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 Remote Office Hours: Wednesday, 12-1 and by appointment

**American Popular Cultures, 1945-2001**

21:512:235

Fall 2021

Location: Conklin 455

Class Meeting Time: Tuesdays, 2:30-5:10

**Summary:**

Welcome!

This Core class in U.S. History course investigates popular cultures in the United States from the end of World War II in 1945 until 2001 in relation to particularly significant political developments and social movements. With a focus on television, music, and film, we ask how consuming popular culture mattered to the Cold War, to the civil rights movement, and to the rise of the New Right in the 1970s and 80s. What do television, music and films tell us about changing cultural and social values in a given time period? What role did popular culture play in social movements and state policies?

**Format and Technology:**

Fortunately, as of this writing, it is likely that we will be meeting each week in person. If we need to modify for reasons of public health, we will adapt and have weekly synchronous meetings on zoom. To prepare for our weekly class meetings, you will be completing weekly reading, watching, listening and writing assignments. Weekly discussion questions are due on Canvas by Monday night, 8 pm; response papers are due before class on Tuesday.

In contrast to most high school history classes, there is no single text book. Instead, our focus is on primary sources from the periods we are studying, and secondary scholarship by historians about those sources. All required readings and viewings will be available on Canvas, organized in modules by date. It is important that you have the required readings with you during our discussions. I prefer that you print out hard copy if possible, but if you have your laptop open during class, you should only be looking at class-related materials. Students who I see texting, shopping, or doing anything online unrelated to class during our meetings will be marked as absent for that day.

I will be using announcements and email through Canvas to communicate. Please make sure that you are able to receive these emails and announcements.

If you are new to Canvas, please take some time to “poke around” and get more comfortable. There are online tutorials for students as well.

**Grading and Requirements:**

1. Attendance **and** class participation, including four response papers (25%)
2. Weekly discussion questions to be completed and posted by Monday night, 8 pm AND/OR several surprise quizzes at the start/end of several classes (20%)
3. One essay (4-5 pages), draft and revision (25%)
4. Take home final exam (30%)

**1. Attendance and Class Participation. (25%)** This crucial component of the course includes:

•Showing up to our class meetings prepared. Attendance *combined with* consistent and thoughtful participation in class discussions and smaller group discussions is required. Your comments must suggest that you’ve completed all of the weekly requirements. This class is *not* a passive learning environment, and simply showing up is not enough to succeed in this component of the course. Because participation is so important, missing more than two classes without an excused absence will affect your final grade. If you miss one meeting, that will be an excused absence, no questions asked. If you miss more than one, you must be in touch with me for it to be an excused absence. To repeat, more than **two unexcused absences**

**total** will affect a final grade. **Any student who misses four or more class sessions --through any combination of excused and unexcused absences-- may not earn credit in this class.** Such students should withdraw to avoid getting an F. Please silence cell phones and put all other devices away.

- All of that being said, communication is key: Please feel free to be in touch at any time to let me know what's going on that be having an impact on your participation and attendance in the class. It's always best to be in touch earlier about problems or potential problems rather than waiting until later.

- To facilitate participation --and to help you prepare for the essay-- at **4 points** during the semester, you must submit a 2-page response to the based on that week's required reading/watching/listening. You will receive a check, check+, or check- on these response papers, and not a letter grade; they will count, however, toward the numeric grade that you will receive for class participation. Everyone must submit a first response paper the first week of class, by **Wednesday September 8**; one additional response is required for each of the three units on the syllabus. You may choose your due date:

Response Paper I: September 8

Response Paper II: September 14, OR September 21, OR September 28

Response Paper III: October 19 OR October 26, OR November 2

Response Paper IV: November 16 OR November 30

The response paper questions are on the syllabus and on canvas; you must submit your response paper at any point **before** the class meeting on the day that the material you are writing about is due. (In other words, you cannot submit a response paper about *I Love Lucy* in November, for example; you must submit it by Tuesday, September 21.)

## 2. Weekly discussion questions, and/or pop quizzes at the start or end of class (20%)

- Each week, required discussion questions are posted on canvas. You must complete this work by **Monday night at 8 pm** (the night before class). NOTE: For the first week of class, this written assignment is due on **WEDNESDAY, September 8**.

With the exception of the first week of the semester, the discussion questions are optional when you are submitting a response paper; this means that at 3 points during the semester, you get a "pass" on the weekly discussion questions.

Missing more than one weekly discussion questions assignment (other than when you are completing response papers) will have an impact on your grade. There are NO make ups for these weekly written assignments.

- At several points during the semester, I may choose to give a short quiz the first 10 minutes of class OR the last 10 minutes of class. Quizzes at the start of class will be multiple choice, true/false, or short answer questions that are factual rather than interpretive/analytic, and that are based on the required homework for that day. Quizzes at the end of class are open-book and open-note and focus on the material covered in class that day. There are no make-up options for quizzes if you are late for class or leave early, or if you have an unexcused absence on a quiz day.

## 3. Essay (25%)

- Everyone must write and then **revise and expand** on an essay, based either on Unit I or Unit II of the course. You will receive a list of potential topics from which to choose, and you will have two possible due dates for submitting the draft. The final revised essay is due toward the end of the semester. Your grade will be based on how you engage with the process as a whole and not just your final essay. The draft and revision are mandatory; if you turn in one component and not the other, you will receive an "F" for half of the assignment—even if the one component itself is well-written.

- Draft due dates (3-4 pages): **Tuesday, October 12 OR Tuesday, November 9**. Everyone is required to write one draft. I strongly encourage you to schedule office hours during (at least) one of these weeks prior to writing your draft.

- Final essay: **Due Friday, December 10**.

4. Take home final exam (30%), due **December 23**

- More TBA.

**Citizenship, Accommodations, and Support:**

--Rutgers University treats cheating and plagiarism as serious offenses. In ALL of your written work—graded essays, response papers, and weekly written assignments-- you must cite and provide a reference for all language **and/or** ideas that are not your own. The essays for this class are based ONLY on required readings on the syllabus. You need not—and indeed should not—be going to any sources beyond the syllabus as you write your papers. However, should you make the choice to look at other sources, you still **must** cite those sources. Violations of the university honor code will be prosecuted to the full extent that is permitted.

- The department **requires** that the following honor pledge is written and signed on every exam, paper, or other major course assignment that is submitted for grading:

**“On my honor, I have neither received nor given any unauthorized assistance on this examination (assignment).”**

- For more information about academic integrity, see:

<http://academicintegrity.rutgers.edu>

--Note that lectures and materials utilized in this course, including but not limited to videocasts, podcasts, visual presentations, assessments, and assignments, are protected by United States copyright laws as well as Rutgers University policy. As the instructor of this course, I possess sole copyright ownership. You are permitted to take notes for personal use or to provide to a classmate also currently enrolled in this course. Under no other circumstances is distribution of recorded or written materials associated with this course permitted to any internet site or similar information-sharing platform without my express written consent. Doing so is a violation of the university’s [Academic Integrity Policy](#).

These copyright protections extend to original papers you produce for this course. In the event that I seek to share your work further, I will first obtain your written consent to do so. Finally, as the instructor for this course, I have the responsibility to protect students’ right to privacy. Classroom recordings of students will therefore be treated as educational records under the Family Educational Rights and Privacy Act (FERPA), the U.S. federal law that governs access to educational information and records. Instructors and students must provide notification if any part of online sessions are going to be recorded; such recordings cannot be circulated outside the course.

--This class welcomes all learners, and Rutgers University Newark (RU-N) is committed to the creation of an inclusive and safe learning environment for all students and the University as a whole.

- For support and accommodations, please see: [student accommodations and support statement](#).
- Remote tutoring IS available at the writing center. For the writing center, please see:

<http://www.ncas.rutgers.edu/writingcenter>, and the link to the MyRun Student Resources page,

<https://myrun.newark.rutgers.edu/covid19>

--RU-N has identified the following resources to further the mission of access and support:

- **For Individuals with Disabilities:** The Office of Disability Services (ODS) is responsible for the determination of appropriate accommodations for students who encounter barriers due to disability. Once a student has completed the ODS process (registration, initial appointment, and submitted documentation) and reasonable accommodations are determined to be necessary and appropriate, a Letter of Accommodation (LOA) will be provided. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [ods.rutgers.edu](https://ods.rutgers.edu). Contact ODS at (973)353-5375 or via email at [ods@newark.rutgers.edu](mailto:ods@newark.rutgers.edu).

- **For Individuals who are Pregnant:** The Office of Title IX and ADA Compliance is available to assist with any concerns or potential accommodations related to pregnancy. Students may contact the Office of Title IX and ADA Compliance at (973) 353-1906 or via email at [TitleIX@newark.rutgers.edu](mailto:TitleIX@newark.rutgers.edu).

- **For Absence Verification:** The Office of the Dean of Students can provide assistance for absences related to religious observance, emergency or unavoidable conflict (e.g., illness, personal or family emergency, etc.). Students should refer to [University Policy 10.2.7](#) for information about expectations and responsibilities. The Office of the Dean of Students can be contacted by calling (973) 353-5063 or emailing [deanofstudents@newark.rutgers.edu](mailto:deanofstudents@newark.rutgers.edu).

- **For Individuals with temporary conditions/injuries:** The Office of the Dean of Students can assist students who are experiencing a temporary condition or injury (e.g., broken or sprained limbs, concussions, or recovery from surgery). Students experiencing a temporary condition or injury should submit a request using the following link: <https://temporaryconditions.rutgers.edu>.

- **For English as a Second Language (ESL):** The Program in American Language Studies (PALS) can support students experiencing difficulty in courses due to English as a Second Language (ESL) and can be reached by emailing [PALS@newark.rutgers.edu](mailto:PALS@newark.rutgers.edu) to discuss potential supports.

- **For Gender or Sex-Based Discrimination or Harassment:** The Office of Title IX and ADA Compliance can assist students who are experiencing any form of gender or sex-based discrimination or harassment, including sexual assault, sexual harassment, relationship violence, or stalking. Students can report an incident to the Office of Title IX and ADA Compliance by calling (973) 353-1906 or emailing [TitleIX@newark.rutgers.edu](mailto:TitleIX@newark.rutgers.edu). Incidents may also be reported by using the following link: [tinyurl.com/RUNReportingForm](https://tinyurl.com/RUNReportingForm). For more information, students should refer to the University's Student Policy Prohibiting Sexual Harassment, Sexual Violence, Relationship Violence, Stalking and Related Misconduct located at <http://compliance.rutgers.edu/title-ix/about-title-ix/title-ix-policies/>.

- **For support related to interpersonal violence:** The Office for Violence Prevention and Victim Assistance can provide any student with confidential support. The office is a **confidential resource** and does *not* have an obligation to report information to the University's Title IX Coordinator. Students can contact the office by calling (973) 353-1918 or emailing [run.vpva@rutgers.edu](mailto:run.vpva@rutgers.edu). There is also a confidential text-based line available to students; students can text (973) 339-0734 for support.

- **For Crisis and Concerns:** The Campus Awareness Response and Education (CARE) Team works with students in crisis to develop a support plan to address personal situations that might impact their academic performance. Students, faculty and staff may contact the CARE Team by using the following link: [tinyurl.com/RUNCARE](https://tinyurl.com/RUNCARE) or emailing [careteam@rutgers.edu](mailto:careteam@rutgers.edu).

- **For Stress, Worry, or Concerns about Well-being:** The Counseling Center has confidential therapists available to support students. Students should reach out to the Counseling Center to schedule an appointment: [counseling@newark.rutgers.edu](mailto:counseling@newark.rutgers.edu) or (973) 353-5805. If you are not quite ready to make an appointment with a therapist but are interested in self-help, check out *TAO at Rutgers-Newark* for an easy, web-based approach to self-care and support: <https://tinyurl.com/RUN-TAO>.

- **For emergencies,** call 911 or contact Rutgers University Police Department (RUPD) by calling (973) 353-5111.

#### **Finally-**

Please keep in mind that this syllabus is a work in progress and there may well be some changes along the way. As we all transition back to in-person learning, we all need to be flexible and patient—with ourselves and with each other. Again, communication is key and please always feel free to reach out.

**CLASS SCHEDULE:****UNIT I: The Cold War****Tuesday, September 7: Introductions and Preliminary Questions****NO CLASS MEETING; I LOOK FORWARD TO MEETING EVERYONE ON SEPTEMBER 14.****Required Reading, Watching:**

- Review: Powerpoint with general information about the course, and read the syllabus in its entirety
- Read: Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era* (NY: Basic Books, 1988): Read the introduction to the top of xxi (through “secure in the future”); chapter 1, up to p. 20, bottom of page.
- Review: Powerpoint of advertisements from the 1950s.
- Watch: *Father Knows Best*, “Lesson in Citizenship” (October 10, 1954, Peter Tewksbury, director).

**Required Response Paper 1, due by Wednesday, 9/9, 9 am.**

1: Review the syllabus carefully. What are 1-2 questions you have—about the format and organization of the course, the content, requirements and expectations, etc. Submit your questions/s on the discussion board, by Wednesday, September 9, 9 am.

2. Choose **one of the two** questions below and write a 2-page response. This assignment is required for all. You may upload your response paper onto canvas.

1. The required power point offers a collection advertisements-- for television and other products-- that appeared in the mainstream media from 1949 into the early 1950s. (By mainstream, I mean that these are weekly, commercial news magazines aimed at a general audience.)
  - Choose *three* of the ads and look at them closely, taking into account the visuals, the copy, and anything else you might notice. **At least one must be for a television.** For each of the three ads, write a paragraph analysis of about 4 sentences. To get you started, here are some questions to ask yourself (though you need not restrict yourself to these): What is going on in this ad? What images, colors, and words are used to represent the topic? How do the advertisers try to attract the reader’s interest in purchasing/reading the article inside? What emotions does the cover evoke? What is included and what is left unstated or unclear?
    - After your description, please include 2 quotes from the copy of the advertisement that you think are particularly relevant to what you’ve described.
    - Put each analysis in a separate paragraph, and indicate which ad you are writing about (e.g., label each paragraph “Powerpoint #3, Motorola TV”).
2. The required television show, *Father Knows Best*, tells a story about family. In about 3-4 paragraphs, **describe** the images of family and/or the homes that seem important to the episode. You do not need a thesis or a specific argument, but you should focus on details –specific visuals or dialogue. After your description, please include 2 quotes from the show that you think are particularly relevant to these images of family or home.

Whichever question you choose, consider: what does the source you are describing focus on? What does it *not* focus on? Describe the words and the tone (and if relevant the visuals) as well as the story itself.

**Tuesday, September 14: Post-War US Families and the Cold War****Required Reading, Watching:**

- Review from last week: Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era* (NY: Basic Books, 1988): Read the introduction to the top of xxi (through “secure in the future”); chapter 1, up to p. 20, bottom of page. (Take another look and review, to remind yourself what you covered last week).

- Read: Written text of Richard Nixon and Nikita S. Khrushchev at the “Kitchen Debates” (July 1959):

1. <https://teachingamericanhistory.org/library/document/the-kitchen-debate/>
2. Additional excerpts from “Kitchen Debates,” see canvas.

• Watch: TWO Newsreels of Richard Nixon and Nikita S. Khrushchev at the “Kitchen Debates” (July 1959):

1. <https://www.youtube.com/watch?v=-CvQOUuNecy4> (please watch at least the first 4 minutes);

OR this shorter one:

2. <https://www.youtube.com/watch?v=PIJ1S9wAGbA>

**Required Weekly Discussion Questions (required for everyone):** Complete the following questions based on your reading of Elaine Tyler May, *Homeward Bound*. You may write *brief* answers to these questions; a sentence may suffice for some, and you should not write more than 3 sentences for any one question.

1. What are 3-5 words/terms/phrases from this reading that you were not familiar and that you did not understand, *and* whose meanings you were not able to figure out based on the sentence or paragraph? List three. Look up ONE of those. Provide a definition and your source for that definition.
2. Elaine Tyler May writes in the introduction of *Homeward Bound* that “scholars and observers frequently point to the family boom as the *inevitable* result of a return to peace and prosperity” (xiii, emphasis added). Does she agree that the focus on family after World War II was “inevitable”? Does she think that the focus on family marked a “return” to what had been, or was the focus on family something new to this period of time?
3. What are two factors that contributed to the growth of suburbs?
4. What, according to May, were Americans anxious about or fearful of amidst post-World War II prosperity and the growth of the suburbs?

**Response Paper 2, due date option 1:** Choose 1

In about 3-4 paragraphs (2 pages), **describe** the images of family and/or homes that Nixon offers in the “Kitchen Debates.” You do not need a thesis or a specific argument, but you should focus on describing details—either from the written text OR from the tv coverage of the encounter. (If you are describing the coverage you can also consider the news anchor’s words.) After your description, please include 2 quotes—either from Nixon and/or from the television announcer—that you think are particularly relevant. What does the source you are describing focus on? What does it *not* focus on? Describe the words and the tone (and if relevant the visuals) as well as the story itself.

## **Tuesday, September 21: Television Families, Ethnicity and Gender in the Cold War**

### **Required Reading, Viewing, and Listening:**

•Read: Gustavo Perez Firmat, *Life on the Hyphen: The Cuban-American Way* (Texas, 1994), chapter one, “I Love Ricky,” pp. 23-45.

•Watch: *I Love Lucy*, “Job Switching” (September 15, 1952, William Asher, director) **and** *I Love Lucy*, “Lucy Does a Commercial” (May 5, 1952, Marc Daniels, director)

•Listen: Sonari Ginton, “How Desi Invented Television,” *National Public Radio* (Planet Money), Jan 22, 2021. <https://www.npr.org/2021/01/22/959609533/how-desi-invented-television>

**Required Weekly Discussion Questions:** Complete the following questions based on your reading of Gustavo Perez Firmat, *Life on the Hyphen: The Cuban-American Way* (Texas, 1994), chapter one, “I Love Ricky,” pp. 23-45 AND on your listening of “How Desi Invented Television”:

1. Choose 1-2 sentences that you think are particularly important to the **overall thesis** of this chapter. Copy them in your answers; you need not summarize/explain the thesis here, but be prepared to do so in class. (Pay particular attention to pp. 23-25—the opening through “what I take to be the Cuban-American way,” and pp. 44-45 --“*I Love Lucy* is the great Cuban-American love story” through the end.)

2. Why is the “I” in the title of the show, *I Love Lucy*, so complicated according to Perez Firmat? Who or what could the “I” refer to? (name at least 3). (*answer in about a paragraph*)
3. Choose ONE of the following to complete: (*answer whichever you choose in about 2 sentences*)
1. What argument does Perez Firmat make about Ricki and difference with regard to **language**? How is his humor more sound and aural-oriented (see especially pp. 26-29).
  2. What argument does Perez Firmat make about **space** and the different spaces that Ricki and Lucy tend to occupy? (see especially pp. 30-33)
  3. What argument does Perez Firmat make about **family and sexuality**? (see especially pp. 40-44)
4. Terms: (*answer in 1-2 sentences*)
1. What does Perez Firmat mean by “biculturation”? What is the difference between biculturation and assimilation?
  2. What does Perez Firmat mean by a “bicameral arrangement”?
  3. Did you have to stop and pause over other terms in this essay that were unfamiliar and that you could not understand in context? List three here.
5. What are TWO innovations that Desi Arnaz brought to the television industry through his work on *I Love Lucy*, according to "How Desi Arnaz Invented Television"?

**Response Paper 2, due date option 2:** Choose 1 and answer in 3-4 paragraphs (or up to two pages)

1. Choose one scene from “Lucy Does a Commercial,” and describe how it depicts television. You do not need an overall thesis, but you should focus on specific features of this one scene (the body language, the dialogue, the camera work, the humor, the way that events in this scene determine the rest of the storyline, etc.), to consider how it creates meanings of television (as “good” or “bad,” as appealing or unappealing, as desirable or undesirable, as just some examples). Include 2 quotes from the episode as examples in the body of your response.
2. Choose one specific scene from “Job Switching” and describe how it depicts gender roles. You do not need an overall thesis, but you should focus on specific features of this one scene (the body language, the dialogue, the camera work, the humor, the way that events in this scene determine the rest of the storyline, etc.), to consider how it creates meanings of masculinity and/or femininity. Include 2 quotes from the episode as examples in the body of your response.
3. Choose one specific scene from EITHER required episode and describe how it depicts Ricky’s ethnic difference. You do not need an overall thesis, but you should focus on specific features of this one scene (the body language, the dialogue, the camera work, the humor, the way that events in this scene determine the rest of the storyline, etc.), to consider how it creates meanings of his character as Cuban American. Include 2 quotes from the episode as examples in the body of your response.

**Note:** This source analysis should be based on your OWN analysis and observations, and should not reproduce the ideas from the required article by Gustavo Perez Firmat about *I Love Lucy* or the NPR story on Desi Arnaz. Should you draw on those materials, however, you should make that clear with citations.

**Tuesday, September 28: Television, News, and Entertainment**

**Required Reading, Viewing:**

• Read: Thomas Doherty, *Cold War, Cool Medium: Television, McCarthyism, and American Culture* (NY: Columbia, 2003):

- chapter 8, “Edward R. Murrow Slays the Dragon of Joseph McCarthy,” pp. 161-178 (the paragraph that ends “television grabbed the glory at the finish line”), and 184-188;
- chapter 9, “The Army-McCarthy Hearings,” pp. 189-214 (but focus on pp. 204-214).

• Read: Edward R. Murrow, “A Report on Senator Joseph R. McCarthy,” (March 9, 1954), written transcript:

[https://www.matermiddlehigh.org/ourpages/auto/2009/12/3/56937061/Edward%20R\\_%20Murrow-%20A%20Report%20on%20Senator%20Joseph%20R\\_%20McCarthy.pdf](https://www.matermiddlehigh.org/ourpages/auto/2009/12/3/56937061/Edward%20R_%20Murrow-%20A%20Report%20on%20Senator%20Joseph%20R_%20McCarthy.pdf)

- Watch: Edward R. Murrow, “A Report on Senator Joseph R. McCarthy,” (March 1954):

<https://www.youtube.com/watch?v=K8ljl075AY>

- Read: the “Army-McCarthy Hearings” (1954), excerpts: <http://historymatters.gmu.edu/d/6444>;
- Watch: Excerpt, <https://www.youtube.com/watch?v=Po5GfBa5Yg>

**Required Weekly Discussion Questions:** Complete the following questions based on your reading of Thomas Doherty, *Cold War, Cool Medium: Television, McCarthyism, and American Culture* (NY: Columbia, 2003).

1. True or False: Journalist and television anchor Edward Murrow was “neither the first nor did he risk the most in challenging McCarthyism.”
2. True or False: Murrow was a new face and voice for the new medium of television--someone who Americans had not seen or heard from before.
3. True or False: All three of the major networks at the time (ABC, CBS, and NBC) covered the Army-McCarthy hearings in 1954 for the full two month run.
4. True or False: Joseph Welch’s remark, “Have you no sense of decency?” has become famous in recent decades, but did not seem particularly significant and did not get a much of a response in his own moment.
5. In not more than a sentence, identify 3 out of 4 of the following people/terms:
  - a. Joseph Welch
  - b. Roy Cohn
  - c. David Schine
  - d. “See it Now”
6. Doherty writes that “The Army-McCarthy hearings proved a media milestone not only because of the inherent significance of the event, but because television coverage itself determined the meaning of the event” (p. 189). Give **TWO examples** of how the television coverage made the hearings more significant and helped to determine the meanings of these events.
7. In not more than two sentences, briefly describe why the Army-McCarthy hearings took place. What was the issue or trigger for these hearings?

**Response Paper 2, due date option 3:** Choose 1 and answer in 3-4 paragraphs (or up to two pages).

1. Focusing on the text of Edward Murrow’s “A Report on Senator Joseph R. McCarthy,” **describe how** Murrow depicts McCarthy. You do not need an overall thesis, but you should focus on specific elements- for example, Murrow’s language, imagery, what he says and what he does not say, and what emotions and responses his language, imagery and overall presentation invite from his television audiences. Include 2 quotes as examples at the end of your description.
2. Focusing on the television clip of the last few minutes of this episode, **describe how** Murrow seeks to discredit McCarthy and inspire support for his own position. You do not need an overall thesis, but you should focus on specific elements- for example, Murrow’s language, imagery, tone, his body language and performance. Include 2 quotes as examples at the end of your description.
3. Focusing on either the written text of the “Army-McCarthy Hearings” OR the televised clip, **describe how** Joseph Welch seeks to discredit EITHER Roy Cohn (if you focus on the written text) OR Joseph McCarthy (either text or clip). You do not need an overall thesis, but you should focus on specific elements—Welch’s language, imagery, tone, his body language (if you are analyzing the clip). Include 2 quotes as examples at the end of your description.

## **Tuesday, October 5: Horror- Screening Cold War Fears**

### **Required Reading and Viewing:**

- Read: Matthew W. Dunne, *A Cold War State of Mind: Brainwashing and Postwar American Society* (Amherst MA: University of Massachusetts Press, 2013), chapter 2: “The Many Faces of the Communist Enemy,” pp. 52-59, pp. 69–73 (beginning with the last paragraph on p. 69).

- Read: Cyndy Hendershot, *Paranoia, the Bomb, and 1950s Science Fiction Films* (Bowling Green OH: Bowling Green State University Press, 1999), “Introduction,” pp. 1-2; AND Chapter 3: “The Invaded Body: Paranoia and Radiation Anxiety in *Invaders from Mars*, *It Came from Outer Space*, and *Invasion of the Body-Snatchers*,” pp. 43–50. (beginning with the second full paragraph on p. 43).

- Watch: *Invasion of the Body Snatchers* (1956)

Click above or use the following link to go directly to the Library page with access to the film: <https://bit.ly/3i0ev2E>. Then click on "Swank Digital Campus" next to the link icon to open the film on your computer. You will need to sign in to your library account to watch. To watch on a phone or tablet you may have to download the Swank Media Player app from your app store.

**Required Weekly Discussion Questions** (Note: No Response Paper option this week, so everyone must complete this assignment).

You will need to read this week’s secondary sources *and* watch this week’s primary source before answering. Take viewing notes while you watch the film. Note the time codes for the scenes you think are important so you can revisit them when completing Part 2 of this assignment. Please have your notes and your answer to Part 2 with you during class.

### Part 1: Secondary Sources

Matthew Dunne and Cyndy Hendershot argue for different concerns of Americans during the Cold War as the primary societal fear underlying the plot of *Invasion of the Body Snatchers*.

1. What is the primary fear in Dunne’s argument?
2. Pick out one place in the reading where Dunne supports that argument with an example from the film. You can cut and paste your answer from the text, including the page number.
3. What is the primary fear in Hendershot’s argument?
4. Pick out place in the reading where Hendershot supports that argument with an example from the film. You can cut and paste your answer from the text, including the page number.

### Part 2: Primary Source

For this part of the assignment you will be supporting one of those two points of view with your own evidence from the film. While it is certainly possible, and even likely, that both of those views are valid, you should **pick just one** of the following “thesis statements” for this assignment.

1. *Invasion of the Body Snatchers* is an allegory for Americans’ fears of internal domestic communism as the greatest threat to the American way of life.
2. *Invasion of the Body Snatchers* is an allegory for Americans’ constant fear of nuclear radiation during the Cold War era.

After deciding which thesis you are supporting, choose *one scene* in the film that supports that thesis. Choose a scene that **was not mentioned** in this week’s readings. Write your answer as a complete paragraph, and address the following:

**Thesis: which thesis are you supporting?**

**Description: what is the scene?** Give enough description to remind the reader of the scene while focusing on those elements of dialogue, action, character, images, camera movement, etc. that will be most important in answering the next part of your answer.

**Analysis: how does that scene support the thesis?** What about the dialogue, set, action, acting, or other details you note demonstrate the point-of-view claimed by the thesis? In other words, why did you choose this scene?

Remember to write your answer to Part 2 as a single, complete paragraph.

## UNIT II: Music and Black Activism

### Tuesday, October 12: Transitions

**Paper Draft: Due Date 1. I encourage you to sign up for office hours to discuss your papers prior to 10/12.**

#### **Required Reading:**

- Brian Ward, “‘People Get Ready’: Music and the Civil Rights Movement of the 1950s and 1960s,” *The Gilder Lehrman Institute of American History Advanced Placement United States History Study Guide* (focus especially on the first half).
- Review Powerpoint: The Civil Rights Movement: Brief Background and Context for Unit II

**Required Weekly Discussion Questions:** The short essay by Brian Ward provides information that is relevant to Unit II, and the accompanying powerpoint offers a broad overview (see notes below the images), of key events that we will be continuing to talk about over the next month.

1. Write down three references (terms, names, etc.) that you don’t understand or are not familiar with in this essay and that Ward does not explain or that you could not figure out in context. Look up TWO of these, and in a sentence, explain or identify who the name refers to or what the term means, your source, **AND** its significance in the context of this essay. (NOTE: Some of these may be explained in the ppt; so please review that before you complete this question.)
2. Ward notes that, “Perhaps the most celebrated of all the freedom songs is ‘We Shall Overcome.’ The complex process by which this song was adopted as a kind of unofficial anthem for the movement reveals much about the *improvisational and hybrid nature not just of African American musical culture, but also of the movement itself.*”  
What does this passage mean? Rephrase it in your own words.
3. Put in chronological order: Montgomery Bus Boycott; assassination of Martin Luther King; National Black Political Convention in Gary, Indiana; passage of the Voting Rights Act.
4. What does the MFDP stand for? What was its main goal?

### Tuesday, October 19: Jazz and Civil Rights

#### **Required Reading, Listening, Viewing**

- Read: Ingrid Monson “Monk Meets SNCC,” *Black Music Research Journal* 19, no.2 (Autumn, 1999): 187-200; pages to focus on TBA.

- Read: Martin Luther King, speech written for the 1964 Jazz Festival in Berlin:

<https://jazzineurope.mfmedia.nl/2019/01/martin-luther-king-at-the-berlin-jazz-fest-in-1964/>

- Watch/Listen/Read Lyrics: Charles Mingus, “Fables of Faubus”:

1. on the album, *Mingus Ah Um* (1959):

<https://www.youtube.com/watch?v=l24FZCmtY0Q>

2. on the album released a year later, *Charles Mingus Presents Charles Mingus* (1960):

<https://www.youtube.com/watch?v=QT2-iobVcdw>

see lyrics: <http://www.bluesforpeace.com/lyrics/fables-of-faubus.htm>

- Watch/Listen/Read: Max Roach and Abbey Lincoln, *We Insist!: Max Roach’s Freedom Now Suite* (1960)

1. “Triptych: Prayer/Protest/Peace” <https://www.youtube.com/watch?v=kMaUDaeiSIY;>

2. “Driva Man”

<https://www.youtube.com/watch?v=EpTKLan7Mm4&list=PL2A4FA867F958DFF8>

3. Read: Marc Anthony Neal, “Max Roach’s *Freedom Now Suite*: An Early Soundtrack to Black Lives Matter,” North Carolina Arts Council, Feb. 20, 2019.

4. • Read: Ira Gitler, “Abbey Lincoln: Review,” (of *Straight Ahead*), *Down Beat*, November 9, 1961, pp. 35-36.

**Required Weekly Discussion Questions:** Complete the following questions based on your reading and listening. You may write *brief* answers to questions 1-6; a sentence may suffice for some, and you should not write more than 3 sentences for any one. Please complete question #7 in about a paragraph.

1. List 4 words, terms, events that were unfamiliar and/or that you did not understand even after completing all of the requirements. Identify/define 1 and include your source for that definition.
2. According to Ingrid Monson, what are some of the reasons that jazz musicians might play at benefit concerts to support civil rights? List two.
3. What is ONE important difference between the two versions of Charles Mingus, “Fables of Faubus”?
4. Based on his remarks in 1964, is Martin Luther King, Jr., more of a fan or more of a critic of jazz?
5. Based on his 1961 review, is Ira Gitler more of a fan or more of a critic of jazz singer Abbey Lincoln?
6. a. What is one quality or aspect of “Triptych: Prayer/Protest/Peace” that seems particularly important or stands out?  
b. What is one quality or aspect of “Driva Man” that seems particularly important or stands out?
7. From the perspective and in the voice of someone listening in 1959 or 1960, write a short letter to Charles Mingus, Max Roach or Abbey Lincoln. Locate yourself (your age, race, gender, class, region...) and share your reactions to any aspect of this person’s artistry.

**Response Paper 3, Due Date Option 1. (4-5 paragraphs, 2-3 pages)**

Choose one passage from one song and **analyze how** it challenges white supremacy and racial discrimination. Do a *close reading* – focusing on specific features (lyrics, the tempo, instruments, body language, the emotions it evokes, for example), to build **your argument** about how this song assumes political significance. Use 2-3 quotes as examples in the body of your response.

**Tuesday October 26: “We Shall Overcome” and Freedom Songs**

**Required Reading, Listening, Viewing**

• Listen: David Bianculli, "Bernice Johnson Reagon on Leading Freedom Songs During the Civil Rights Movement," *Fresh Air*, June 19, 2020: <https://www.npr.org/2020/06/19/880245261/bernice-johnson-reagon-on-leading-freedom-songs-during-the-civil-rights-movement>

• Listen: Scott Simon, "'Songs of Salvation': Remembering Fannie Lou Hamer's Music," *Weekend Edition Saturday*, July 18, 2015  
<https://www.npr.org/2015/07/18/423605660/songs-of-salvation-remembering-fannie-lou-hamers-music>:

• Listen and Read: Fannie Lou Hamer, “Testimony Before the Credential Committee, Democratic National Convention,” August 22, 1964.

-<https://www.youtube.com/watch?v=IRCUUzpfV7k>

-<http://americanradioworks.publicradio.org/features/sayitplain/flhamer.html>

• Listen/Watch: “We Shall Overcome,” TWO versions.

- Pete Seeger, “We Shall Overcome”: <https://www.youtube.com/watch?v=1osKWCDX140>

- Freedom Singers, “We Shall Overcome”:

<https://www.youtube.com/watch?v=ZrpmwWG2fC4>

• Listen/Watch: “This Little Light of Mine,” TWO versions.

- The Freedom Singers, “This Little Light of Mine,” *Newport Broadside: Topical Songs at the Newport Folk Festival, 1963*: <https://www.youtube.com/watch?v=DOZJg2KyP5M>

- Sam Cooke, "This Little Light of Mine, Copacabana, NY, 1964:

<https://www.npr.org/2010/01/18/99315652/songs-of-the-civil-rights-movement> (scroll down, it's the 4<sup>th</sup> recording).

**Required Weekly Discussion Questions:**

1. Fannie Lou Hamer grew up in a family of activists who encouraged her to participate in the Civil Rights Movement. TRUE or FALSE.
2. Fannie Lou Hamer was a trained musician who took her expertise in singing to her support for civil rights activists. TRUE or FALSE
3. Fannie Lou Hamer spoke at the Democratic National Convention in Atlantic City in 1964. TRUE or FALSE
4. Fannie Lou Hamer was concerned about:
  - a. Voting rights
  - b. Police brutality
  - c. The future of American democracy
  - d. All of the above
  - e. None of the above
5. What was one goal behind forming the group, The Freedom Singers, according to Bernice Johnson Reagon?

**Response Paper 3, Due Date Option 2. (4-5 paragraphs, 2-3 pages)**

**Choose one.**

1. While clearly, both Pete Seeger and the Freedom Singers performed the same song, what are some of the differences between the two versions of "We Shall Overcome"? Do a *close reading* – focusing on 1-2 specific features (lyrics, the tempo, instruments, body language, performance strategies, audience), to build **your argument**.
2. While clearly, the Freedom Singers and Sam Cooke performed the same song, what are some of the differences between the two versions of "This Little Light of Mine"? Do a *close reading* – focusing on 1-2 specific features (lyrics, the tempo, instruments, body language, performance strategies, audience), to build **your argument**.
3. How does Fannie Lou Hamer command and demand respect in her speech at the Democratic National Convention in 1964? Do a *close reading* of 1-2 passages or even sentence– focusing on her language, imagery, cadence, tone, and other performance strategies-- to build **your argument**.

**Tuesday, November 2: Beyond "Freedom Songs": Nina Simone as Case Study**

**Required Reading, Viewing, Listening**

• Read: Tammy L. Kernodle, "I Wish I Knew How It Would Feel to be Free': Nina Simone and the Redefining of Freedom Songs in the 1960s," *Journal for the Society of American Music* 2 (no.3, 2008): 295-317, focus on:

- From the start of essay through the second-to-last-paragraph on p. 298 (finishing with the sentence, "Nevertheless...")
- p. 302, second paragraph ("Simone's transition") through last full paragraph on p. 305... BUT, you don't need to focus much on her musical breakdown of the song.
- p. 313, last paragraph (starting with "In late 1968") to the end.

<https://www.cambridge.org/core/services/aop-cambridge-core/content/view/S1752196308080097>

• Listen: Nina Simone, "Mississippi Goddam" (1964, performance at Carnegie Hall):

<https://www.youtube.com/watch?v=4tHYGfRot5w>

• Read lyrics: <https://genius.com/Nina-simone-mississippi-goddam-lyrics>

• Listen: Nina Simone, "To Be Young, Gifted and Black" (1969, performance at Morehouse College): <https://www.youtube.com/watch?v=hdVFiANBtk>

- Read lyrics: <https://genius.com/Nina-simone-to-be-young-gifted-and-black-lyrics>
- Read: Martin Luther King, *Why We Can't Wait* (NY: Signet Books, 1964), excerpts.

**Required Weekly Discussion Questions:**

1. Write down 4 references (terms, names, etc.) that you don't understand or are not familiar with from Tammy Kernodle's essay about Nina Simone and can't figure out in context. Look up one of these, and in a few sentences, explain or identify who the name refers to or what the term means and identify your source for the definition.
2. Name three facts about Nina Simone that you think are particularly relevant or that came as a surprise.
3. Put in chronological order:
  - a. Bombing at the 16<sup>th</sup> Street Baptist Church in Birmingham, Alabama;
  - b. Albany Movement and founding of the Freedom Singers;
  - c. Charles Mingus, "Fables of Faubus";
  - d. Simone writes "To Be Young, Gifted and Black."
4. TRUE OR FALSE:
  - a. According to this essay, Nina Simone performed "Mississippi Goddam" at the March on Washington.
  - b. According to this essay, Nina Simone was *always* deeply invested in freedom movements and committed to civil rights activism specifically.
  - c. According to this essay, "To Be Young Gifted and Black" had even more mainstream popularity than did "Mississippi Goddam."
5. Name one quality in the song "Mississippi Goddam" and Simone's performance of it that you think is particularly relevant or stands out NOT having to do with lyrics and explain why.
6. Name one verse or line from the song's lyrics that you think is particularly relevant or stands out, and explain why.

**Response Paper 3, Due Date option 3 (4-5 paragraphs, 2-3 pages).** Choose one.

1. You are in the audience at Carnegie Hall when Nina Simone performed this song. Describe who you are, and explain your reaction to the song and Simone's performance. (You may write this as a letter to Simone if you'd like.)
2. Select one song from Kernodle's article that we have not discussed (including other Simone songs). Listen to it, provide a link (with title, artist and date), and discuss how/why this song might have—or might not have-- resonated with civil rights activists in that era.
3. Are there any "freedom songs" that have been released in the last few years? If so, what, and what makes it a freedom song?

**UNIT III:**

**The "New Right" and Popular Culture**

**Tuesday, November 9: Backlash? Whiteness and the Right**

**Due Date II for Paper Draft**

I encourage you to sign up for office hours prior to 11/9, *especially* if you are submitting a paper draft this week.

**Required:**

- Thomas Sugrue and John Skretny, "The White Ethnic Strategy," in Bruce Schulman and Julian Zelizer, eds., *Rightward Bound: Making America Conservative in the 1970s* (Cambridge: Harvard, 2008), pp. 171-192.
- Required in-class film.

**Tuesday, November 16: Backlash? Liberation Movements, "Family Values," and the Right**

**Required Reading, Viewing, Listening:**

- Read: Gillian Frank, “Discophobia: Antigay Prejudice and the 1979 Backlash against Disco,” *Journal of the History of Sexuality*, Vol. 16, No. 2 (May 2007), read pages 276-292.
- Read: Susan Faludi, *Backlash: The Undeclared War Against American Women*:
  - “Chapter 1: Introduction”: pages xix (from first full paragraph)-xxii (through last full paragraph);
  - “Chapter 6: Teen Angels and Unwed Witches: The Backlash on TV,” pp. 148-160.
- Watch: footage of Disco Demolition Night, <https://www.youtube.com/watch?v=kqDkBM9vxw8>  
Watching just these segments will give you a pretty full picture of the event: 00:00-00:35, 11:00-13:00, 32:25-41:00, 46:35-49:20.
- Watch: *All in the Family*, “Archie’s Helping Hand,” (Norman Lear, director, October 19, 1974). <https://digitalcampus.swankmp.net/rutgers313400/watch/6778209FE8361C32?referrer=direct>
- Watch: Village People, “YMCA” official video, <https://www.youtube.com/watch?v=CS9OO0S5w2k>

**Required Weekly Discussion Questions:**

1. List 3 terms you didn’t know from the Gillian Frank essay; look up and define one of them in your own words. Name the source you used to find the definition.
2. Gillian Frank writes that, “In the years immediately preceding the Disco Demolition, opposing interests fought for the right to define and organize sexuality and gender” (286)? What were some of the groups organizing this fight?
3. In her “Introduction,” Susan Faludi writes, “the antifeminist backlash has been set off not by women’s achievement of full equality but by the increased possibility that they might win it. It is a preemptive strike that stops women long before they reach the finish line” (xx). What is Faludi arguing here? In not more than two sentences, explain this claim in your own words.
4. The music video for the song “YMCA” takes place *inside* a YMCA. TRUE or FALSE
5. The characters in the video include a cowboy and a construction worker. TRUE or FALSE
6. Irene starts out as a bookkeeper, thanks in part to Archie’s efforts to get her hired. TRUE or FALSE

**Response Paper 4, Due Date option 1 (4-5 paragraphs, 2-3 pages). Choose one:**

1. Toward the end of the “Discophobia” article, Gillian Frank writes that Dahl, “reiterated several times during the [TV] interview that he found ‘disco culture intimidating.’ Although Dahl didn’t state then which aspects of disco culture he found to be intimidating, his attacks on the sexualized and gendered nature of disco as well as its elitism suggest that these were primary sources of anxiety for him” (301). What does the music video for “YMCA” convey about what Dahl might have found threatening? You may consider music, lyrics, costuming, casting, setting, dance moves. You might also want to think about the crowds you saw in the footage of the riot at the ballpark for comparison.
2. Choose one specific scene from *All in the Family* and analyze how it depicts gender roles. Focus on specific features of this one scene (the body language, the dialogue, the camera work, the humor, the way that events in this scene determine the rest of the storyline, etc.), to build an argument about how the show creates meanings of masculinity and/or femininity.

**Tuesday, November 23:**

No Class  
More TBA

**Tuesday, November 30: Blockbuster Films and the Reagan Era****Required Reading, Viewing**

- Read: William Chafe, ed., *A History of Our Time: Readings on Postwar America*, (NY: Oxford, 6<sup>th</sup> edition, 2003), chapter 7, overview, pp. 351-353.

- Read: Jimmy Carter, “Crisis of Confidence” (1979)
- Read: Ronald Reagan “Farewell Address” (1989)

• Watch: *Jaws* (Steven Spielberg, director, 1975). Link to stream *Jaws* from the Rutgers Library <https://bit.ly/2SMTL5S>

### Weekly Discussion Questions:

1. •Name **three** facts about police chief Martin Brody (or qualities about him), that you think are important to the film.
  - Name and briefly describe **two scenes** where these facts or qualities matter to the story.
2. • Name **three** facts about Quint (or qualities about him), that you think are important to the film.
  - Name and briefly describe **two scenes** where these facts or qualities matter to the story.
3. What kind of place is Amity Island? What kind of people live there? In a paragraph, describe one scene – with attention to examples and details from that scene--which suggest answers to these questions
4. How does *Jaws* end? What happens to the shark? What happens to the other 3 major characters?
5.
  - a. Is *Jaws* a primary source or a secondary source?
  - b. Is Jimmy Carter’s “A Crisis of Confidence” (1979) speech a primary source or a secondary source?
  - c. Is Ronald Reagan’s “Farewell Address” a primary source or a secondary source?

### Response Paper 4, Due Date option 2.

Does the film *Jaws* do more to challenge authority and question people in power, or does it do more to affirm authority and validate those with power? Consider this question with a focus on one scene specifically.

### Tuesday, December 7: Conclusions?

TBA

Final Revised Essay Due: **Friday, December 10.**

Take home final exam, Due: **Thursday, December 23.**