and Shadow, 1865-1898”	

Week 6 / Week of Sept. 28		
Mon. 28	Notes 2 due (Film Study 5-6) What was Progressive about Progressivism? Jacobson and Elliott disc.	Jacobson: 3-57 Elliott: 210-295
	Film Study 6 disc.: (a) “The Battle for Chicago,” and (b) <i>Abolition: Broken Promises</i>	

Week 7 / Week of Oct. 5		
Mon. 5	The Election of 1896: The Populist Pursuit Painter and Kazin disc.	Painter: 110-140, 170-230 Kazin: 45-79 Elliott: 296-316
	Film Study 7 disc.: (a) <i>Theodore Roosevelt</i> , Part 1, and (b) “Our Plan”	

Week 8 / Week of Oct. 12		
Mon 12	Exam 2 The American Republic in the World, c. 1890s In-class film and disc.: <i>Savage Acts</i> (30 min.)	
	Film Study 8 disc.: none	

Week 9 / Week of Oct. 19		
Mon. 19	A Splendid Little Global War Painter and Kazin disc.	Painter: 141-169, 231-252 Kazin: 80-168
	Film Study 9 disc.: (a) <i>Hawaii’s Last Queen</i> , and (b) “Failure Is Impossible”	

Week 10 / Week of Oct. 26		
Mon. 26	Notes 3 due (Film Study 7-10) “That Damn Cowboy” Jacobson and Kazin disc.	Jacobson: 59-97 Kazin: 169-214
	Film Study 10 disc.: (a) <i>Panama</i> , and (b) <i>Theodore Roosevelt</i> , Part 2	

Week 11 / Week of Nov. 2		
Mon. 2	The Election of 1912: The Republican Gambit Wilson: Progressive? Racist? Both? Painter and Jacobson disc.	Painter: 253-282 Jacobson: 101-172
	Film Study 11 disc.: (a) <i>Woodrow Wilson</i> , Part 1, and (b) “The Dry Crusade”	

Week 12 / Week of Nov. 9		
Mon. 9	Notes 4 due (Film Study 11-12) Wilson’s Irony of Fate Jacobson and Kazin disc.	Jacobson: 175-221 Kazin: 215-242
	Film Study 12 disc.: (a) <i>Woodrow Wilson</i> , Part 2, and (b) <i>Mexico: Revolution, 1910-1940</i>	

Week 13 / Week of Nov. 16		
Mon. 16	The War to End All Wars In-class films and disc.: (a) “Global War, 1914-1916” (10 min. excerpt) and (b) <i>Gallipoli</i> (20 min. excerpt) Painter and Jacobson disc.	Painter: 283-343 Jacobson: 221-265
	Film Study 13 disc.: (a) “To Arms, 1914,” (b) “Under the Eagle, 1914-1916,” and (c) “Blockade, 1916-1917”	

Week 14 / Week of Nov. 23			
	Mon. 23	A Peace to End All Peace Painter and Kazin disc.	Painter: 344-380 Kazin: 243-261
		Film Study 13 disc.: (a) “Revolution, 1917,” (b) “Germany’s Last Gamble, 1918,” and (c) “War Without End”	

Week 15 / Week of Nov. 30			
	Mon. 30	The End of Progress? Ernest Hemingway’s America Retrospection: Assessing the Past Painter and Kazin disc.	Painter: 381-390 Kazin: 262-306
		Film Study 15 disc.: <i>Influenza, 1918</i>	

Final Exam Week / Week of Dec. 7			
	Dec. 7	Notes 5 due (Film Study 13-15) Exam 3 Cumulative Final Exam / after Exam 3	