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American Public University System

The Ultimate Advantage is an Educated Mind

School of Arts and Humanities

HIST 557

History and Popular Culture

3 Credit Hours

8 Weeks

Graduate students are encouraged to take required or core courses prior to enrolling in the seminars, concentration courses or electives.

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Instructor Information

Instructor:

Curriculum Vitae:

Email:

Office Hours:

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Course Description (Catalog)

In this course we study the history of expressive and material cultures around the world, with particular emphasis on industrialized nations. Course topics include the study of social identification, and the production, consumption, and reception of cultural forms. Using historical and ethnographic scholarship as well as primary sources (literature, films, pictures, and music), students will study and apply theories of popular culture and aesthetic hierarchy; explicate the historical contexts of various artistic movements; discuss cultural imperialism; address problems of cultural appropriation, creativity, and identity; and examine cultural expressions of social differences and deviance. Other topics include discussion of selected studies in the social history of culture in the age of mass society, including the popular arts, and the “culture of consumption.”

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Course Scope

Popular culture has been described as an “unwieldy subject” because it encompasses almost the totality of human existence. The approach taken here is to understand this concept by using the framework of the American city as a window into our popular culture. Cities are vitally important to our history. In 1960, according to a *Scientific American* report on “The Urbanization of Human Population,” 52 million Americans lived in just 16 urbanized areas. But, population is just one measure of their importance. Cities have become the containers of our human experience, and by studying them, we can gain important cultural understandings of race, class, gender, and technology and how they change over time. The city landscape, and the institutions it contains, reflects important decisions and value judgments by the people who built and live in it. Each week over the course of this class we will take up one element of our urban culture, and examine it through the writings of historians and urban professionals, and the perspectives of participants in that past. There are endless topics we could consider, but sixteen have been chosen to reflect the broad interlacing patterns of our urban history. While the focus is on the twentieth century, we will often begin each week in the nineteenth century to discover important rural ideals and how these shaped the urban visions, planning, and experiences of the modern metropolitan city of today.

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Course Objectives

Upon completion of History and Popular Culture students will be able to:

1. Assess the meanings, methods, and objectives of the history of popular culture (evaluation)
2. Develop an original interpretation about history and popular culture (synthesis)
3. Appraise the difference between primary and secondary sources (evaluation)
4. Critique the work of other students in a professional manner and respond positively to the critiques of other students (evaluation)
5. Evaluate the ways that popular culture has carried meanings about warfare in major engagements from the Civil War to the present (evaluation)

Here are the weekly learning objectives:

1. Analyze the effects of mass transit on the city and the role of the “street” in city life (analysis)
2. Demonstrate the relationship between religion and medicine in early American hospitals and explain how the “mall” is becoming a new paradigm for healthcare in America (comprehension)
3. Critique what hotels have meant to travel and tourism, and how they have become icons, nostalgic symbols, markers of class (evaluation)
4. Summarize the significance of film as a representation of culture (comprehension)
5. Evaluate the ways that cemeteries represented changing attitudes toward death and burial and how they became a new cultural institution in a transition from a “graveyard” to a “garden cemetery” (evaluation)
6. Explain the ways that parks reinforce social control, and how nature can be reproduced in the city (comprehension)
7. Summarize the emergence of the American university, the values associated with this cultural institution, and how it has changed over time (comprehension)
8. Evaluate the cultural meanings of a prison and the relationship between street culture and illegal activities (evaluation)
9. Appraise zoos as cultural institutions and how zoos reflect cultural ideas about science, nature, and animals (evaluation)
10. Describe the ways that diners have become part of the cultural and dietary landscape in America, how eating establishment simulate culture, and the relationship between food and senses in the supermarket (comprehension)
11. Analyze the ways that art is represented in the city, how streets can become stages, and gardens can become a transmitter of cultural identity (analysis)
12. Critique how malls replicate the “world with its walls,” and learn how to “read” shopping malls as the encoded text of a city (evaluation)
13. Examine the relationship between sports stadiums as public symbols, how African-American athletes embodied cultural meanings, and the relationship between girls college fiction and athletic student culture (analysis)
14. Assess the ways in which amusement parks became “laboratories of mass culture,” the importance of “excursions,” and how notions of city streets are copied as “amusement” (evaluation)
15. Evaluate the ways that popular culture has carried meanings about warfare in major engagements from the Civil War to the present (evaluation)

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Course Delivery Method

This course delivered via distance learning will enable students to complete academic work in a flexible manner, completely online. Course materials and access to an online learning management system will be made available to each student. Online assignments include discussion Forum questions accomplished in groups through a threaded forum, examination, and individual assignments submitted for review by the Faculty Member. Dr. Bowles is the assigned faculty who will support the students throughout this eight-week course.

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Course Materials

Required Textbooks

All books and articles are available as electronic resources from the APUS Online Library and linked through this syllabus.

Optional Resources (Recommended)

- Marius, Richard, and Melvin E. Page. *A Short Guide to Writing About History*. Boston: Pearson, 2012.
- *The Chicago Manual of Style*, 15th ed. Chicago: University of Chicago Press, 2003.
- Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. Chicago: University of Chicago Press, 2007. *Purchase is highly recommended.*
- Turabian Citation Guide Online
http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html

IMPORTANT NOTE: The Department of History and Military History requires conformity with the traditional University of Chicago Style Manual and its Turabian offshoot. Citations will follow traditional endnote or footnote attribution. Do not use parenthetical (MLA) variation.

Copyright/Fair Use Notice: Electronic readings may be provided by way of licensed materials in the Online Library, but also in keeping with Fair Use exemptions for educational purposes under U.S. Copyright Law.

Websites: (See Course Outline)

In addition to the required course texts public domain Websites are useful. Please abide by the university's academic honesty policy when using Internet sources as well. Note web site addresses are subject to change.

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Evaluation Procedures

This course requires thoughtful reading and analysis. The discussion, assignments, and research paper are designed to allow you to demonstrate a thorough comprehension of the concepts introduced in the readings. Your perception of the

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issues introduced in these readings will be shaped by your worldview and experience. Feel free to report your views but do so in a considerate and thoughtful manner, and they must be grounded in scholarly evidence. Since this is a graduate-level coursework, do not merely regurgitate information from the reading assignments. You are expected to analyze, critique, and agree, or disagree, with the authors. My expectation is that your work is original. Academic integrity is essential. Scrupulously acknowledge the source of direct quotes, paraphrased passages, and another's ideas.

There are many ways to measure student performance. The following guidelines apply:

- Faculty grade writing assignments using the APUS writing rubrics appropriate for the level of the course. Rubrics ensure that grading is consistent across the institution, and that all key areas of the graded work receive attention. It is also advisable to share the rubric with students, so that they are aware of the instructor's expectations. Rubrics are the university approved basis for grading written assignments. The rubrics for undergraduate and graduate writing assignments may be found at [Writing Rubrics](#).
- For written assignments, students should upload assignments by selecting the Assignments link on the left hand side of the classroom page.
- For discussions select the Forums link on the left hand side of the classroom page. The Forums should not be used for administrative communications.

Forum Assignments: 40% of your grade (8 Forum postings, 50 points each)

Respond to the Forum question(s) of the week in a main post that is at *minimum* 250 words and at *maximum* 500 words. Students should not provide just a summary of the readings but support an interpretation or argument. However, this is not a mere opinion piece; you must use the reading assignments, video assignments, and any outside research you feel is appropriate. Cite relevant examples from the week's reading, and use the opportunity to critique the authors' work in a positive or negative way by citing a key phrase, analyzing intent, sources, structure, or thesis. Along with citations from our readings for the week, I will expect to see outside research from the APUS Library. To meet the minimum research requirements for each week's main post, include AT LEAST ONE scholarly source from the APUS Library in addition to citations from our weekly readings. A scholarly source is a peer reviewed article or a book from a well-regarded trade or university press. A web site does not count.

To meet the minimum participation requirements for each Forum assignment, respond to AT LEAST TWO other student postings, plus any follow-up questions I ask. As for the follow-up questions, I try to comment on everyone who posts on time during a week. If I do not, or if you post late, this does not mean you are exempt from answering an additional question from me. In that case simply select a follow-up question I asked another student and respond. This will enable you to meet the minimum discussion requirements for the week. For more on this read this link at [My Forum Philosophy](#). The introduction forum is the only discussion where a response to an additional follow-up question from me is not required.

Discussion is a very important part of the class. It is a way to interact and learn from each other as well as demonstrate our understanding of course content. I expect all posts to be thoughtful (making good, reasoned, well-written points), thorough (accurate and complete in its response), and interesting (a response that is on point, and relevant to the question asked). When responding to other students it is not enough to simply state "I agree." Respond to their post in a way that moves the discussion forward, and demonstrates your knowledge or unique perspective on the topic. The *minimum* length for a quality response to another student should be 100 words, with a *maximum* being 250 words.

SEE FORUM RUBRIC IN COURSE RESOURCES.

INITIAL POST IS DUE ON THURSDAY, RESPONSES ARE DUE BY SUNDAY. ALL DEADLINES ARE 11:59 PM EASTERN TIME ON THE DAY DUE.

Research Paper Proposal: 5% of your grade

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In Week 4 you will submit a proposal (minimum 250 words and maximum 500 words exclusive of source list) for your final research paper. This should include a general overview of your topic, thesis, and relationship to our readings. In addition, and not part of the word count, should be a complete source list (primary and secondary). By the end of the day on Thursday of Week 4 you will post your proposal to the Forum, and by the end of the day on Sunday of Week 4 you will respond to at least two other student proposals. Share ideas on their topic, suggest secondary or primary research that might assist them, or discuss how their topic might relate to our course readings. This should be at least 100 words in length.

You MUST post your Proposal to the Assignments list as a Word Document to receive a grade. If you only post to the Forum then you will get a zero for the week.

Primary Research Essay: 5% of your grade

Strong historical research requires an effective balance between primary and secondary resources and the goal of this essay is for you to practice this vital skill. You may associate the topic for this assignment with your final research paper, though you cannot use the same text that you write for this assignment in your final paper.

In general terms this assignment is designed for you to compare and contrast a historical perspective from a secondary source (our readings in class) with a primary source. Once you have identified a topic from our readings and found a corresponding primary source answer the following questions: What new insight does the primary source provide that did not appear in the secondary source? Why are primary sources important? What are some dangers in using primary sources? The paper should be in Word format, have a minimum of 500 words, and include footnotes and a bibliography.

An example of what I am looking for is as follows. One of the best digitized collections at Google Books is *The Crisis*. W.E.B. DuBois founded the journal and Google Books has the complete series digitized dating back to April 1911. As a potential topic for this assignment you could explore Richard Butsch's ideas in our reading of "American Movie Audiences of the 1930s" and compare that to specific primary research found in *The Crisis*. An example might be the article called "Uncle Tom in Hollywood" published in *The Crisis* in November 1934. ([You can find the full text of this article here](#)). Again, the goal is to find a single topic from our readings and compare and contrast it to a specific primary article or document.

You MUST post your Primary Research Essay to the Assignments list as a Word Document to receive a grade.

Mid-Term Exam: 10% of your grade

In Week 5 you will take an untimed, 20 question multiple choice test that covers the assigned books and articles (not the videos) through the first half of the course (Weeks 1 through 4). This is an open book test that concentrates on the big ideas, and not the trivial aspects of the readings. The intent of the exam is to provide you questions on what I consider to be the most important take-away concepts from our readings. Though the syllabus suggests you take this test in Week 5, and I recommend that this is the best time for you to take it, you may actually do it any time during the course. This exam may be taken only one time, so make sure you take it at a time and place where you will not be interrupted.

WARNING: After you take the exam, there are two Submit buttons. After first Submit there is a second one that asks you to confirm the submission. It is the second click that completes the process and sends the test to the server. If you do not do this, then unfortunately you may have to retake the exam.

Research Paper: 40% of your grade

Each student is required to pursue an independent research project during the course and will prepare a research paper that is to be of high quality in terms of research and scholarly analysis. Select a topic related to a cultural institution that we study in this class and analyze it in its historical context. *This includes: cities, streets, hospitals, hotels, art, movies, cemeteries, parks, universities, crime, food, zoos, diners, department stores, sports, malls, skyscrapers, war, and amusement parks.* You should attempt to associate the subject of your paper to one of more of the themes and issues that are addressed during this course of study. That means relate it to one of the above mentioned themes. The paper

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needs to also address its relationship to “popular culture” and the meanings and overall significance of the study of popular culture. You should rely on primary resources for the paper, demonstrate a thorough coverage of the relevant secondary literature, and link your ideas directly to readings in our class.

The research paper should be a minimum of 3750 words exclusive of front and back matter (the paper in total should not exceed 5000 words). It should include a title page, reference citations (from multiple sources), and a bibliography. Footnotes are required for the reference citations, and all sources, as well as the corresponding bibliography, must conform to Turabian’s *Manual for Writers of Term Papers* style for notes and references. Substantial research other than the required course readings is necessary. The bibliography and reference citations are not to be included in the word count. NOTE: Internet sources (web sites) should be rarely used, if ever. Exceptions are scholarly websites and documents available through the APUS Online Library (*Wikipedia* is not considered a valid academic source).

I will submit all of the final papers into TurnItIn which is a plagiarism checker. If I find evidence of plagiarism, I will give you a zero for the paper. To ensure this does not happen make sure you familiarize yourself with the meanings of plagiarism (see the policies section of this syllabus), and take careful steps in your note taking process to avoid a potential for a mistaken plagiarism. This review will serve as an important check for you.

The research paper is due on the final day of class. Late papers will not be accepted without an official extension.

Overview of Course Assignments

Grade Instruments	Points	Percentage
Week 1: Forum #1	50	5%
Week 2: Forum #2	50	5%
Week 3: Forum #3	50	5%
Week 4: Forum #4	50	5%
Week 4: Research Paper Proposal	50	5%
Week 5: Forum #5	50	5%
Week 5: Mid-Term Exam	100	10%
Week 6: Forum #6	50	5%
Week 6: Primary Research Essay	50	5%
Week 7: Forum #7	50	5%
Week 8: Forum #8	50	5%
Week 8: Research Paper	400	40%
Total	1000	100%

Please see the [Student Handbook](#) to reference the University’s grading scale

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Course Outline

Week & Topics	Learning Objectives	Readings and Videos	Assignments
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Week & Topics	Learning Objectives	Readings and Videos	Assignments
<p>Week 1: Introduction to Popular Culture and City Streets</p>	<p>Assess the meanings, methods, and objectives of the history of popular culture (evaluation)</p> <p>Analyze the effects of mass transit on the city and the role of the “street” in city life (analysis)</p>	<p>Introductory Readings: Burke, Peter, Stephen Yeo, et al. "What is the History of Popular Culture?" <i>History Today</i> 35, no. 12 (December 1985): 39-45. Levine, Lawrence W. "The folklore of industrial society: Popular culture and its audiences." <i>American Historical Review</i> 97, no. 5 (December 1992): 1369-1399. Leroy Ashby, "The Rising of Popular Culture: A Historiographical Sketch," <i>OAH Magazine of History</i>, April 2010, p. 11-14. Bowles Netiquette Guide Bowles Late and Extension Policies</p> <p>City Street Readings: Laitinen, Riitta, and Thomas Cohen. "Cultural History of Early Modern Streets—An Introduction." <i>Journal Of Early Modern History</i> 12, no. 3/4 (August 2008): 195-204. Robert M. Fogelson, <i>Downtown: Its Rise and Fall, 1880-1950</i>, (New Haven: Yale University Press, 2001). Read Introduction and Chapter 1, "Downtown in the Late Nineteenth Century," p. 1-43. Peter D. Norton, "Street Rivals: Jaywalking and the Invention of the Motor Age Street," <i>Technology & Culture</i> (April 2007), p. 331-359. Corbould, Clare. "Streets, Sounds And Identity In Interwar Harlem." <i>Journal Of Social History</i> 40, no. 4 (Summer2007 2007): 859-894.</p> <p>Video: Welcome to Popular Culture Turn of the Century Films from Thomas Edison</p> <p>(Scroll down to video #125, “What Happened on 23rd Street, New York City, 1901”)</p>	<p>Forum #1: In a minimum of 250 words, explain your academic and professional background and how this course fits into your objectives. Be sure to include what APUS program you are in and what APUS or other graduate courses you have taken.</p> <p>Finally, attest to the AMU/APU Honor Code in the Introduction Forum by reading and replying with your typed signature.</p> <p>Post your initial response to the Forum by THURSDAY. Respond to other students by SUNDAY of Week 1.</p>

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Week & Topics	Learning Objectives	Readings and Videos	Assignments
<p>Week 2: Hospitals and Hotels</p>	<p>Demonstrate the relationship between religion and medicine in early American hospitals and explain how the "mall" is becoming a new paradigm for healthcare in America (comprehension)</p> <p>Critique what hotels have meant to travel and tourism, and how they have become icons, nostalgic symbols, markers of class (evaluation)</p>	<p>Hospital Readings: Rosenberg, Charles E. "And Heal The Sick: The Hospital And The Patient In The 19th Century America." <i>Journal Of Social History</i> 10, no. 4 (Summer77 1977): 428-447. Levin, Peter. 2011. "Bold Vision: Catholic Sisters and the Creation of American Hospitals." <i>Journal Of Community Health</i> 36, no. 3: 343-347. Guenther B. Risse, <i>Mending Bodies, Saving Souls: A History of Hospitals</i> (Oxford University Press, 1999). Read Chapter 9, "Main Street's Civic Pride: The American General Hospital as Professional Workshop," p. 463-512. David Charles Sloane and Beverlie Conant Sloane, <i>Medicine Moves to the Mall</i> (Baltimore, MD: Johns Hopkins University Press, 2002). Read "The Evolving Architecture of Healthcare," p. 3-13.</p> <p>Video: Frontier Doctors</p> <p>Hotel Readings: Molly Winger Berger, "The modern hotel in America: 1829-1929." Ph.D. dissertation, 1997, Case Western Reserve University, United States -- Ohio. (Publication No. AAT 9813008). Read Introduction and "Defining the Modern Hotel," p. 1-37. James F. Smith, "Ben Siegel: Father of Las Vegas and the Modern Casino-Hotel," <i>Journal of Popular Culture</i> (Spring 1992), p. 1-21 Daniel Levinson Wilk, "Tales from the Elevator and Other Stories of Modern Service in New York City." <i>Enterprise & Society</i> 7, no. 4 (December 1, 2006): 695-704.</p> <p>Video: J.W. Marriott: Host to the World</p>	<p>Forum #2: Based on the readings last week, how would you define the study of popular culture? Why is it important?</p> <p>What is the cultural importance of a city street based on the readings this week? How would you compare and contrast the perspectives of the authors?</p> <p>Post your initial discussion response to the discussion board by THURSDAY. Complete the remainder of your posts by SUNDAY of Week 2.</p> <p>Reminder: Begin researching potential topics for your Research Paper. The Proposal is due in Week 4.</p>

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Week & Topics	Learning Objectives	Readings and Videos	Assignments
<p>Week 3: Cinema and Cemeteries</p>	<p>Summarize the significance of film as a representation of culture (comprehension)</p> <p>Evaluate the ways that cemeteries represented changing attitudes toward death and burial and how they became a new cultural institution in a transition from a “graveyard” to a “garden cemetery” (evaluation)</p>	<p>Movie Readings: Richard Butsch, “American Movie Audiences of the 1930s,” <i>International Labor and Working Class History</i> 59, (April 1, 2001): 106-120.</p> <p>Clapp, James A. "Growing Up Urban: The City, the Cinema, and American Youth." <i>Journal Of Popular Culture</i> 40, no. 4 (August 2007): 601-629.</p> <p>Weinbrenner, Melissa E. "Movies, Model Ts, and Morality: The Impact of Technology on Standards of Behavior in the Early Twentieth Century." <i>Journal Of Popular Culture</i> 44, no. 3 (June 2011): 647-659.</p> <p>Video: Motion Picture</p> <p>Death Readings: Wells, Robert V. "Taming the `King of Terrors': Ritual and death in Schenectady, New York, 1844-1860." <i>Journal Of Social History</i> 27, no. 4 (Summer94 1994): 717-734.</p> <p>Steven B. Burg, “From Troubled Ground to Common Ground: The Locust Grove African-American Cemetery Restoration Project,” <i>The Public Historian</i> 30, no. 2 (April 1, 2008): 51-82.</p> <p>Thomas Harvey, “Sacred Spaces, Common Places: The Cemetery in the Contemporary American City,” <i>Geographical Review</i> 96, no. 2 (April 1, 2006): 295-312.</p> <p>Video: Garden of the Dead: Arlington Cemetery</p>	<p>Forum #3: Recall a favorite hotel or motel you have stayed at in the past. In what ways did it relate or not relate to the readings and videos last week?</p> <p>Based on the hospital readings last week, how have these institutions changed over time based on the readings? Is the setting an important aspect of the healing mission?</p> <p>Post your initial discussion response to the discussion board by THURSDAY. Complete the remainder of your posts by SUNDAY of Week 3.</p>

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Week & Topics	Learning Objectives	Readings and Videos	Assignments
<p>Week 4: Parks and Universities</p>	<p>Explain the ways that parks reinforce social control, and how nature can be reproduced in the city (comprehension)</p> <p>Summarize the emergence of the American university, the values associated with this cultural institution, and how it has changed over time (comprehension)</p>	<p>Park Readings: Fisher, Colin. "Nature in the City: Urban Environmental History and Central Park." <i>OAH Magazine Of History</i> 25, no. 4 (October 2011): 27-31</p> <p>Dorceta E Taylor, "Central Park as a model for social control: Urban parks, social class and leisure behavior in nineteenth-century America," <i>Journal of Leisure Research</i> 31, no. 4 (October 1, 1999): 420-477.</p> <p>Video: The Gates</p> <p>University Readings: Helen Lefkowitz Horowitz, "In the Wake of Lawrence Veysey: Re-Examining the Liberal Arts College," <i>History of Education Quarterly</i> (Fall 2005), p. 420-426.</p> <p>Rebecca S. Lowen, "The More Things Change...: Money, Power, and the Professoriate," <i>History of Education Quarterly</i> (Fall 2005), p. 438-445.</p> <p>Steven Brint, ed., <i>The Future of the City of Intellect: The Changing American University</i> (Stanford University Press, 2002). Read "Shock Wave II," p. 1-19.</p> <p>Video: Education in the Army</p>	<p>Forum #4: Submit the Proposal for your Research Paper by Thursday of Week 4 as an Assignment and also to the Proposal Forum. By Sunday comment on other student proposals.</p> <p>You MUST post your Proposal to the Assignments list as a Word Document to receive a grade. If you only post to the Forum then you will get a zero for the week.</p>

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Week & Topics	Learning Objectives	Readings and Videos	Assignments
<p>Week 5: Prisons and Zoos</p>	<p>Evaluate the cultural meanings of a prison and the relationship between street culture and illegal activities (evaluation)</p> <p>Appraise zoos as cultural institutions and how zoos reflect cultural ideas about science, nature, and animals (evaluation)</p>	<p>Prison Readings: Timothy J Gilfoyle, "Street-Rats and Gutter Snipes: Child Pickpockets and Street Culture in New York City, 1850-1900," <i>Journal of Social History</i> 7, no. 4 (July 1, 2004): 853-882,1125. Goldsmith, Larry. "History from the inside out: Prison life in nineteenth-century Massachusetts." <i>Journal Of Social History</i> 31, no. 1 (Fall97 1997): 109-125. Dodge, L. Mara. "'One Female Prisoner is of More Trouble Than Twenty Males': Women Convicts in Illinois Prisons, 1835-1896." <i>Journal Of Social History</i> 32, no. 4 (Summer99 1999): 907-930.</p> <p>Video: 900 Women: Inside St. Gabriel's Prison</p> <p>Zoo Readings: S.M.P. Benbow, "Zoos: Public Places to View Private Lives," <i>Journal of Popular Culture</i> (Spring 2000), p. 13-23. Benbow, S . Mary P. "Death and Dying at the Zoo." <i>Journal Of Popular Culture</i> 37, no. 3 (February 2004): 379-398.</p> <p>Video: Test Tube Zoo</p>	<p>Forum #5: Compare and contrast your university experiences with the perspectives presented in the readings. Do you agree or disagree with their analysis?</p> <p>The second part of the Forum this week is to discuss concept of "social control" and the park. Can a park be used as a model of social control?</p> <p>Post your initial discussion response to the discussion board by THURSDAY. Complete the remainder of your posts by SUNDAY of Week 5.</p> <p>Mid-Term Exam covering the readings from Weeks 1 through 4.</p>

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Week & Topics	Learning Objectives	Readings and Videos	Assignments
<p>Week 6: Food and Art</p>	<p>Describe the ways that diners have become part of the cultural and dietary landscape in America, how eating establishment simulate culture, and the relationship between food and senses in the supermarket (comprehension)</p> <p>Analyze the ways that art is represented in the city, how streets can become stages, and gardens can become a transmitter of cultural identity (analysis)</p>	<p>Food Readings: Andrew Hurley, "From Hash House to Family Restaurant: The Transformation of the Diner and Post-World War II Consumer Culture," <i>Journal of American History</i> (Mar 1997), p. 1282-1308.</p> <p>Robinson, Shirleene. "Inventing Australia for Americans: The Rise of the Outback Steakhouse Restaurant Chain in the USA." <i>Journal Of Popular Culture</i> 44, no. 3 (June 2011): 545-562.</p> <p>Mack, Adam. "Speaking Of Tomatoes": Supermarkets, The Senses, And Sexual Fantasy In Modern America." <i>Journal Of Social History</i> 43, no. 4 (Summer2010): 815-842.</p> <p>Video: Diners</p> <p>Art Readings: Foulkes, Julia L. "Special Issue: The Arts In Place An Introduction." <i>Journal Of Social History</i> 44, no. 2 (Winter2010): 319-325.</p> <p>Foulkes, Julia L. "Streets And Stages: Urban Renewal And The Arts After World War II." <i>Journal Of Social History</i> 44, no. 2 (Winter2010): 413-434.</p> <p>Tebeau, Mark. "Sculpted Landscapes: Art & Place In Cleveland's Cultural Gardens, 1916-2006." <i>Journal Of Social History</i> 44, no. 2 (Winter2010): 327-350.</p> <p>Video: Stealing History</p>	<p>Forum #6: Hurley says, "Something as prosaic as eating lunch has rarely been considered important by historians." Is where we eat and what we eat worthy of historical analysis? How would these authors respond? Do you agree?</p> <p>The second part of this Forum is to assess the readings from last week. Why does Mary Benbow believe that studying zoos are important? What can they tell us about our culture?</p> <p>Post your initial discussion response to the discussion board by THURSDAY. Complete the remainder of your posts by SUNDAY of Week 6.</p> <p>Submit your Primary Research Essay by Sunday of Week 6 as an Assignment.</p>

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Week & Topics	Learning Objectives	Readings and Videos	Assignments
<p>Week 7: Shopping and Sports</p>	<p>Critique how malls replicate the “world with its walls,” and learn how to “read” shopping malls as the encoded text of a city (evaluation)</p> <p>Examine the relationship between sports stadiums as public symbols, how African-American athletes embodied cultural meanings, and the relationship between girls college fiction and athletic student culture (analysis)</p>	<p>Shopping Readings: Susan Porter Benson, “The Cinderella of Occupations: Managing the Work of Department Store Saleswomen, 1900-1940,” <i>Business History Review</i> (1981): 1-25.</p> <p>Susan Levine, “The Culture of Consumption Reconsidered: Essays in Tribute to Susan Porter Benson,” <i>Journal of Women’s History</i> 19, no. 1 (April 1, 2007): 10-16.</p> <p>Kenneth T. Jackson, “All the world’s a mall: Reflections on the social and economic consequences of the American Mall” <i>American Historical Review</i> 101, no. 4 (October 1996): 1111-1121.</p> <p>Nancy Backes, “Reading the Shopping Mall City,” <i>Journal of Popular Culture</i> (Winter 1997), p. 1-17.</p> <p>Video: Joseph Pine on What Consumers Want</p> <p>Sports Readings: Borer, Michael Ian. "Important Places and Their Public Faces: Understanding Fenway Park as a Public Symbol." <i>Journal Of Popular Culture</i> 39, no. 2 (April 2006): 205-224.</p> <p>Dorinson, Joseph. "Black Heroes in Sport: From Jack Johnson to Muhammad Ali." <i>Journal Of Popular Culture</i> 31, no. 3 (Winter97 1997): 115-135.</p> <p>Inness, Sherrie A. "It Is Pluck But Is It Sense?: Athletic Student Culture in Progressive Era Girls' College Fiction." <i>Journal Of Popular Culture</i> 27, no. 1 (Summer93 1993): 99-123.</p> <p>Video: Operation Scoreboard</p>	<p>Forum #7: Describe a mall or department store in your town. Discuss its evolution over time by incorporating some of the ideas we have read this week.</p> <p>Based on the lecture by Joseph Pine, how is consumption changing today?</p> <p>What is the cultural significance of sports in American popular culture?</p> <p>Post your initial discussion response to the Forum by THURSDAY. Complete the remainder of your posts by SUNDAY of Week 7.</p>

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Week & Topics	Learning Objectives	Readings and Videos	Assignments
<p>Week 8: Amusement Parks and War</p>	<p>Assess the ways in which amusement parks became “laboratories of mass culture,” the importance of “excursions,” and how notions of city streets are copied as “amusement” (evaluation)</p> <p>Evaluate the ways that popular culture has carried meanings about warfare in major engagements from the Civil War to the present (evaluation)</p>	<p>Amusement Readings: Kathy Peiss, “Charity Girls and City Pleasures,” <i>Magazine of History</i> 8, no. 4 (July 1, 2004): 14-16. Salamone, Virginia A., and Frank A. Salamone. "Images of Main Street: Disney World and the American Adventure." <i>Journal Of American Culture (01911813)</i> 22, no. 1 (Spring99 1999): 85-92. Robert Neuman, “Disneyland’s Main Street, USA, and its Sources in Hollywood, USA,” <i>Journal of American Culture (March 2008)</i>, p. 83-98. Lawrence Mintz, “Simulated Tourism at Busch Gardens: The Old Country and Disney’s World Showcase, Epcot Center,” <i>Journal of Popular Culture (1998)</i>, 47-58.</p> <p>Video: Official Motion Pictures of the New York World’s Fair 1939</p> <p>War Readings: Baetens, Jan. "Civil War News: How popular culture rewrites history." <i>Journal Of American Culture (01911813)</i> 20, no. 1 (Spring97 1997): 1-6. Jacobs, Robert A. "'There Are No Civilians; We Are All at War': Nuclear War Shelter and Survival Narratives during the Early Cold War." <i>Journal Of American Culture</i> 30, no. 4 (December 2007): 401-416. Schechter, Harold, and Jonna Semeiks. "Leatherstocking in 'Nam: Rambo, Platoon, and the American Frontier Myth." <i>Journal Of Popular Culture</i> 24, no. 4 (Spring91 1991): 17-25. Ebo, Bosah. "War as popular culture: The Gulf conflict and the technology of illusionary entertainment." <i>Journal Of American Culture (01911813)</i> 18, no. 3 (Fall95 1995): 19-25. Scott, Cord. "Written in Red, White, and Blue: A Comparison of Comic Book Propaganda from World War II and September 11." <i>Journal Of Popular Culture</i></p>	<p>Forum #8: In what ways do amusement parks simulate the cultural experiences of real life? How do they change reality for amusement? How has simulation been a theme in previous week’s readings? Base your answer upon readings this week, and with examples from earlier readings in the course.</p> <p>What has been the impact of war on popular culture?</p> <p>Respond to other students and any follow-up questions by me by SUNDAY of Week 8.</p> <hr/> <p>Research Paper Due.</p> <p>Submit by SUNDAY of Week 8.</p>

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Policies

Please see the [Student Handbook](#) to reference all University policies. Quick links to frequently asked question about policies are listed below.

[Drop/Withdrawal Policy](#)

[Plagiarism Policy](#)

[Extension Process and Policy](#)

[Disability Accommodations](#)

Writing Expectations

Assignments completed in a narrative essay or composition format must follow the accepted guidelines of the American historical profession, which is the *Chicago Manual of Style*. This course will require students to use the citation and reference style established by Kate Turabian in *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. (Chicago, IL: University of Chicago Press, 1996), which is the most readily available distillation of the *Chicago Manual*. See [Chicago Style Manual](#)

The *Chicago Style Manual* for book-length works and its *Turabian* offshoot for research papers have long been the standard across all fields of study, as well as much of the publishing industry. These texts cover the layout and production gamut--including rules for chapter headings and subheadings, abbreviations, alphabetizing non-English names, and table design/designation.

1. Front matter--e.g., [title page](#), copyright statement, dedication, table of contents, lists of illustrations or tables, acknowledgements, [abstract](#).
2. Narrative with [scholarly attributions](#).
3. Back matter--[bibliography](#), appendices.

Citation and Reference Style

Students will follow the Turabian or Chicago Manual of Style as the sole citation and reference style used in written work submitted as part of coursework to the University.

History papers are distinguished by standardized notational schema. These display the primary and secondary sources being quoted or used in the construction. Your professors will certainly call for footnotes or endnotes, but also may request a formal bibliography:

[Footnotes](#), the primary focus in Turabian, are used to indicate the source of a quotation, paraphrase, or resources--as well as to add explanations or digressions outside the flow of the main narrative.

[Bibliography](#) is a device at the end of the paper, which highlights the materials cited as a separate, alphabetized list in addition to the endnotes or footnotes.

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Turabian and the *Chicago Manual* use sequential Arabic numbers. The numbers are normally collective and at the end of quotations, paraphrased sentences, or paragraphs for collected references. Note numbers:

- o May be in-line, but preferably set in raised [superscript](#).¹
- o Should come at the end of the paragraph and collectively account for the resources used. Do not insert for each sentence. The exception is if a short quotation is used within a paragraph. Then cite as appropriate for the information preceding the quotation, the quotation itself (after commas, quotations marks, periods, or other final diacritics), and at the end of the paragraph if needed for subsequent information.
- o Must follow one another in numerical order, beginning with 1 and running continuously throughout the paper.

For a full explanation go to: <http://www.apus.edu/Online-Library/tutorials/chicago.htm#notation>

Late Assignments

Because we strive to make this as near a physical classroom environment as possible, all students must adhere to the due dates listed in the course home page. Should you expect to have a problem meeting a deadline, you should notify me as soon as you are aware of the situation. Because of the nature of the Forums—they are to simulate actual discussions as if we were meeting together weekly and sharing in an actual physical setting—any submissions made past the posted due dates will NOT be graded unless prior arrangement is made with me. Any other late assignments will lose one letter grade per unexcused late day. If the final research paper is late, it receives a zero.

Netiquette

Online universities promote the advance of knowledge through positive and constructive debate--both inside and outside the classroom. Discussions on the Internet, however, can occasionally degenerate into needless insults and “flaming.” Such activity and the loss of good manners are not acceptable in a university setting--basic academic rules of good behavior and proper “Netiquette” must persist. Remember that you are in a place for the fun and excitement of learning that does not include descent to personal attacks, or student attempts to stifle the discussion of others.

- **Technology Limitations:** While you should feel free to explore the full-range of creative composition in your formal papers, keep e-mail layouts simple. The Educator classroom may not fully support MIME or HTML encoded messages, which means that bold face, italics, underlining, and a variety of color-coding or other visual effects will not translate in your e-mail messages.
- **Humor Note:** Despite the best of intentions, jokes and--especially--satire can easily get lost or taken seriously. If you feel the need for humor, you may wish to add “emoticons” to help alert your readers: ;-), :), ☺

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Disclaimer Statement

Course content may vary from the outline to meet the needs of this particular group.

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Plagiarism and Turnitin.com

It is very important for all students to thoroughly understand plagiarism (both intentional and unintentional). As a result all submissions made to the Assignment folder are automatically sent to

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Turnitin, which is a plagiarism checker. Any assignment or discussion board post which I find to be plagiarized will be given 0 points and the infraction will be reported to the University. Please familiarize yourself with all of the following.

All students should completely understand the APUS plagiarism policy at:
<http://www.apus.edu/z/faculty/policies/plagiarism/index.htm>

What is Turnitin and how do you use it? Please read this for the answer:
<http://apus.libanswers.com/a.php?qid=5327>

Need help reading the Turnitin report? Visit this link: <http://apus.libanswers.com/a.php?qid=154741>

Do you have a question about plagiarism and what it means? Visit this link:
<http://apus.libanswers.com/a.php?qid=12586>

If you would like to check your papers before you submit it (which I recommend) try these free plagiarism-detection sites:

- [DupliChecker](#)
- [Grammarly](#)
- [Plagiarism Checker](#)
- [Plagiarisma](#)

You can also explore these sites:

- [Plagiarism Prevention Tips](#)
- [Citing & Style Guides](#)
- [College Research Writing Tips](#)
- [Writing Tutors](#)

Online Library

The Online Library is available to enrolled students and faculty from inside the electronic campus. This is your starting point for access to online books, subscription periodicals, and Web resources that are designed to support your classes and generally not available through search engines on the open Web. In addition, the Online Library provides access to special learning resources, which the University has contracted to assist with your studies. Questions can be directed to librarian@apus.edu.

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- **Inter Library Loans:** The University maintains a special library with a limited number of supporting volumes, collection of our professors' publication, and services to search and borrow research books and articles from other libraries.
- **Electronic Books:** You can use the online library to uncover and download over 50,000 titles, which have been scanned and made available in electronic format.
- **Electronic Journals:** The University provides access to over 12,000 journals, which are available in electronic form and only through limited subscription services.
- **Smarthinking:** Students have access to ten free hours of tutoring service per year through [Smarthinking](#). Tutoring is available in the following subjects: math (basic math through advanced calculus), science (biology, chemistry, and physics), accounting, statistics, economics, Spanish, writing, grammar, and more. Additional information is located in the Online Library. From the Online Library home page, click on either the "Writing Center" or "Tutoring Center" and then click "Smarthinking." All login information is available.

Request a Library Guide for your course (<http://apus.libguides.com/index.php>)

The AMU/APU Library Guides provide access to collections of trusted sites on the Open Web and licensed resources on the Deep Web. These are specially tailored for academic research at APUS:

- Program Portals contain topical and methodological resources to help launch general research in the degree program. To locate, search by department name or navigate by school.
- Course Lib-Guides narrow the focus to relevant resources for the corresponding course. To locate, search by class code (e.g., HIST500) or class name.

If a guide you need isn't available yet, let us know by emailing the APUS Library: librarian@apus.edu

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Selected Bibliography

Please see the Sakai Resources folder. Students are directed, as well, to the Department of History & Military Studies portal at the APUS Online Library: http://www.apus.edu/Online-Library/departments/military_st.htm.

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