HUMANITIES INSTITUTE

NORTH AMERICAN CULTURE

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Contents

ANCIENT PERIOD

Overview Before the arrival of the Europeans, the North American continent was a place that was undergoing constant flux and change. The earliest inhabitants had migrated south from what was then a land bridge connecting Asia and Alaska, and they split into many different groups, each exploring and setting down roots in different parts of the continent. We have better records in some parts of the continent than others, thanks to the existence of caves, a dry (and preserving) climate, and well-engineered constructions. The culture of each group offers a glimpse of their shared beliefs, lifestyles, and means of self-expression.

VERBAL ARTS

Literature

PreHistory

Clovis culture (18,000 – 8,000 BC): There was no literature as we would know it today, although there were signs of the existence of narratives, oral traditions, and religious practices as evidenced in petroglyphs, cave carvings, and geoglyphs (large earthwork design in the desert southwest).

Classical

Southwest Pueblo (1200 BCE – 1300 AC): There were no written books, scrolls, or codices. However, there was a tradition of sand paintings that told stories. They constituted a type of literature, but it would be more accurate to ascribe them to scripts and oral narrative / folklore.

Eastern Woodlands (1000 BCE – 1000 AD): Among the civilizations of the Eastern Woodlands, there were no codices or written texts. However, there was a system of communication via wampum, which were patterns in beads. This concept extends the idea of literature – it's more realistically a kind of script.

Discussion / Questions

Literature: Early literature in North America was closely connected to religion. However, it was not the formal religion that was to become more prominent in the late 18th century and later. It had to do with a worldview that attempted to instruct the human being where his or her place was in the world and how to maintain equilibrium. Discuss how religion and literature have a close connection in such a world.

Readings

Blaisdell, Bob. (2014). The Dover Anthology of American Literature. NY: Dover.

Nelson, Dana D., Joseph Csicsila, Shelley Fisher Fishkin, James S. Leonard, David Bradley, George McMichael (2010). Anthology of American Literature. Longman Publishers

Language

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis people came to North America from the land bridge across the Aleutian island arc, and so it can be assumed that their language had as its origin the same origins as the Eskimo-Aleut languages. Later, as they dispersed themselves across the continent, they evolved into different language groups.

Classical

Southwest Pueblo (1200 BCE – 1300 AC): The basic language groups in North America formed after 1200 BC when the people who crossed the land bridge on the Bering Strait fragmented and moved in different directions, essentially differentiating themselves. One major group consisted of the southwest Pueblo, whose language became that of the Navajo, Hopi, Zuni, and more.

Eastern Woodlands (1000 BCE – 1000 AD): Algonquian and Athabasca groups split off from the main group and formed their own language. While it had certain elements in common with the others in the Plains, Southwest, and West, the Eastern Woodlands forms of address and words used to describe states of being, forms for address to ranking women, and also relationships set them apart.

Discussion / Questions

Among the earliest civilizations in North America, there were a number of different groups that had a great deal in common, and yet split off from each other. Discuss the role of migration, branching out of groups, and trade routes (commerce) in the development of individual languages.

References:

Language:
Algeo, John (2001) The Cambridge History of the English Language, Vol. 6: English in North America (Volume 6)Cambridge University Press; 1st Edition edition (November 12, 2001)

Gray, Edward. (2014) New World Babel: Languages and Nations in Early America. Princeton, NJ: Princeton UP.

Van der Sijs. (2009) Cookies, Coleslaw, and Stoops: The Influence of Dutch on the North American Languages. Amsterdam: Amsterdam University Press.
http://www.doabooks.org/doab?func=fulltext&rid=12627

Mithun, Marian. (2001) The Languages of Native North America. Cambridge, England: Cambridge UP.

Script

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis were known for their rapid progress from the Bering Straits all the way to what is now the Mexican border. They were on the move, and probably too busy to do anything significant in terms of developing elaborate writings, etc. However, even though they spent most of their energy producing highly technical arrows, points, awls, and implements for hunting and everyday life, they did spend some energy in creating petroglyphs which they carved into the walls of certain particularly spacious and accommodating caves. Their geoglyphs could be considered the kind of semiotic script that communicated narratives and were used in conjunction with rituals. The writing

included animals, hunting scenes, straight lines, and geometric figures. They also created large geoglyphs in the desert near what is the California / Arizona border just north of the Mexican border east of the Big Maria Mountains along the Colorado River. The most famous geoglyphs are called the Blythe Intaglios. There are more than 200, and they include human figures, spirals, two four-legged animals. They were not discovered until 1932 by a pilot, and they are best viewed from the air, which makes one curious about who the designs were created for. Were they made for the pleasure of the Sky Gods? The longest human figure is 171 feet long, and the smallest is 95 long.

Classical

Southwest Pueblo (1200 BCE – 1300 AC): Not much of the Pueblo writing has survived, primarily because the writing that they did was largely in the form of sand art, which is designed to be ephemeral. However, they made great use of signs and symbols. Some of the writing made its way into meaningful patterns in blankets and rugs, which achieved a complexity that approached that of a formal set of hieroglyphs. Hopi, Zuni, and Navajo used crushed stone, shells, flowers, crushed insects, and more to create elaborate sand paintings that could be 5 or 6 feet in diameter. They were created to be considered as a part of ceremonies, and in particular, in the healing of the sick (in body and in spirit). The Native Americans considered the communication as a natural part of life. Further, there is a sense that all expression is considered to be a part of the sacred, just as all of nature is considered to be animated by the gods. In the case of the Navajo Indians, the sand paintings were begun in the morning by the medicine men, who create the work to honor the gods. The underworld is represented in the middle, the sun and different gods surround it, the roots of the four sacred plants are also included. The stories change, and the medicine men repeat certain patterns to focus the mind on the kind of healing that is desired. The painting is destroyed at the end of the ceremony.

Eastern Woodlands (1000 BCE – 1000 AD): Signs and symbols were worked into the materials used by the Eastern Woodlands civilizations. Writing took the form of wampum and designs in blankets and beadwork, which expressed identity, tribe, as well as the form of beliefs having to do with creation stories and what could be described as beast fables illustrative of human attributes. Wampum was fashioned from beads and the patterns included squares, lines, leaves, humans, birds, circles, triangles, diamonds, all arranged in different types of patterns. Each tribe's wampums were different. For example, the Pequot wampum belts often tell a story. For example, they can include depictions of human beings holding hands and after a series of animals and triangles symbolizing travel, hunting, and the resolution of conflict.

Discussion / Questions

Script / Writing:
If we consider the early petroglyphs of the Clovis peoples and the mysterious geoforms that resemble the Nazca Lines to be a form of meaningful written discourse, we can say that they wrote in order to communicate. But, what were they communicating? What were people trying to communicate? Who were they communicating to? In the case of the Blythe Intaglios (the geoglyphs), they were best viewed from the sky, or perhaps an overlook from a nearby mountain. Describe the glyphs and propose meanings and human interactions with them.

References:

Script / Writings:
Ancient Origins: Reconstructing the Story of Humanity's Past (2015) Blythe Intaglios: The Impressive Anthropomorphic Geoglyphs of the Colorado Desert. http://www.ancient-origins.net/ancient-places-americas/blythe-intaglios-impressive-anthropomorphic-geoglyphs-colorado-desert-003003?nopaging=1

Ancient Origins: Reconstructing the Story of Humanity's Past (2018) Did Humans Speak Through Cave Art? Ancient Drawings and Language's Origins http://www.ancient-origins.net/news-evolution-human-origins/did-humans-speak-through-cave-art-ancient-drawings-and-languages-021844

Mythology

Classical

Origin Myth of the Acoma (Pueblo): According to the story, the Acuma Pueblo people were created when the Old Spider Woman goddess, Tsichtinako, sent two sisters to the world. As in the case of the Incas, the deities came up from the ground. The Old Spider Woman taught the sisters how to plant corn, tend and harvest crops, how to use it for food, and how to cook using fire. The two sisters chose clan names – one being the Corn Clan and the other being the Sun Clan.

Kokopeli (Pueblo): Kokopelli is the fertility deity of the Pueblo Indians, and he is usually portrayed as a flute player leaning forward and appearing to have a hump back. For the Hopi, Kokopelli is a trickster god as well as a fertility god. He carries unborn children on his back and distributes them to women. A similar deity has been found in the artifacts of the Mississippian culture of the American southeast from 1000 – 1400 AD.

Coyote (Navajo): The Navajo have many stories that include the coyote, who is a change agent with many seemingly contradictory qualities. He's a trickster and yet also powerful. He helped form the Milky Way which is the pathway for the spirits traveling between heaven and earth. He also controls the rain. The Coyoteway ceremony is considered a transformational one that restores good relations among family members.

Iktomi: For the Lakota Sioux, Iktomi is a shape-shifter and a trickster spirit that takes the shape of a spider. According to the many stories and myths featuring Iktomi, the enormous web that Iktomi spun made language and communication possible. He is a shapeshifter and uses strings to control human beings. He is also capable of creating potions or philtres that allow him to control people.

Thunderbird: For many North American indigenous people, the Thunderbird is a being of power and strength. The thunderbird controls the rain and hail, and their purpose is to fight evil spirits. The thunderbirds also use their power to punish humans who break the rules of morality. For some tribes, to have a vision of a thunderbird means that you will become a warrior chief.

Discussion / Questions

Mythology:
The North American civilizations before the arrival of Europeans had a number of similarities in their myths. Describe some of the myths of origin and their unifying elements. How did the myths origin tie together with trickster figures. Identify three tricksters and describe their roles, functions, and the kinds of animals or beings that were allied with them.

Mythology:
Lowenstein, Tom. (2011). Native American Myths and Beliefs. New York: Rosen Pub Group.

Folklore (and Oral Narrative)

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis peoples did not leave signs of oral narrative, except potentially in the brilliantly crafted arrows, knifes, and blades, which point to narratives associated with apprenticeship and knowledge transfer.

Classical

Southwest Pueblo (1200 BCE – 1300 AC): The important elements of Desert Southwest cultures include many shamanistic animal tales, which illustrate the human qualities of animals, and their function as spirit guides and exemplars. They include the kokopeli, coyote, turtle, bear, and others, which take on transformative powers (such as in the case of coyote, the trickster).

Eastern Woodlands (1000 BCE – 1000 AD): The Eastern Woodlands oral narrative shaped itself around creation stories, animal spirits, and a genealogy that tied to matriarchy. In addition, stories that incorporated the salvation crops -- corn, beans, and squash – figure prominently in the narratives.

Discussion / Questions

Oral Narrative / Folklore:
Many of the stories of early American groups had to do with methods of transformation. For example, the animal tales often were used in shamanistic ways to both explain or allegorize human nature. They were also used as vectors of change or transformation. Explain how the story featuring an animal or bird (bird, hawk, bear, for example), could lead to personal transformation.

References:

Oral History / Folklore:
American Social History Project. Who Built America?, Vols. I & 2. New York: Pantheon Books, 1989, 1992.

VISUAL ARTS

Painting

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis cultures did not paint, but they were prodigious tool-makers, and fashioned spear points, blades, drills, needles, and scrapers, which they used in foraging for plants, hunting small animals, and fishing. They carved lines and shapes into the walls of caves (petroglyphs), but very little has been found as yet.

Classical

Southwest Pueblo (1200 BCE – 1300 AC): The Pueblo Indians painted their dwellings and also used sand paintings in their ceremonies. Hohokam rock art can be found in the valleys in southern and south-central Arizona, which they turned into an agricultural center by means of irrigation canals. The rock art of the Hohokam included both petroglyphs (designs chipped away on the rock) and pictographs (designs painted on the rock). The designs include abstract art (circles, crosses, spirals, and meandering lines) and also representational art, with birds, snakes, mammals, and humans. It is believed that the art was created in conjunction with ceremonies.

Eastern Woodlands (1000 BCE – 1000 AD): The Algonquin, Mohawk, Seneca, Abenaki and others of the Northeast decorated their clothing and their wampum belts (belts made of beads shaped from shells). The Eastern Algonquian peoples of Canada and the northern U.S. painted flowers, abstract designs, and figures of people on their belts and clothing.

Mississippian (800 – 1500 AD): The Mound dwellers of the Mississippian painted the inner rooms of their dwellings, and also the walls of caves. Very little is known about these architects of the Mississippi River Valley because by the time that the Europeans visited their lands, there was little left except their abandoned structures. Their pottery was painted, generally with geometric shapes, but also in the shape of animals.

Discussion / Questions

Painting:
The earliest inhabitants of North America created artifacts that were highly utilitarian such as finely crafted awls, blades, and spearpoints, and they used their tools to carve glyphs in the walls of caves and on

rocks. When we consider that their religion was shamanistic, and it often involved assuming the attributes of an animal. Given the convergence of art and religious beliefs, what are some of the possible ways that art was used in the early civilizations before the arrival of the Spaniards, English, Dutch, and French?

References:

Painting:
Berlo, Janet Catherine. (2014) *Native North American Art*. *2nd edition.* Oxford: Oxford UP.

Craven, Wayne. (2002) *American Art: History and Culture.* Saddle River, NJ: McGraw-Hill.

Sculpture

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis were not known for sculpture, except for small carvings and rock art, carved into the sides of cliffs and in caves.

Classical

Desert Southwest: The Native Americans did not create large sculptures of wood, rock, metal or clay. However, they did create massive earthworks that bring to mind that of the Nazca Lines in Peru. There are similar gigantic human and animal figures drawn on the ground's surface (geoglyphs and "intaglio") in the arid parts of California near Blythe. Thanks to low rainfall, the lines have been preserved and are estimated to be as old as 100 BC. The geoglyphs were created by scraping away the surface layers of dark rocks to reveal the lighter clays below. The clays were compacted to reduce the possibility of invasion by plants. The geoglyphs depict human figures, animals (deer), birds, snakes, and mountain lions.

Eastern Woodlands: On a plateau near Ohio Creek in Adams County, Ohio, there is a 1,348 foot-long continuous effigy mound, which rises up 3 feet from the ground. From above, it gives the appearance of a snake, hence the name, "Serpent Mound." However, to one not so animal-centric, it appears to be a series of sine waves, beginning (or terminating) with a spiral, and then terminating (or beginning) with a circle. Mathematically, it is more coherent in terms of explanation, than that of a shaman-tinged narrative of a snake with a curled tail. Recent dating has put its age at around 250 BC. No one really knows its purpose. It was clearly meant to be seen from above, which reinforces the notion that early civilizations had the ability to travel above the surface of the earth.

Discussion / Questions

Sculpture:
Mounds and geoglyphs have been found in different parts of North America. They resemble in many ways the Nazca Lines found in the desert of Peru. It has been observed that the best (and perhaps only) way to truly see these glyphs is by flying above them. Otherwise, they're not really observable or distinguishable. What are your thoughts about the earthworks (geoglyphs and lines). What might they be communicating, and what is their purpose?

References:

Sculpture:
Optiz, Glenn B., ed. Dictionary of American Sculptors: 18th Century to the Present. Poughkeepsie, N.Y.: Apollo Book, 1984.

Optiz, Glenn B., ed. Mantle Fielding's Dictionary of American Painters, Sculptors, and Engravers. Poughkeepsie, N.Y.: Apollo Book, 1983.

Architecture

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis people inhabited caves which they decorated with cave paintings and carvings. The petroglyphs that remain today correspond to animals, people, and geometric shapes and spirals.

Classical

Southwest Pueblo (1200 BCE – 1300 AC): The Pueblo Indians constructed elaborate cliff dwellings as well as structures using adobe. The designs reflected a view of well-organized communal living and mutual support.

Eastern Woodlands (1000 BCE – 1000 AD): The civilizations of the Eastern Woodlands were known for creating towns consisting of log buildings which they called long houses. In the swampy parts of the southeast, they built houses on stilts. The long houses were often used for ceremonial purposes, while the storage and sleeping quarters were more informal.

Discussion / Questions

Architecture:
Early architecture integrated itself with the landscape and the climate. The functions of the architecture tended to revolve around society-building ritual as well as providing shelter for families and the community. Describe how the early civilizations of the Americas developed designs that took advantage of local materials and explain how they decorated them in ways that reinforced the rituals and ceremonies held there.

References:

Architecture:
Blumenson, John J.G. Identifying American Architecture, A Pictorial Guide to Styles and Terms, 1600-1945. Nashville, TN: American Association for State & Local History, 1977.

Bomberger, Bruce D. The Preservation and Repair of Historic Log Buildings, Preservation Briefs #26. Washington, DC: Technical Preservation Services, National Park Service, U.S. Dept. of the Interior, Washington, DC, 1991. http://www.nps.gov/history/tps/briefs/brief26.htm

Lanier, Gabrielle M. and Bernard L. Herman. Everyday Architecture of the Mid-Atlantic, Looking at Buildings and Landscapes. Baltimore: Johns Hopkins University Press, 1997.

Mako, Brandon. History of American Architecture – a timeline.
https://www.preceden.com/timelines/19454-history-of-american-architecture

PERFORMING ARTS

Dance

PreHistory

Clovis culture (18,000 – 8,000 BC): Archeologists have found some evidence that the Clovis culture had spaces for ceremonies and collective acts. Whether or not they wore costumes or practiced rituals at the same time is not clear. However, based on the cultures that emerged, it is likely that they did have rituals that included drums, song and dance.

Classical

Southwest Pueblo (1200 BCE – 1300 AC): The Pueblo Indians performed dances on feast days (which, after the arrival of the Europeans, corresponded to Patron Saint Days). The dances were essentially shamanistic, and dealt with entreating various entities to imbue the dancer with their special qualities. The dances include the Eagle Dance, for vision, courage, and leadership. The Deer Dance has to do with the attributes of the deer, which include intuition, quickness, and an understanding of the night.

Eastern Woodlands (1000 BCE – 1000 AD): The Algonquin, Iriquois, and Seneca, as well as other tribes were largely matriarchal. Two of the native dances are mainly performed by women. The Jingle Dress is a medicine dress, and can bring healing. The women's Fancy Shawl represents a butterfly in flight, and it represents a woman warrior. The Grass Dance involves packing the grass down with one's feet in order to create a good dancing surface for all the dancers to follow.

Discussion / Questions

Dance:
The civilizations in North America used dance in conjunction with religious ceremonies and to express connections to animals, natural phenomena, and spirituality. Some of the ways that they expressed the connection was through music and the costumes used in dance, which included masks and skins. Describe the shamanistic beliefs expressed through dance.

References:

Dance:
Brown, Jean M., Naomi Mindlin, Charles Humphrey Woodford, Charles H. Woodford. (1998). *The Vision of Modern Dance: In the Words of Its Creators, Ed 2.* Princeton, NJ: Princeton Book Company.

Cass, Joan, etal. (1993) *Dancing Through History, Edition 1.* New York: Pearson.

Highwater, Jamake. (1996). *Dance: Rituals of Experience, Edition 3.* Oxford: Oxford University Press.

Johnston, Kay. (2003). *The Spirit of Powwow.* Boston: Hancock House Publishers.

Patterson, Daniel W. (2000) *The Shaker Spiritual.* NY: Dover Publications.

Music

PreHistory

Clovis culture (18,000 – 8,000 BC): We do not know much about the music of the Clovis culture, except we do know that they used turtle shell rattles and had drums which they used (most likely) in ceremonies.

Classical

Southwest Pueblo (1200 BCE – 1500 AC): Dances were performed and musical instruments such as rattles, shell shakers, and turtle shell rattles were used. It is very likely that the music accompanied rituals and tribal gatherings, often in conjunction with healing ceremonies which incorporated the use of hallucinogens.

Eastern Woodlands (1000 BCE – 1500 AD): As in the case of the Southwest Pueblo, anthropologists have reconstructed ceremonies and rituals that were accompanied by musical instruments, including flutes, pipes, rattles, and drums. The Iroquois, Cherokee, and Mound Builders were a part of the Eastern Woodlands. There is evidence that human sacrifice accompanied playing music during shaman-led religious ceremonies. Not all music-making was accompanied by sacrifice; there is evidence to suggest that drums, rattles, and flutes were used for ceremonies honoring deities and also phases of the sun and moon.

Discussion / Questions

Music:
In early cultures of North America, we have evidence that music was used in conjunction with ceremonies and religious rites. We can extrapolate their activities and what they were doing by examining the artifacts found with the musical instruments. Describe two different situations in which music would be used by members of Clovis, Southwest Pueblo, or Eastern Woodlands civilizations.

References:

Music:
Crawford, Richard. (2001) *America's Musical Life: A History.* New York: Norton and Company.

Nicholls, David (1998) *The Cambridge History of American Music.* Cambridge: Cambridge UP.

Scherer, Barrymore Laurence. (2012) *A History of American Classical Music.* Naxos Audiobooks.

Struble, John Warthen. (1995). *The History of American Classical Music: MacDowell through Minimalism.* New York: Facts on File.

Ward, Geoffey. (2002) *Jazz: A History of America's Music.* New York: Knopf.

Theatre

PreHistory

Clovis culture (18,000 – 8,000 BC): The Clovis culture artifacts suggest that the Clovis peoples practiced a shamanistic form of religion that incorporated dances, enactments, and the use of drums and rattles (especially those made of turtle shells).

Classical

Southwest Pueblo (1200 BCE – 1300 AC): Pueblo and Hopi Indians practiced different types of dances that were narratives that told a story, particularly in conjunction with an important date. They were performed only with the individuals in their close community and even now are secret. The Turtle Dance and Eagle Dance were other dances that were performed in conjunction
with phases of the moon, and which represented a ritual of respect to nature, prayers for rain, and a transfer of divine energy. In conjunction with the performance were the creation of figurines used in conjunction with the Kachina religions, which asserts that there are divine being in the world around us, and they act as intermediaries between humans and God. Important in the narratives are the trickster figures, the Kokopeli.

Eastern Woodlands (1000 BCE – 1000 AD): Blended with dance and music, the Iriquois, Seneca, Mohawks, and others performed both social and religious dance / theatrical enactments. Dances such as the Stick Dance, Smoke Dance, and the Rabbit Dance incorporate folkloric tales. For example, the Rabbit Dance is a dance that shows gratitude for the rabbits for providing valuable sustenance. It is features hunters in the forest, and then a big rabbit that thumps his leg a prescribed number of times. Other traditional works are similar in the sense that they both incorporate everyday experiences and they instruct the people to feel gratitude, thus building social harmony.

Discussion / Questions

Theatre:

Early theatrical performances in pre-colonial and indigenous cultures centered around religious ceremonies and the enactment of beliefs. What were some of the beliefs that were enacted through participative rituals involving audiences? Why was theatre (or at least a theatrical enactment) effective?

References:

Arnott, James Fullarton and John William Robinson. English Theatrical Literature, 1559-1900: A Bibliography, Incorporating Robert W. Lowe's A Bibliographical Account of English Theatrical Literature Published in 1888. London: Society for Theatre Research, 1970.

Bailey, Claudia Jean. A Guide to Reference and Bibliography for Theatre Research. 2nd ed. rev. Columbus: Ohio State University Libraries, 1983.

WORLDVIEW

Religion

PreHistory

Clovis culture (18,000 – 8,000 BC): From what we can tell from artifacts and petroglyphs, the early religion of the Clovis culture was shamanistic, with also an emphasis on the moon, sun, and stars.

Classical

Southwest Pueblo (1200 BCE – 1300 AD): Pueblo Indians. The Pueblo culture is known to us through rock paintings and petroglyphs. In the desert Southwest, near Blythe, California, large geoglyphs of animals, people, and constellations are visible from above, making it possible that there were beliefs here as well as in other American cultures the principle Creation Myth involved contact with beings from the stars.

Eastern Woodlands (1000 BCE – 1000 AD): The indigenous peoples of the Eastern Woodlands shared a belief in the Great Spirit as the creator of the world, in which the most important feature was the harmonious co-existence between all animals, plants, landforms, and life forms (including people). The spiritual world was believed to interact with the physical world, and that it could be seen in often unexpected manifestations such as messages transmitted by means of animals, etc.

Discussion / Questions

Religion:
The little we know about the religious beliefs of the early Clovis-era culture often has to do with the petroglyphs found in caves. Consider the types of petroglyphs and carvings that have been found. What are some of the possible religious beliefs represented by hunting scenes and diagrams of constellations, the sun, moon, and geometrical shapes?

References:

Lacome, Denis. (2014). *Religion in America: A Political History.* New York: Columbia UP.

Philosophy

Pre-Columbian (Classical)

Southwest Pueblo (1200 BCE – 1300 AC): The philosophy of the Pueblo and Southwest Indian cultures was very much aligned with the idea that every act is a sacred one, and that one should respect the gods and seek balance. The key beliefs emphasized the role of "medicine" which is to say spirit, and

that the spiritual leaders (medicine men) were a blend of religious leader and teachers of philosophical beliefs, ethics, and ideas about existence.

Eastern Woodlands (1000 BCE – 1000 AD): For the Native American Indians of the Eastern Woodlands, all of nature and reality is a manifestation of the Great Spirit. Thus, the philosophical emphasis was on not just on existential ideas and ontological issues (beingness), but also in ethics, and that humanity should consider every aspect of the phenomenal world to be one and the same as the Great Spirit. This is a very unifying belief, and one that requires great reverence to nature as well as close regard of occurrences, which could be considered signs useful for decision-making.

Discussion / Questions

Philosophy:
The philosophical beliefs of the people in the Americas before the arrival of the Europeans were closely aligned with their religious and social beliefs. For example, ideas about reality and the relationship between humans and Nature were often reflected by the overall cosmology that explained the origin of humans, animals, and the earth vis a vis the gods or the Great Spirit. What are some of the main ideas of the Southwest Pueblo Indians and those of the Eastern Woodland Indians? How do they reflect a relationship between human beings and the world at large?

References:

Waters, Anne S. American Indian Thought. Oxford: Blackwell, 2003.

West, Cornell. The American Evasion of Philosophy. Madison: University of Wisconsin Press, 1989.

Science

PreHistory

Clovis culture (18,000 – 8,000 BC): We do not know much about the scientific knowledge of the Clovis culture, but we do know that they studied astronomy and also were students of animal behavior (which allowed them to be effective hunters).

Classical

Southwest Pueblo (1200 BCE – 1300 AC): The Pueblo Indians studied astronomy and developed complex calendars. In order to survive in an arid climate, they developed many innovative methods of irrigation, including a bar ditch system and aqueducts. They also developed unique hybrid crops, including different types of beans, corn, squash, and chili peppers. They also developed an understanding of geology as they created homes in the mountains, and carved cliff dwellings.

Eastern Woodlands (1000 BCE – 1000 AD): The Iroquois, Algonquin and other Indian nations practiced precision farming which allowed them to live in small villages and cultivate fields, where they rotated crops and developed practices such as fertilization and natural pest control.

Discussion / Questions:

Early cultures used science and technology in conjunction with their social, religious, and commercial lives. Describe how astronomy figured into the religious lives of early civilizations in North America. Then, explain how a knowledge of geology and construction science were necessary in the construction of cliff dwellings, ceremonial mounds, and more.

References:

Reingold, Nathan. Science American Style. New Brunswick: Rutgers, 1991.

Rosenberg, Charles. No Other Gods. Baltimore: Johns Hopkins, 1997. Ch. 14.

Spanier, Bonnie. Impartial Science. Bloomington, IN: Indiana U Press, 1999.

POSTCLASSICAL PERIOD

Overview From about 800 AD to as last as 1500 AD (just after the arrival of the Europeans), there was a mysterious collapse of what were once very well-developed cities, with massive earthworks, ceremonial centers, exquisite carvings and pottery, and a well-established trade route. No one knew why the civilizations collapsed – not even the Indian tribes that were living in and around the abandoned cities. Current theories suggest that the collapse of civilization was due to environmental crises brought on by drought, floods, and mismanagement of the resources (destroyed croplands, overfished and overharvested the wild game). We do not know. However, we do know that the Mississippian societies were dominated by engineers and builders who left behind very impressive earthen structures.

VERBAL ARTS

Literature

Mississippian (800 – 1500 AD: There were no written books, scrolls, or codices. However, there was a tradition of creating patterns in pottery and also in carved artifacts. They were not developed enough to be considered hieroglyphs, but they did have meaning, and they connected to the larger earthworks that appeared in the shape of animals.

Discussion / Questions

Literature: While written literature did not exist, per se, it is clear that the mound-building people of the Mississippi embayment did share stories, connections, and ways of expressing themselves. Please discuss the role of stories and literature with the early people.

Readings

Blaisdell, Bob. (2014). The Dover Anthology of American Literature. NY: Dover.

Nelson, Dana D., Joseph Csicsila, Shelley Fisher Fishkin, James S. Leonard, David Bradley, George McMichael (2010). Anthology of American Literature. Longman Publishers

Language

Mississippian (800 – 1500 AD): Although there is no clear linguistic trace that connects the Mississippian with the Maya, we know because of their artifacts that they had extensive trade relationships. Thus it is probable that they shared a common language and also that their beliefs were also built into the grammar; for example, the way that words indicated the belief that all words could cast spells and cause inanimate things to become animate beings.

Discussion / Questions

Among the earliest civilizations in North America, there were a number of different groups that had a great deal in common, and yet split off from each other. Discuss the role of migration, branching out of groups, and trade routes (commerce) in the development of individual languages.

References:

Language:
Algeo, John (2001) The Cambridge History of the English Language, Vol. 6: English in North America (Volume 6)Cambridge University Press; 1st Edition edition (November 12, 2001)

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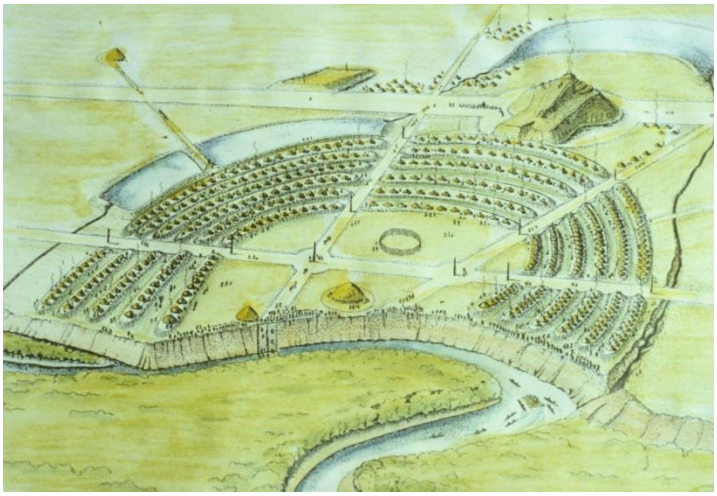
Script

Mississippian (800 – 1500 AD: The Cahokia region near present-day St. Louis is, in essence, an extensive large city consisting of earthworks, ceremonial mounds, and sculpted drainage ditches in the form of sine waves, curves, spirals, circles, and lines. The shapes have often been attributed to snakes, tornadoes, and ripples. However, they could just as easily be geometrical shapes corresponding to mathematical relations and connections. We really do not know. Likewise, we do not know precisely why the Mississippian earthworks at Poverty Point, located in modern-day Louisiana, is in the shape of half of a spoked wheel. There is also the famous “Bird Mound” which has the appearance of a bird (from the sky).


Mississippian earthworks at Poverty Point, Mississippi

Discussion / Questions

Script / Writing:
If we consider the earthworks of the Mississippian cultures at Cahokia and Poverty Point to be a form of meaningful written discourse, we can say that they wrote in order to communicate. But, what were they communicating? What were people trying to communicate? Who were they communicating to? .
Describe the earthworks and propose meanings and human interactions with them.

References:

Script / Writings:
Ancient Origins: Reconstructing the Story of Humanity's Past (2015) Blythe Intaglios: The Impressive Anthropomorphic Geoglyphs of the Colorado Desert. http://www.ancient-origins.net/ancient-places-americas/blythe-intaglios-impressive-anthropomorphic-geoglyphs-colorado-desert-003003?nopaging=1

Ancient Origins: Reconstructing the Story of Humanity's Past (2018) Did Humans Speak Through Cave Art? Ancient Drawings and Language's Origins http://www.ancient-origins.net/news-evolution-human-origins/did-humans-speak-through-cave-art-ancient-drawings-and-languages-021844

VISUAL ARTS

Painting

Mississippian (800 – 1500 AD): The Mound dwellers of the Mississippian painted the inner rooms of their dwellings, and also the walls of caves. Very little is known about these architects of the Mississippi River Valley because by the time that the Europeans visited their lands, there was little left except their abandoned structures. Their pottery was painted, generally with geometric shapes, but also in the shape of animals.

Discussion / Questions

Painting:
The earliest inhabitants of North America created artifacts that were highly utilitarian such as finely crafted awls, blades, and spearpoints, and they used their tools to carve glyphs in the walls of caves and on rocks. When we consider that their religion was shamanistic, and it often involved assuming the attributes of an animal. Given the convergence of art and religious beliefs, what are some of the possible ways that art was used in the early civilizations before the arrival of the Spaniards, English, Dutch, and French?

References:

Painting:
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Architecture

Mississippian (800 – 1500 AD): The builders of vase mounds, low pyramids, and platforms were masters of large-scale structures along with elaborate drainage systems. For the most part, the designs incorporated straight lines and clear geometrical shapes such as in the structures known as Cohokia near St. Louis, Missouri. However, a dramatic exception occurs at the Serpent Mound in Ohio which takes the form of what appear to be sine waves, or, as is commonly believed, the shape of a snake.

Discussion / Questions

Architecture:
Early architecture integrated itself with the landscape and the climate. The functions of the architecture tended to revolve around society-building ritual as well as providing shelter for families and the community. Describe how the early civilizations of the Americas developed designs that took advantage of local materials and explain how they decorated them in ways that reinforced the rituals and ceremonies held there.

References:

Architecture:
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PERFORMING ARTS

Dance

Mississippian (800 – 1500 AD): Artifacts found in the mounds and burial sites of Cohokia, Spiro (OK), and Tuscaloosa (AL) reveal musical instruments, masks, and rattles that were presumed to be a part of religious ceremonies. They practiced shamanistic types of dances, and the masks that have been found have the following animal motifs: deer, puma, wildcat, turtle, and fox.

Discussion / Questions

Dance:
The civilizations in North America used dance in conjunction with religious ceremonies and to express connections to animals, natural phenomena, and spirituality. Some of the ways that they expressed the connection was through music and the costumes used in dance, which included masks and skins. Describe the shamanistic beliefs expressed through dance.

References:

Dance:
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WORLDVIEW

Religion

Mississippian (800 – 1500 AD): Throughout the Mississippi River embayment and Mississippi, Ohio River, Red River, and Arkansas River watersheds, there are ruins referred to for years as "mounds." They are the ruins of temples / ceremonial courts / ball courts. There were clear connections between the spiritual beliefs of the trading partners, with shared knowledge of the stars, moon, sun and calendars. There was potential sacrifice of human beings, but it does not seem to have been as widespread as to the south.

Discussion / Questions

Religion:
The little we know about the religious beliefs of the early Clovis-era culture often has to do with the petroglyphs found in caves. Consider the types of petroglyphs and carvings that have been found. What are some of the possible religious beliefs represented by hunting scenes and diagrams of constellations, the sun, moon, and geometrical shapes?

References:

Religion:
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Science

Mississippian (800 – 1500 AD): The great Mound Builders of the Mississippi Valley of North America were masters of construction science as they build ceremonial platforms, irrigation ditches, and also earthworks in the shape of sine waves (the famous "Serpent Mounds." In addition, they were students of astronomy and had rituals the coincided with positions of the sun, moon, and stars. They also needed to understand geology and civil engineering to be able to construct ceremonial mounds.

Discussion / Questions:

Early cultures used science and technology in conjunction with their social, religious, and commercial lives. Describe how astronomy figured into the religious lives of early civilizations in North America. Then, explain how a knowledge of geology and construction science were necessary in the construction of cliff dwellings, ceremonial mounds, and more.

References:

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Spanier, Bonnie. Impartial Science. Bloomington, IN: Indiana U Press, 1999.

EARLY MODERN PERIOD

Overview The time between the arrival of the Europeans and the nineteenth century was a time of dramatic change in the North American continent. Many different nations claimed various parts of the continent as their own territory as they sought to find sources of raw materials for their factories and gold for their national treasuries. The Spanish looked primarily for gold, silver, and precious stones; the English looked for ways to set up plantations to provide cotton, tobacco, indigo, sugar, and rum to their markets; the Dutch sought trade and commerce through joint stock companies; the French sought raw materials as well as fur trading. In addition to commercial motives, many English, Dutch, French, Germans, and more came to North America in quest of religious freedom. In stark contrast with those seeking freedom, Africans were forcibly transported to the Americas after having been kidnapped and/or sold into slavery. With the arrival of new peoples, and the development of new technology and ways of viewing the world, the different groups began to create their own niche cultures, resulting in a fascinating new array of verbal, visual, and performative arts.

VERBAL ARTS

Literature

Puritans and Pilgrims: The Puritans were perhaps the most well-represented of the religious writers in Colonial America. The Puritans wrote extensive essays, sermons, and at times poems. John Winthrop, who was the first governor of the Massachusetts Bay Colony wrote a number of sermons and essays that expounded the goals and purposes of the Great Migration to New England in the 1630s and 1640s. William Bradford's *Of Plymouth Plantation*¸which was a detailed journal of the experience of the Pilgrim colonists from 1621 to 1646. While it was an autobiographical account, it also contains literary and Biblical allusions. Cotton Mather, a grandson of the Massachusetts Bay Colony founders, wrote more than 450 essays and sermons on a number of topics ranging from natural science to ethics and Biblical exegesis. Unfortunately, Cotton Mather is remembered for his leading role in the Salem witch trials. Ann Bradstreet was the first published poet who was widely acknowledged in England. Her forms were Elizabethan, and she wrote of being a mother, wife, and general observer of life in the colonies. Michael Wigglesworth was one of the first to put the philosophical concepts that informed the Puritans (the apocalyptic narrative, the "jeremiad") into verse form. His "Day of Doom" is a long poem that explores the mindset of the Puritans, the "true believers" who would be the only ones spared at the Day of Judgement and the God's destruction of the world and the unbelievers. The first American satire, *The Sotweed Factor* was written by Ebenezer Cooke in 1708. It is a poem written in couplets that responds to the greed and "get rich quick" schemes that inspired many people to settle in America and also to strike up trade with the settlers and the Native Americans. The "Sot-weed Factor" is a tobacco merchant. In the end, his schemes and dreams come to naught as he is swindled by a lawyer.

Slave Narrative: Phillis Wheatley wrote a remarkable and very valuable narrative of her experiences as woman born in West Africa, then sold to a slave trader who transported her to Boston. She took her name from the slave ship in which she traveled, *The Phillis*. The Wheatley family purchased her to be a servant, and she was taught to read and write by Mary Wheatley, the daughter of the family. By the age of 12, Phillis was reading Greek and Latin classics and by 14 she wrote her first poem. Wheatley's poetry reflected classical themes, but it also incorporated West African philosophies into poems that honor events, people, and Christianity. In particular, she incorporates a veneration of the solar gods and West African sun worship.

Personal narratives: Benjamin Franklin was a very influential presence in pre-Revolutionary and post-Revolutionary America. His Poor Richard's Almanack and many other personal writings were aphoristic,

salutatory, and positive. Thomas Paine authored influential pamphlets, “Common Sense” and “The American Crisis,” which were instrumental in uniting people in a common cause and inspiring a breakaway from Britain.

Discussion / Questions

Literature: The literature of Puritans, Pilgrims and other settlers was highly normative, which is to say that it concerned itself with the “correct” values and beliefs. As such, there were definitely examples of what might happen if one deviated from the values. Examples include sermons and poems that incorporate the “jeremiad” (repent now, or all will be condemned and punished!). Identify examples of normative texts and explain how they illustrative the values and beliefs, as well as potential rewards and punishment.

Readings

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Language

Indigenous Languages: The core indigenous languages continued to evolve and differentiate themselves into sub-sets of the larger linguistic blocks. Many times the tribes that shared the same root languages were also involved in alliances – for defense and also cooperation. This was most particularly the case in the Eastern Woodlands and in the Pacific Northwest. The major language groups in the indigenous peoples include the Macro-Algonquian, the Muskogean, the Na-Dene, and the Aleut. There were more than 300 individual languages at the time of first contact by the Europeans, with a great deal of linguistic diversity.

Dutch Colonies: Dutch was spoken in New Amsterdam (New York) and up the Hudson River. The extent of the language use was evidenced by place names, which to this day persist. For example, the suffix “kill” denotes a stream or a river.

Spanish Colonies: Spanish was spoken and it was very much the same as that of the Iberian Peninsula, a fact that is supported by the fact that the isolated Spanish speaking communities living in the southern reaches of the Rocky Mountains in Colorado and New Mexico do not speak Mexican Spanish, but one that resembles the Spanish of the conquistadores of the 16th and 17th centuries.

French Colonies: French, and a kind of Creole that blended Native American languages with French. The French spoken in the Americas was spoken by Catholic trappers, fur traders, priests, and government officials in Canada and in some of the colonies. It was very connected to that of bourgeois France. However, another dialect of French emerged, and that was one that was spoken by the Protestant Huguenots who had fled Holland, England, and Belgium to escape religious persecution. French was their adopted language, and it was a blend of French and other languages.

English Colonies: The English colonists spoke various dialects of English, along with Gaelic (Irish) and Welsh. The English settlers in New England spoke what was very close to a Kings English. Many younger sons and dissidents from Ireland, Wales, and Scotland emigrated to the colonies where they clustered together in communities, often united by their denomination of Protestantism (Scottish – Presbyterian, Northern English – Methodist, Anabaptists – Baptists, just to name a few). The English of the entitled class usually practiced High Church of England, which was Anglican, or Episcopalian in the colonies. The Irish were largely Catholic, with a few Anglican / Episcopalian.

Discussion / Questions

Language:
Identify the four main languages spoken in the colonies and describe how the language created unity and a sense of identity, and how the language created a critical bond between the settlers and those sent to protect the Europeans who were settling the lands that belonged to Indian nations.

Readings

Language:
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Script

Political broadsides and pamphlets: In the years approaching the Revolutionary War, a unique type of writing / printing emerged. It was called a "broadside" and it was a one-page political poster that was designed to be nailed to prominent locations where it would have maximum impact. Inspired by the broadsides in England, the American broadsides were unique in their designs and use of symbolism and different fonts. They were highly effective as propaganda.

Calligraphic documents – Inspired by the elaborate calligraphy of Europe, the American documents of historical importance were, without exception, executed in a prodigy-level calligraphy, thus rendering the document something on the level of fine art. An example is the Declaration of Independence, which has been reproduced many times as a work of art to display in government buildings and in conference rooms.

Early printing press and the development of fonts: It is often overlooked as a bona fide aspect of art, but the printing press relied on the development of unique fonts that would be effective in attracting attention. Fonts were often named after the printing press that made them famous, and they were used to create a kind of brand recognition that connoted reliability and veracity.

Discussion / Questions

Script / Writing:
For the indigenous peoples, the ability to tell a story and also to explain our relationship to the earth, the sky, animals, people, and the Great Spirit was very important, not just in religious ceremonies, but also in everyday life. For the people of the Desert Southwest, the stories that were told by means of sand painting instructed the people of their beliefs, values, and also the proper way to interact with the physical and spiritual world. Describe how the discourse by means of creating meaningful patterns that are intended to interact with you (rather than being passive transmitters of meaning) might take place. For example, you might describe the reasons for creating a wampum belt or a sand painting.

Readings

Script / Writings:

Ancient Origins: Reconstructing the Story of Humanity's Past (2015) Blythe Intaglios: The Impressive Anthropomorphic Geoglyphs of the Colorado Desert. http://www.ancient-origins.net/ancient-places-americas/blythe-intaglios-impressive-anthropomorphic-geoglyphs-colorado-desert-003003?nopaging=1

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Mythology

Origin myth: According to the myth of origin, America came into existence when Christopher Columbus landed and brought civilization to a wild, untamed land. In reality, Columbus was not the first European explorer to land in North America. In fact, Norsemen from Iceland established a settlement in Newfoundland, Canada, around 1000 AD.

Pocahontas: The myth holds that Pocahontas, the daughter of a powerful chief, Powhatan, intervened to save the life of her true love, the founder of the Jamestown colony, John Smith. The truth was that Smith was not in danger of being killed. Nor did they fall in love. After all Pocahontas was only 12 and Smith was 28 when they met.

George Washington and the Cherry Tree: Legend has it that the first president of the United States, was an upstanding war hero and also a paragon of honesty, exemplified by his behavior when he was a child. Supposedly, he cut down a cherry tree, and when his mother asked him about it, he said, “Mother, I cannot tell a lie. I cut it down.” This legend was so important to American culture that it used to be a tradition on Washington’s birthday (February 22), to eat cherry pie. In reality, there is no evidence that this happened, and in fact, Washington was a spymaster who organized a ring of spies before and during the conflict with England. In fact, his deception skills were of immense importance to the war effort and helped convert the volunteers into a unified army.

Betsy Ross and the First American Flag: In 1871, Betsy Ross was credited with designing the first American Flag (the Stars and Stripes) and writing the first national anthem of the United States. Although there was no evidence that any was true, the legend supports the idea of democracy and full support and participation of the people, including women and children. This legend masks the fact that the population was very divided and there were many supporters of King George III amongst the citizens, even after independence.

Discussion / Questions

Mythology:
Colonial and post-colonial America was a place of many different myths. Describe the myths of origin and also those of the people who were made into heroes. What did the invented heroes share in common? What were their prevailing characteristics, and what did they reveal about the way that the new American republic wished to see itself?

Readings

Mythology:
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Murray, Charles. (2013). American Exceptionalism: An Experiment in History (Values and Capitalism). Chicago: AEI Press.

Folklore (and Oral Narrative)

American Jeremiad: Early Puritan narratives were filled with apocalyptic tales, telling the people in no uncertain terms that their community was one of true believers, and the only one that would be saved in a sinful world. Like the Old Testament's Jeremiah, the Puritan preachers exhorted their people to repent of their sins because the end was nigh, and only the true believers would be spared perdition.

Ghost stories: Ghost stories were a prevalent feature of Colonial oral narrative, especially in New England. Some were recorded by authors such as Washington Irving, and they included the "Headless Horseman" and other ghosts, mainly of Native Americans and of doomed lovers.

Salem Witch narratives: The Salem Witch trials codified the oral narratives that had been circulating for years. Looking at the trials from a 20th century perspective, it was clear that they were a way to enforce a behavioral code among women, and also to not allow any woman to threaten male dominance or patriarchy. The social narrative of exclusion and norming, which is an extreme form of bullying, becomes internalized quite easily, leading to destructive attitudes about women and creative self-expression (and especially non-conformity).

Old Testament: Old Testament narratives were transmitted by oral means. There were several that almost all would know: The Creation, Adam and Eve and the Expulsion from the Garden of Eden, Jacob's Ladder, Moses and the Burning Bush, Noah's Ark, just to name a few. The common knowledge of the key Biblical narratives created a shared knowledge base, and the possibilities of alluding to them via art, architecture, sculpture, and literature.

New Testament: Most people in Colonial America (and in the 19th century) would have been familiar with the Nativity Story, Birth of Jesus, Wise Men, Woman at the Well, Good Samaritan, Prodigal Son, Loaves and Fishes, Crucifixion, and Resurrection.

Discussion / Questions

Oral Narrative / Folklore
During Colonial times, the Bible was a foundational document and its stories were known, shared, and used in daily narratives. Explain how the stories of the Bible could be used to bring together a community, and also to reinforce ethics and a moral code, either for good or for bad.

Readings

Oral Narrative
American Social History Project. Who Built America?, Vols. I & 2. New York: Pantheon Books, 1989, 1992.

VISUAL ARTS

Painting

Colonial: Portraiture influenced by Dutch and Flemish. Example: John Singleton Copley, *Paul Revere* (c. 1768-70). Landscape and tableaux of important historical events: Benjamin West, *The Treaty of Penn with the Indians,* 1771-72.

Revolutionary War Period: War scenes and heroic portraiture. Lighting used to indicate heroic actions and the moment of sacrifice. John Trumbull, *The Death of General Montgomery in the Attack on Quebec,* 1775.

Federal Period: Nation-building portraiture, following the techniques of European artists who painted the aristocracy and heroes. Edward Savage, *The Washington Family,* 1789. Scenes of ordinary life (influenced by Dutch and Flemish painters). Gilbert Stuart, *The Skater,* 1782.

Discussion / Questions

Painting:
Art in colonial America was very much influenced by European traditions. And yet, it was clear that the artists in America were eager to differentiate themselves from their European counterparts. To begin, the subject matter was often different, as were the landscapes and scenery. What were some of the ways in which art in Colonial America was different than art in Europe?

Readings

Painting:
Craven, Wayne. (2002) *American Art: History and Culture.* Saddle River, NJ: McGraw-Hill.

Sculpture

Folk art -- gravestones / tombstone, mainly in the New England. Examples – skull with wings carved on marble tombstone. The main themes and motifs included a skull flanked by wings and also depictions of Heaven (trees, leaves, fountains). They were characterized as being low-relief and utilitarian.

Wood carvings: Mainly religious, used in Spanish colonial from churches and missions. Example: Nuestra Senora de los dolores … painted wood carvings of the Virgin Mary, Christ on the Cross, Three Wise Men, nativities, also the Saints.

Italian influence: Several American sculptors working in colonial times and in the early years of the new republic were deeply influenced by the Classical and Neo-Classical sculpture they saw in Italy. The themes and techniques were applied to statuary and building motifs, especially those used for government purposes, to contribute to the architecture that embodied the values. Sculptors included Hiram Powers, Horatio Greenough, and Thomas Crawford.

Discussion / Questions

Sculpture:
The first Europeans in North America creates sculptures that had to do with religious ceremonies and the continuity / emotional assurance of religious beliefs and values. Please compare and contrast the use of sculptures in the early Catholic missions versus the low-relief carvings on marble tombstones in New England.

Readings

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Havlice, Patrice Pate, ed. Index to Artistic Biography. Metuchen, N.J.: Scarecrow Press, 1981–.

Architecture

Dutch Colonial: The Dutch settled in what is now New York, first along Long Island and then far up the Hudson and Mohawk Rivers. The built forts, trading / commercial centers that utilized a great deal of stone and brick, following models in Holland, Belgium, and Flanders.

Spanish Colonial: Consistency with Spain was very important to the early conquistadores and priests who settled the Spanish-dominated parts of North America. By incorporating the baroque style of the most impressive cathedrals of Spain, they were able to communicate a message of power, wealth, and an unassailable connection to the monarchy in Spain. Structures in the Spanish-controlled part of North America included missions, cathedrals, churches, governmental buildings, and homes.

French Colonial: For the French, it was a matter of deep importance to send the message that French culture, language, and way of life were in all ways superior to all others. While no French architects in America attempted to copy of Versailles in America, the French did leave a very unique style in New Orleans and also in Quebec. In the colonial era, the French built forts, trading centers, governmental centers, and churches which often echoed the chateau styles and also the Gothic cathedrals such as Notre Dame.

New England Colonial: The settlers constructed homes using oak frames and clapboard siding which were copied from English country and town houses. The fact that the settlers opted for the familiar rather that inventing new forms certainly suggests a lingering sense of affiliation if not outright nostalgia for one's origins. At the same time, the American colonial styles began incorporating Neoclassical elements which suggests a break from tradition and a need to legitimize this grand new experiment.

Georgian: The primary function of the early use for the Georgian style during Colonial times was to indicate class and connections to wealth, titles, and property in England. The incorporation of the Georgian styles also reflects an admiration for George III who was a champion of progressive architecture, focusing on labor-saving hygienic innovations. The Baroque followed the examples of Sir Christopher Wren. The Palladian was typified by balance and symmetry, as in the works of Renaissance architect Andrea Palladio. The most famous example is The White House in Washington, D. C.

Discussion / Questions

Architecture:
Colonial era architecture represented rather contradictory feelings about their relationship with Europe. On the one hand, they established a connection to the elements of culture they wanted to affirm. They did that by imitating or modifying European examples. At the same time, there was a strong desire to break from the traditions of the past and establish a uniquely American identity. Please identify examples of colonial architecture that adopts European traditions. Then identify examples of architecture that makes a break from the past by using new materials and by focusing on functionalism.

Readings

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PERFORMING ARTS

Dance

Native Americans: Traditional Native American dances began to incorporate some of the narrative dances imported by the Europeans. The first was the Matachinas, adopted by the Pueblo Indians of the Southwest. Imported from the Spanish Conquistadores, the dance depicts the victory of the Christians over the Moors. Perhaps the largest influence that the Europeans had was the use of materials. The beads, silver ornaments, and woven cloth represented new materials for the Native Americans, and they embraced the materials for their costumes.

Louisiana / Cajun Jig: French immigrants from a part of French Canada referred to as “Acadia” moved to Louisiana, where they established French-speaking enclaves. They developed new instruments and integrated the accordion and other instruments to create a dance that resembled dances from France.

Eastern Seaboard / Contra Dance: Settlers in the plantation-growing areas, the tobacco farms, and the Appalachian highlands adopted Scottish highland dances using improvised instruments and percussion. The most popular was the Contra Dance, which involves couples positioned in lines or in circles. They dance and jig about, and the change partners throughout the dance. It became very popular because it required no formal training and was accessible to dancers of all ages. Further, it was possible to dance with just a single violin or piano as the source of music.

Discussion / Questions

Dance:
Dance served important social functions within all levels and groups of society. For the recent immigrants, the European dances provided a familiar cultural connection. For African American slaves, the dances served as social connection as well as a point of resistance. For isolated communities, dance served as a method of connection and communication. For the elites, dance was a way of demonstrating one’s privileged education. Describe how each one of those types of dances evolved over time in North America.

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Music

Southern religious: Charles Theodore Pachelbel: Charles was the son of the famous German composer, Johann Pachelbel, who is very well known for his Canon in D. His son, who lived in Boston and later in Charleston, South Carolina. His most famous work is Magnificat.

Pilgrims: Songs from the Book of Psalms, Henry Ainsworth, 1612 The Pilgrims came together with their own songs, many of which were focused on the Psalms and were monophonic rather than polyphonic. The Ainsworth Psalter (hymns based on Psalms) were cherished by the Pilgrims who came to America.

Puritans: Bay Psalm Book, 9th edition, 1698. The Puritans also treasured their hymns based on verses in the Old Testament book of Psalms, which they called a Psalm Book or a Psalmody. Many times, the Psalms were worship-focused verses that praised the glory of God and God's creation and the satisfaction of following God's will. The Puritans collected their favorite Psalms in the Bay Psalm Book.

Yankee Doodle (1750s): Yankee Doodle is one of the earliest and most popular American song which dates before the American Revolution. It was first written even before the French-Indian Seven Year Wars. The melody is a very old one and can be traced back to European folk tunes. The lyrics refer to an unsophisticated man who would like to be seen as a dandy. The lyrics capture life as it was during the Revolutionary War, and its general jollyness has made it a great favorite.

Appalachia Broadside Ballads: In the Appalachia, ballads developed and were very popular. They were circulated by one-page broadside. They brought their music with them from England and Scotland, and they eventually evolved into the distinctive style we now know as Bluegrass.

Barbara Allen: It is possible that this popular folk song originated in England and was further developed in small towns in the Appalachias and in the coastal areas of the South. Barbara Allen is a sad ballad about a hard-hearted woman who becomes aware of how her rejection harmed her love-sick suitor as he lies dying.

Matty Groves: The song, "Matty Groves" first appeared as a folk song / bluegrass in the Applachias in the early years of the American republic. It was very popular and the melody was later used in the song, "House of the Rising Sun," made popular in the 1960s.

Banjo: The banjo was developed by the African slaves who modified their "kora" to create what was known as a "mbanza" or "banza" in Portuguese. It was modified with more strings and a bigger body (round) and used in folk music. It was later incorporated into bluegrass music as well as in other traditional American folk music.

Dulcimer: The hammered dulcimer is a kind of stringed instrument that can be played with a kind of keyboard. It has the advantage of being able to be played with a bow and also strummed and hammered. It's considered an ancestor of the piano and has the advantage of being very portable.

Discussion / Questions

Music:
Music during colonial times often was performed in conjunction with religious ceremonies. However, not all religious music was the same. Compare and contrast the music used by the early Puritans in their gatherings with those used by those of other religious groups, such as Anglican (Episcopalian), Catholic, or Lutheran.

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Theatre

Spanish Colonies: Theatre in the form of religious pageants was prevalent in the Spanish-controlled parts of North America, especially during in Semana Santa (Holy Week). The missions of Texas and California used productions to instruct the indigenous peoples in Biblical stories, and they illustrated history and lessons. The theatres incorporated elements of indigenous beliefs and traditions, and many of the saints took on aspects of the indigenous deities.

English Colonies: The earliest theatre in the Englist coloines in Williamsburg, Virginia in 1716. Later, Charleston, South Carolina, the Dock Street Theatre. Performances included plays by Shakespeare. Theatre was not allowed by the Puritans in Massachusetts.

Revolutionary War theatre –Some of the anxiety about theatre (and potential decadence) was overcome by the staging of political (and highly propandistic) plays by Hugh Henry Brackenridge which were about heroism, sacrifice, and nation-building.

Discussion / Questions

Theatre:
The theatre that was considered dangerously decadent in Restoration England became acceptable in Colonial America, primarily because it became a place to reinforce values and a sense of identity apart from England. Explain how that happened, and why.

Readings

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WORLDVIEW

Religion

Dutch Colonies: Facing persecution in Catholic France, the French Huguenots, who were Protestant, emigrated to countries where they were likely to receive better treatment. Many relocated to the Dutch Republic, where they lived before relocating again to North America. The Huguenots settled in South Carolina and also in New Amsterdam (New York) along the Hudson River and in Long Island as early as the 1560s.

Spanish Colonies: The missions (Franciscan in California, Domenicans, Jesuits) were supported by the Viceroyalty of New Spain with the shared desire to convert and conquer the Southwest part of what is now the United States. They extended from what is now Mexico to as far north as San Francisco. Three orders of Spanish priests established missions, including the Jesuits, Franciscans, and Dominicans. There are missions in Arizona, California, Florida, Georgia, New Mexico, and Texas. The Franciscans were the first to arrive, and they focused on education, and conversion through meditation and contemplation, which was a slow and respectful way to convert the indigenous people. The Spanish government became impatient with them. The Jesuits were the "warrior priests" and had a very different philosophy of conversion. They established "reductions" (something like prison camps) where the indigenous peoples were compelled to convert and the provide free labor. The Dominicans were primarily in the Caribbean and in Florida. They were champions of the rights of the native peoples and protested the "encomienda" system which enslaved indigenous peoples.

French Colonies: The French-controlled regions of North America were predominantly Catholic, with some exceptions (Acadia in Nova Scotia, for example) where Protestants fled for their lives, echoing what had happened in France itself. The French Catholicism was very different than the Catholicism of Spain and Ireland. There were no missions, for example, and the relationship with the indigenous was more commercial than compelled (as in the case of the encomiendas).

English Colonies: The English colonies were populated by a panoply of pragmatists and utopian thinkers who found themselves in the "out" group, not only for their religious thinking, but for their desire to participate more fully in the economy of England. They were a destabilizing force, particularly since they rejected the unification of church and state as represented in the Church of England fashioned by Henry VIII. The first group to emigrate en masse was the Puritans, who established not only churches, but also art, literature, and a philosophical framework for a new world. Later the free-thinkers represented by Roger Smith who was also an advocate of the dignified treatment of the American Indians. William Penn was granted a charter by Charles II in 1681 for what was to become Pennsylvania. He encouraged religious dissidents from all of Europe to settle that land, thus attracting Quakers and others from Europe as well as oppressive colonies such as the Massachusetts Bay Colony (Puritans).

Discussion / Questions

Religion:
The Eastern Woodland indigenous peoples believed in a "Great Spirit" that not only created the world but also unified it, with the idea that the spirit world resides in everything and that it is the responsibility of the individual to maintain harmony. Imagine yourself in that world. How might it change the way that you perceive animals, trees, and natural phenomena such as clouds and storms?

Readings

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Philosophy

Puritans:
John Winthrop: The first governor of the Massachusetts Bay Colony, was a strict Puritan and thus upheld and promulgated the notion of strict adherence to the Puritan rules and regulations. His vision was both utopian and socially reactionary in that he supported individual self-expression and absolute loyalty to the Puritan precepts.

Jonathan Edwards's *Freedom of the Will* (1754) incorporates Calvinism, Newtonian Principia and Locke's Essay Concerning the Human Understanding. It was a key writing, but unfortunately not well understood and often appropriated (and bastardized) to use to justify American independence from England, and to form breakaway states.

William Bradford: As the founder of the Plymouth Colony settlement, Bradford was first and foremost a Separatist, and as such he incorporated his ideas and core philosophy with the two-volume work, "Of Plymouth Plantation." Essentially, his philosophy was that of individual freedom, freedom of will, and the absence of the notion of the "providential plan" of the Puritans. He was remembered for his "middle course" and tolerance.

Influence of the French Philosophes: In the mid 18th century, ideas from France and England were beginning to influence colonists, especially those who feared that being a colony of England meant the inability to ever achieve self-determination, and also being limited economically, first through confiscatory taxation and later through demanding ownership in prosperous businesses. The French "philosophes" and their writings provided a foundation from which to argue separation from England, self-reliance and independence. Influential works included *The Federalist Papers* by John Madison and Alexander Hamilton, Thomas Paine's *Common Sense* (1776), the writings of Benjamin Franklin, and Thomas Jefferson's *Declaration of Independence* (1776).

Discussion / Questions

Philosophy:
The philosophies that the Puritans, the Pilgrims, and the Spanish explorers espoused were often rather self-serving and helped rationalize the particular utopian experiment / social experiment / new colony that they wanted to establish. Explain how the philosophies that seemed to promise a better life for all were in reality easily twisted so that they could rationalize punishing anyone who disagreed with the core concepts or the hierarchy and its leaders.

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Science

Samuel Winslow (1641): From the beginning, perhaps because of its isolation and perhaps because of the aspirational nature of their quest to establish themselves in the New England colonies, there were many innovations and inventions. Samuel Winslow developed a new way of making salt in the 17th century. Later, understanding the value of intellectual property, the new nation created the U.S. Patent Office in 1790, which issued its first patent to Samuel Hopkins (born in Vermont) who developed a new process for making potash.

Benjamin Franklin: Franklin was a persistent writer, researcher, and inventor. His inventions included swim fins (wooden), shaped like lily pads and intended for use on the hands. He also invented the Franklin stove, the lightning rod, and bifocals. He also invented the flexible urinary catheter to help his brother when he suffered with bladder stones.

Thomas Jefferson: A student of agronomy, Jefferson's estate at Monticello contains examples of his interest in optimizing crops and being a scientific farmer.

David Rittenhouse: Rittenhouse was a student of astronomy and develop telescopes that he used in conjunction with investigations of the stars and planetary bodies.

Charles Willson Peale: A truly diversified scholar, Peale was an accomplished painter as well as scientists. He was interested in chemistry, physics, and engineering, and used his knowledge and curiosity to develop a mechanical drawing device 9the physiognotrace). Peale was very interested in natural history, and one of his paintings, "The Exhumation of the Mastadon", is a valuable record of early archeological excavations. It was the world's first fully articulated prehistoric skeleton. It was found near Montgomery, New York.


Charles Willson Peale. “The Exhumation of the Mastadon” (1806). (source: wikipedia)

Benjamin Rush: One of the Founding Fathers of the United States, Rush was a practicing medical doctor who was one of the first to believe that mental illness is a disease of the mind and has neurological origins. Rush wrote extensively to support a scientific approach to mental illness and to counter the belief that mental illness was caused by the “possession of demons.”

Discussion / Questions

Science:
“Gentleman farmers” were important innovators in the English colonies because they grew the crops (tobacco, cotton, indigo, sugar) that made lucrative commerce with the mills of England possible. In order to be able to provide the volume and quality of raw materials needed, the “gentleman farmers” often turned into quite formidable agronomists. Describe three examples of innovations and scientific investigation in the plantations and large farms in the North America.

Readings

Science:
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19TH CENTURY

Overview Nineteenth-century North America was a place of dizzying changes due to a combination of factors. Demographic changes occurred as the population continued to grow with the arrival of a wide array of Europeans. Unfortunately, Africans and Asians were brought against their will. The factor playing perhaps the largest role in the physical transformation of the continent had to do with the two Industrial Revolutions which bracketed the century and utterly reconfigured the way that people worked and lived, and the kinds of economic opportunities that presented themselves. Above all, the changes in technology reinforced emerging senses of identity, particularly those tied to the emerging notion of the American Dream and the concept of Manifest Destiny. Needless to say, there were winners and losers in the changes and transformations, and they contributed to a wide and varied array of cultural productions.

VERBAL ARTS

Literature

Transcendentalism: The essays of Ralph Waldo Emerson united the "common sense" heritage of Thomas Paine with Asian notions from Buddhism and Hinduism, with German Romanticism. The result encouraged free thinking and creative self-expression, as well as an emphasis on self-determination and action. Henry David Thoreau's *Walden* championed the idea of simplicity, connections to nature, and the abolition of slavery. Walt Whitman's poetry shocked people with its directness and formal innovations, in which he brought together a kind of Zoroastrian energy of fire and electricity, united with the flesh and blood of humanity. All the authors emphasized the capacity of humanity to transcend and build a new kind of person and a new kind of community.

Diaries / Non-Fiction: Alexis De Tocqueville, *Democracy in America* explored the potential of America in very positive ways. However, Jean de Crevecoeur's *What Is an American?* Reflected a deep disenchantment. Frederick Douglass was born a slave, and had the blessed fortune to be taught to read and write, despite the extreme risk of such an endeavor. His personal narrative describes how he learned to write and it contains an exploration of the culture of the time and the mindset that allowed the cruel institution of slavery to exist and thrive. Mary Rowlandson's narrative of being captured by Indians was written much earlier, in 1682, but was popularized in the 19th century.

Romanticism: German Romanticism manifested itself in many ways in American literature, but in the fertile literary imaginations of the Americans, it took a very different direction. Washington Irving incorporated Dutch history and ghost stories in his *Tales of Sleepy Hollow* and *Rip Van Winkle.* Nathanial Hawthorne incorporated haunted houses in *The House of the Seven Gables,* and Puritan dark tragic romance in *The Scarlet Letter.* Edgar Alan Poe's essays explore the idea that there should always be undercurrents that potentially contradict the notions on the surface. His own work clearly reflects that, as the dark explorations of extremes of obsession and twisted psyches manifest themselves in his *Tales.* He was credited as writing the first detective novel in America, and his poetry, although verging on doggerel, is also an exploration into obsession and death.

West / Frontier: Samuel Clemens (Mark Twain) wrote fiction and essays about the Frontier, starting with the Mississippi River (*Life on the Mississippi*) and going toward the Nevada and California gold fields *(Roughing It)*. He even wrote about Hawaii and other areas. His *Tom Sawyer* and *The Adventures of Huckleberry Finn*¸ although politically incorrect today, accurately reflect the social milieu at the time.

Social Novels and Pioneers: Henry James wrote novels including *The Golden Bowl* having to do with the class structure and the cultural values of the elite. Similarly, Edith Wharton critiqued the life of the American aristocracy (which she experienced first-hand) in novels such as *The House of Mirth* and *The Age of Innocence.* Authors who wrote novels having to do with pioneers included Willa Cather's *My Antonia* and William Fenimore Cooper's *The Deerslayer.*

Discussions / Questions

Literature:

In the 19th century, Romanticism and Transcendentalism took human potential in very different directions. One suggested infinite potential and opportunities for self-actualization and transformation. The other suggested the impossibility of self-transformation or achievement of the American Dream, not only due to economic and class barriers, but also due to dark forces of greed, lust, and secret inability to adhere to strict norms. Discuss some of the works that seem to illustrate such diametrical oppositions and discuss what they suggest about the American experience in the 19th century.

Readings

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Language

English: English expanded and continued to be the dominant (and unifying) language the United States and the territories. However, very distinct local dialects emerged, hardened, as it were, by political group affiliations and isolation (as in the case of Appalachian or barrier island dialects). Southern American English emerged as a regional dialect, as did New England "Yankee" English and "New Yorker," ideolects.

French: The French spoken in North America continued to speciate or evolve. The French of Quebec and northern Vermont was full of neologisms and a unique way of speaking which broke down the discourse of respect (the formal "you" was eliminated), making it more egalitarian and reflective of the democratic social structure of Quebec. The Creole of the Mississippi Delta, esp. New Orleans, had a blend of English and African, making it not so much democratic as syncretic, fusing African beliefs, rituals, rites and encantations with a more formal French. The result was often unsettling to French visitors.

Spanish: In the 19th century, the Spanish spoken in North America north of the Rio Grande changed, due to the influx of Mexicans who established ranches and businesses in what is now Texas, New Mexico, Arizona, and Colorado. They spoke the Mexican dialect of Spanish while those who lived in the former New Spain capital of Santa Fe, New Mexico, and in isolated mountain communities continued to speak the Spanish of 16th-century Spain, the language of the conquistadores.

German: Two types of German emerged during the 19th century. There were the Pennsylvania Dutch (Deutsch) Amish, who spoke High German of the 18th century, and also the German immigrants to Texas, Oklahoma, and Kansas who were wheat farmers and ranchers. Their German was more akin to the 19th-century German of Europe.

Scandinavian languages: The influx of Swedish and Norwegian immigrants to Minnesota, North Dakota, and Wisconsin resulted in pockets of native Scandinavian speakers, as well as a pronounced regional accent and the use of Swedish and Norwegian words in everyday talk.

Italian: Italian immigrants flocked to New York in order to escape political and economic hardship. They established ethnic enclaves in cities where they influenced the local culture in very profound ways; not only with the language and customs, but also with religion (Roman Catholic) and cuisine.

Creole: Creole emerged in Louisiana as a blend of French and English, and it was often associated with voodoo and other occult practices. The individuals who spoke Creole tended to be of mixed heritage, and their families had generally been in New Orleans for generations.

Cherokee: The survivors of the brutal relocation march, the "Trail of Tears," established their new tribal governance and lands in what is now eastern Oklahoma. Sequoyah, a distinguished leader and scholar,

helped the Cherokees develop their own written language in order to preserve the language itself, and to avoid having to use the alphabet / writing systems of the oppressors.

Discussions / Questions

Language:
In the 19th century, waves of immigration introduced new languages into the “melting pot.” Describe the groups, the languages they spoke, and comment on the relationship between their native languages, English, and striving to achieve the American Dream.

Readings

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Script

Newspapers: Writing was not just about the stories themselves. Instead newspaper writing was about the unique form of the layout which communicated a great deal about the relative importance of a story. The juxtaposition of stories and images also led to a new way of interpreting facts and forming meanings. Interestingly enough, the juxtapositions that we see in the newspapers of the 19th century are echoed in the film techniques used in the early 20th century, in which by virtue of the juxtaposition certain meanings are assumed and impugned.

Lending libraries: Writing took a new direction with the advent of lending libraries, as novels were issues in three separate volumes, with a specific tradition as to the number of illustrative plates and the length of the chapters, most of which appeared first as serialized features in newspapers. It was not too surprising to see that the most successful of these were "sensation" novels, which dealt with secrets, mysteries, and suppressed passion, all of which appealed to the 19th century audience.

Dime novels: Typically printed with a mustard-yellow cover, the "Dime Novels" sold for 10 cents. They were not actually a full novel, but more accurately speaking, a novella designed to be devoured in the dull commute on a train going from the suburbs to downtown. The "dime novel" was an engineered production with just the right amount of text, balanced with engraved plates each 20 or 30 pages, and then bound in a recognizable color and design, as to assure the reader that it the purchase would assure hours of escapist pleasure. The Dime Novels were almost always rooted in the Wild West, which was the convenient "exotic" for city-dwellers tired of their fetid, crowded apartment buildings and hard, dark factories.

Discussions / Questions

Script / Writing:
In the 19th century, the writing styles and forms reflected the impact of new technologies. For example, the “dime novels” were inexpensive and were intended to be purchased by people taking a train who wanted something to amuse them during their journeys. Describe the kinds of writing you might find in a dime novel and explore the importance of including illustrations and developing an appealing book

design. Also describe the newspaper layout and what the organization and design of the newspaper meant to the reader.

Readings

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Mythology

Frontier myths and heroes: The overwhelming depiction of the American West, which was reinforced by American artists Charles Marion Russell, George Catlin, Albert Bierstadt, and Thomas Moran, shows a paradise, a new Eden of mountains, deep canyons, and a transcendentalist vision of unity between earth, the heavens, and humanity. God was in nature and nature was God – and all who entered would be transformed. They were compelling advertisements and created an important motivation for making the difficult journey in wagon train, with an unknowably high mortality rate in transit.

Johnny Appleseed: The presence of apple trees throughout central, eastern, and northeastern United states. Supposedly, he roamed about barefoot, with a tin pot hat, and a sack of apples. Johnny Appleseed was not an itinerant vagabond, but in fact, a very calculating horticulturist who took advantage of the law stating he could lay claim to land if he plated 50 apple trees. Chapman would plant seeds in key locations, primarily in Pennsylvania, Ohio, and Illinois. Not only did he gain title to more than a thousand acres of land, he was able to sell the orchards to newcomers at a dramatic profit. The apple trees he planted were hardy and produced tiny, tart apples used in the production of cider.

Daniel Boone: While Daniel Boone was in fact an important explorer and settler who established much of what is now Kentucky, and he was captured by Indians, he did not wear a coonskin cap, nor did he even stay in Kentucky. He left the United States entirely, fleeing debtors, and resettled in the Spanish territory in the Mississippi River valley west of St. Louis, Missouri in “Upper Louisiana.” He later lost all his claims to the land when the land was ceded to France, and then later was obtained by the United States in the Louisiana Purchase. The government granted Boone 850 acres, but he quickly lost that, as his debtors found out about it and insisted upon collecting what was owed.

Battle of the Alamo: Whether the Alamo was a glorious triumph for Texans or a humiliating example of dark, treasonous behavior on the part of a corrupt and incompetent Mexican General is a matter of perspective. The Alamo was a mission established by Franciscans in what is now San Antonio, Texas, near the San Antonio River. It was an important trading hub and the German and English settlers wanted to claim it and take it from the newly independent Mexico. In a bloody battle, the Texans won, and Texas became its own sovereign nation. The battle became of such importance in the shaping of Texas identity that the silhouette of the mission has been used as an important logo, decorative motif, and architectural design throughout Texas.

Discussions / Questions

Mythology:
In the 19th century, myths existed to reinforce American values and sense of self. Select three main myths and explain how there might be both a positive and a negative side to the myth. For example, Johnny Appleseed was transformed into a kind of plebian “everyman” fertility god of the harvest when in fact he

was something of cross between a scientist and a shrewd businessman. What are the pros and cons of believing the myth over the reality? In the case of Johnny Appleseed, how was the myth useful? How would the reality have been more effective? Or, why might have been useful to downplay the self-interest of Johnny Appleseed in favor of a more philanthropic persona?

Readings

Mythology:
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Folklore

Ghost stories: Ghost stories continued to proliferate, and there were many stories that were told in different regions, usually having to do with doomed lovers, terrible accidents, revenge, and lost treasure. All towns had at least one haunted house, and the resident ghost was often one who had met a violent end, or was stricken with love.

Indian tales: Stories of great Indian warriors abounded, and they took on almost mythical aspects. Perhaps the most renowned was Geronimo, who was famed for leading uprisings. The oral narratives perpetuated stereotypes and helped justify often brutal policies and behaviors.

Alamo / Texas Origin narratives: Myths of origin are important in the development of an identity, and perhaps one of the most superlative examples of a regional identity is that of Texas. Texas was its own Republic for a period of time after it broke away from Mexico, and the defining moment occurred at the Battle of the Alamo. Ironically, many of the elements of the story of the battle are not factual, but it is a case in which the desired narrative overtakes the reality. Today in Texas, the shape of the Alamo is a dominant motif, so that the oral narrative is also reinforced by a visual one.

Slave narratives: Harriet Jacobs and Frederick Douglass were just two of several former slaves who, against all odds, learned to read and write, and then they wrote the stories of their lives. In addition to writing about the conditions of slavery, writers such as Harriet Tubman wrote about her missions to rescue slaves and to lead them to freedom through the Underground Railroad.

Gold Rush narratives: When gold was discovered in Sutter Creek in 1848 a tremendous gold rush ensued which led to the despoliation of John Augustus Sutter's agricultural experiment, New Helvetia, which consisted of 50,000 acres in the Sacramento Valley which had been granted to him by the Mexican government. Sutter, a Swiss immigrant who became a Mexican citizen, constructed an entire community using the management principles of the Jesuit missions. None of that mattered, however, when gold was discovered. The "gold bug" that infected people was powerful, and the settlers who were thinking of long-term investments in farms were no match for the "get rich quick" mindset and the boomtowns that sprang up.

Tall Tales: Oral narratives tend to have trickster and hero figures, and North American tales told by the settlers were no exception. Paul Bunyon was perhaps the most well-known, and there were others who were not only in story form but also as folk songs.

African American folk tales: The stories of Br'er Rabbit evolved from the trickster tales of the African slaves who came to America. In fact, there are many similarities between the Br'er Rabbit character (which Br'er Fox and Uncle Remus) and the African jackal stories. They were captured by Joel Chandler Harris, but were in reality a part of a rich folk narrative tradition. In the Br'er Rabbit stories, the weaker, disempowered rabbit had to use his wits against the stronger, oppressive dominant culture or power structure.

Discussions / Questions

Oral Narrative / Folklore:
In the 19th century, stories abounded that reflected the almost mythical conception of the American West. Identify three or four oral narratives that reflect underlying beliefs, hopes, and dreams about the American West and what it could do for individuals.

Readings

Oral Narrative / Folklore:

Foner, Eric and Lisa McGirr, eds. American History Now. Philadelphia, Temple University Press, 2011.

Hansen, Arthur A. "A Riot of Voices: Racial and Ethnic Variables in Interactive Oral History Interviewing." Interactive Oral History Interviewing, edited by Eva M. McMahan and

Harrin, Paul. Black Rage Confronts the Law. Critical America. New York: New York University Press, 1997.

Jacobs, Harriet. Incidents in the Life of a Slave Girl Written by Herself, edited by Jean Fagan Yellin. Cambridge, MA: Harvard University Press, 1987.

VISUAL ARTS

Painting

Early Republic: Portraiture and scenes of early life. Rembrandt Peale, *Rubens Peale with a Geranium,* 1801. Myth-making and heroic visual narratives. Thomas Sully, *Passage of the Delaware,* 1819.

Antebellum Era: Exploration of American ways of life. George Caleb Bingham, *Fur Traders Descending the Missouri,* 1845. George Catlin, *An Indian Ball-Play,* 1846 – 1850. Colors are vivid and there is a focus on ethnographic authenticity.

Hudson River School: Albert Bierstadt, *The Rocky Mountains, Lander's Peak,* 1863. Thomas Cole, *Gelyna (View near Ticonderoga),* 1826-1828. Frederic Edwin Church, Thomas Doughty, an Edenic vision of nature, with dramatic use of light and color, with a sense of divine illumination.

American Barbizon School: Most of the painters in this school were trained in Europe and influenced by the French Barbizon School artists such as Jean-Francois Millet, and then later by the impressionists. Mary Cassatt was influenced by European Impressionists while Childe Hassam's landscapes and depictions of wildflowers create a sense of motion and sunlight. Examples include Childe Hassam's *Celia Thaxter's Garden* (1890) and Horatio Walker's *Watching the Turkeys.* Other artists include Winslow Homer, William Morris Hunt, George Inness.

Photography: In the last half of the nineteenth century, technical improvements made it possible to take photographs of historical situations, landscapes, and portraits. Mathew B. Brady documented the Civil War and is known as the father of photojournalism. Ansel Easton Adams photographed the American West, and George Grantham Bain was known for his photography of the Mexican Revolution, celebrities, parades, and more.

Portraits: James McNeill Whistler – portraiture; John Singer Sargent – contrasts of colors, light and shadow, brush strokes and texture demonstrate Impressionist influence, and informal poses capture a sense of spontaneity. Some of the painters were untrained such as Ammi Phillips, while others trained in the European tradition, which include Thomas Sully, G. P. A. Healy. The work of Thomas Eakins evokes images from everyday life, and an emphasis on texture. Henry Ossawa Tanner was the first African-American acclaimed portrait painter.

Realism: Raphael Peale was well-known for his realistic still-life and trompe-l'oeil. Examples include *Cheese with three crackers* (1813), *Melons and Morning Glories* (1813), and *Venus Rising from the Sea – A Deception* (1822).

Discussions / Questions

Painting:
In the 19th century, American artists truly embraced the notion of American identity, American exceptionalism, and utopian visions. They did so not only with their landscapes but also with portraiture and still life. Please describe 5 or more works that exemplify how artists sought to use painting to depict America as a unique place with its own identity.

Readings

Painting:
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Groseclose, Barbara. (2000) *Nineteenth-Century American Art.* Oxford: Oxford UP.

Hughes, Robert. (1991) *The Shock of the New: The Hundred-Year History of Modern Art – Its Rise, Its Dazzling Achievement, Its Fall.* New York: Knopf.

Wright, Tricia. (2007) *Smithsonian Q&A: American Art and Artists: The Ultimate Question and Answer Book.* New York: Harper.

Sculpture

Italian Period: The influence of Classical and Neo-Classical sculpture continued in the first part of the 19th Century, as state and federal governments sought to communicate the values and vision of what was considered a grand, new experiment through concrete, visual form. Many of the pieces were an integral part of buildings associated with the government. Additional sculptors included Randolph Rogers and Chauncey Ives.

American women sculptors: Despite the deep anxiety generated by educated women, and also women artists, there were many women sculptures working in America during the 19th century. Most worked during the Italian period, and they produced works that are now icons of American identity, including Vinnie Ream's famous sculpture of Abraham Lincoln. Sculptors included Harriet Hosmer, Vinnie Reams, Anne Whitney, Edmonia Lewis, and Emma Stebbins. Of this group, Edmonia Lewis deserves special note. Edmonia was African-American, born in Greenbush (now Rensselaer, near Albany), of an Ojibwe-African-American mother and an Afro-Haitian father. Both parents died before Edmonia was 10 years of age, and so Edmonia lived with her Ojibwe relatives near Niagara Falls, going by the name, Wildfire. Edmonia had the good fortune to have access to education, and when she was 15, she enrolled in Oberlin College, where she changed her name to Mary Edmonia Lewis, and studied art. Perhaps her most popular work is a white marble sculpture she completed in 1867 entitled *Forever Free,* which depicts a man with broken shackles on his wrists, and a woman kneeling, face uplifted in prayer and gratitude. Not surprisingly, Edmonia had a very interesting and challenging life; the biographical details cause one to stop, pause, and reflect on society, art, and human dignity.

Paris Years: The last half of the nineteenth century signified a dramatic shift in influence. Instead of the NeoClassical models that were admired by sculptors of the Italian period, the emphasis was on

naturalism and the dramatic style epitomized by Parisian sculptors such as Rodin and Carpeaux. The American sculptors found deep and lasting success, not only for sculpting monuments to engender reverence for American leaders and institutions, but also for their engravings which appeared on coins. Examples include Augustus Saint-Gaudens (Adams Memorial, plus $20 gold coin), Frederick MacMonnies (Princeton Battle Monument) , Daniel Chester French (Lincoln in a chair – Lincoln Memorial), and Jose De Creef.

America trained / outsider: Americans began to train themselves and to embrace a naturalistic style which captured the values of American expansionism and the frontier. Examples include Frederic Remington (super-energized cowboys and horses in action), Solon Borglum, and Cyrus Dallin ("Appeal to the Great Spirit" has become an icon of the West. These were highly romantic and romanticized sculptures, and they were often smaller in size and cast in bronze. Frederic Remington's work was popular in that it depicted the Western frontier with almost journalistic attention to capturing the "meaningful moment" and the historical context and values.

Wildlife sculptors (Animaliers): The idea of American West, and the idea of finding and capturing profound truths about the essence of existence was highly appealing to painters, photographers, and sculptors. The sculptors often depicted animals in the throes of a life-or-death struggle, or in poses that related symbolically to an identity narrative of the Americans who were exploring and developing the Great Plains, Rocky Mountains, Sierras, and the deserts, salt lakes, and other unexpected natural beauties. The artists included Antoine Barye, Charles Russell, Labert Laessle, and Edward Kemeys. In Canada, beavers and moose were often juxtaposed with lions to signify the incorporation of British rule while asserting Canadian identity.

Public monuments and Carving mountains: The idea of the grand spectacle, and the sculpture that would communicate a compelling message "writ large" was not just interesting, but financially underwritten, by those who supported an expanding, expansionist America, not just geographically, but also economically. The underpinning driver was innovation, which translated into two different phases of Industrial Revolution, along with the discovery and exploitation of natural resources. Mount Rushmore by Gutzon Burglum is the most well-known. Others include Stone Mountain (Georgia) and the Crazy Horse Memorial.

Discussions / Questions

Sculpture:
The first Europeans in North America creates sculptures that had to do with religious ceremonies and the continuity / emotional assurance of religious beliefs and values. Please compare and contrast the use of sculptures in the early Catholic missions versus the low-relief carvings on marble tombstones in New England.

Readings

Sculpture:
Optiz, Glenn B., ed. Dictionary of American Sculptors: 18th Century to the Present. Poughkeepsie, N.Y.: Apollo Book, 1984.

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Architecture

Neoclassical: Federal Style: The new nation was eager to use architecture to express its idealistic vision. Used primarily for government buildings, the Neoclassical Federal Style suggested planning, symmetry, and grandeur of vision. The connection to the Greek and Roman foundations of Western civilization were expressed in form that communicated the idealistic visions expressed in Plato's Republic and Aristotle's Nicomachean Ethics. Charles Bullfinch and William Thornton designed many of the

buildings in Washington, D.C., most notably the U.S. Capitol Building and the Massachusetts State House. In addition to symmetrical buildings, they also contributed to the design of the streets, drainage systems, and thoroughfares of the nation's capitol.

Neoclassical: Greek Revival: Thomas Jefferson and Benjamin Latrobe were advocates of the Greek Revival Neoclassical style which liberally adopted many of the artistic elements of the temples and buildings of ancient Greece. Most notable were domes, pillars, and the proportions of the rooms, doors, and windows. Monticello is an example of the Greek Revival style.

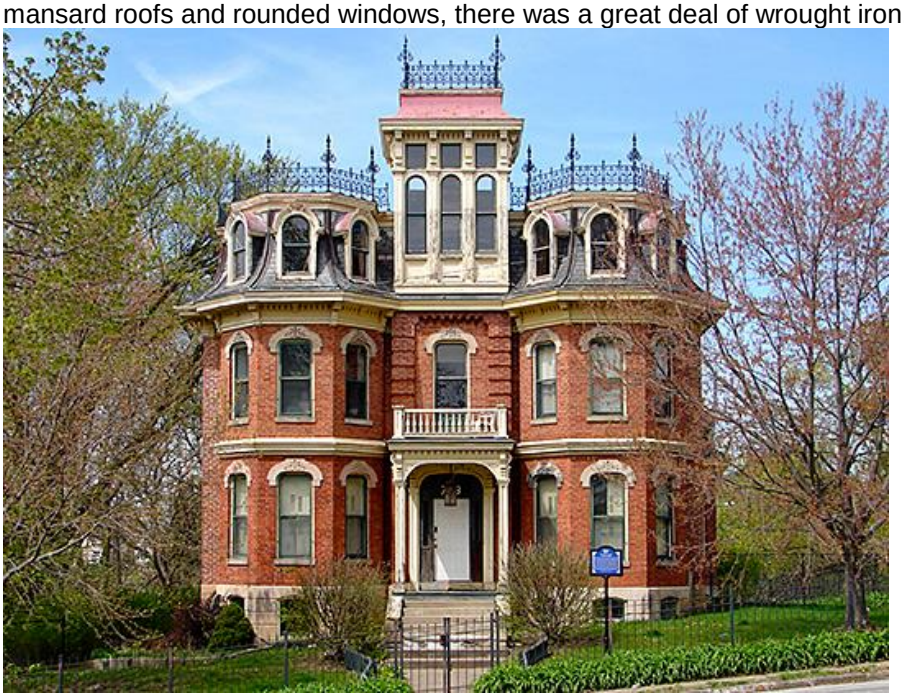
Carpenter Gothic: Taking advantage of lumber and the abundance of skilled labor, along with a prevailing philosophy that used decoration and adornments to communicate an optimistic view of life, and the celebrate one's personal achievements and material success, architects developed a uniquely American style, the Carpenter Gothic. Highly stylized wooden ornamentation took the form of "gingerbread" (wood filigree) which was created using the "scroll saw." The design is considered a naïve style which incorporated some of what people believed to be characteristics of Gothic style, including elaborate trim, turrets, spires, and pointed arches.


Carpenter Gothic

Late Gothic Revival: Revivals of older styles are often a response to modernity and a pulling back from some of the more disturbing aspects of industrialization. The Gothic Revival in architecture celebrates prosperity and the ability to achieve self-expression. Yet, at the same time, it represents the desire to establish continuity with a Romantic, medieval, mysterious time (as opposed to the positivistic rationalism of the new nation (reflected in Federalist Neoclassicism). Gothic is romantic, expressive, irrational, and asymmetrical. Hallmarks of the style include diamond panes, oriel windows, steep roofs, Gothic decorative motifs (cusps, arches, trefoils), and an abundance of "gingerbread."

Gothic Revival
https://architecturestyles.org/gothic-revival/

Second Empire: Popular during the middle part of the 19th century, “Second Empire” adopted French architectural details such as the mansard roof. The message communicated by the design was that of a connection to the cultural values of the French, and an assumed sophistication. In addition to the use of mansard roofs and rounded windows, there was a great deal of wrought iron.



Sharon House, Davenport, Iowa
http://www.livingplaces.com/architecturalstyles/li/Second_Empire-540x405.jpg

Frontier Architecture: The Homestead Act, which deeded 160 acres to people who constructed a home on the property, resulted in a boom in functional homes that would serve as shelter, and which took full use of local building materials, which ranged from field stone to adobe and logs. Frontier designs were principally functional, but they also made the gesture to communicate the goal of claiming as their own the American frontier. Thus, it was often the case that buildings were designed to look many times their actual size by means of false fronts. Perhaps the most important building in the frontier towns (besides

the jail) was the train station, which was positioned in the middle of the country's vascular system through which the life blood of commerce flowed.

Discussions / Questions

Architecture:
In the 19th century, industrialization was simultaneously embraced and feared. Describe examples of architecture that embraced the Industrial Revolution by incorporating materials and design elements. Then, identify examples of architecture that romanticized the past, particularly medieval times, by incorporating elements from castles, cathedrals, etc.

Readings

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McAlester, Virginia & Lee. A Field Guide to American Houses. New York: Alfred Knopf, 1994.

Poppeliers, John and S. Allen Chambers and Nancy B. Schwartz. What Style Is It?. Washington, DC: 1977.

Raymond, Eleanor. Early Domestic Architecture of Pennsylvania. Princeton, NJ: Pyne Press, 1973.

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Wiffen, Marcus. American Architecture Since 1780, A Guide to the Styles. Cambridge, MA: M.I.T. Press, 1969.

PERFORMING ARTS

Dance

Folk Dancing: Dances were brought to North America by European settlers, who modified the dances to fit the musical instruments, locations, and personal tastes. French traditions resulted in the Cajun jib, while the Northeast, Eastern Seaboard, and Appalachia were homes to the contra dance, a kind of line dancing that originated in Scotland. Clogging, an Irish tradition, was embraced in Irish communities in the Northeast, and evolved into different dance forms such as tap (formal) and stomp (informal).

Social Dances: Immigrants from Europe brought a number of dances that were adopted and modified to align with American tastes. For example, the country dances such as the Scotch Reel was transformed into the Virginia Reel. The Waltz came reluctantly to a still-Puritan America, while the German and Bohemian immigrants to Texas and the Great Plains brought the Polka and the Mazurka. Eventually, the variety of dances faded, and most social occasions had either the Waltz or the Two-Step. They were taught to all young people and the ability to dance well was considered a necessity for social acceptance.

Religious Dance: The Shakers were a religious sect whose main tenets were celibacy and a firm belief in the imminent return of Christ. They were called the "Shakers" because of their religious services that included dance forms. Contemporary witnesses reported that they were ecstatically shaking in their ceremonies. However, recent recordings of current ceremonies of the surviving members show a very sedate and clearly planned choreography. It was no longer exciting.

African Dances: The slaves brought dance traditions from West Africa that tied dances everyday life and also special occasions such as births, marriages, or holidays. In the mid-19th century, Minstrel shows began to emerge which included comedic routines that both parodied and celebrated African-American traditions. Some of the dances included the Juba, which includes slapping the legs, chest, and cheeks to keep time, as well as stomping. There were several variations, such as the Hambone (slapping the thigh). The dancers would perform several different types of dance moves, including the Yaller Cat, Pigeon Wing, Blow that Candle Out, and The Long Dog Scratch.

Native American Dance Spectacles in Wild West Shows: The settling of the American West and the rise of penny novels romanticized the life of settlers, the cattle ranchers (and especially cattle drives), and they also exoticized the Native Americans. To capitalize on the fascination, fanned on by the penny novels sold to urban city-dwellers, enterprising "cousins" of P. T. Barnum (traveling circus inventor) such as Buffalo Bill and Pawnee Bill invented the traveling "Wild West Show." The shows traveled by rail, and when they set up in a town, they fascinated everyone with their spectacles of horseback riding, sharp-shooting, mock Indian raids, roping and rope tricks, and above all, the Indian Dance. What emerged was a very colorful combination of stomp dance, and Fancy Dance, with Indians wearing very brightly colored costumes and enormous feather headdresses. The dances were a pastiche of different traditions, invented to elicit the maximum impact. The dances were very popular, and as is the case with shiny imitations, they quickly supplanted the real and the authentic.

Victorian "Interpretive" Dancing: Informal varieties of ballet came to be known as "interpretive" dancing in the nineteenth century. They were a bit scandalous, since the women wore what was considered to be very daring, revealing clothing.

Discussions / Questions

Dance:
In the 19th century, the traveling show (circuses, Wild West shows, carnivals), traveled along the railroad lines and brought their bright, action-filled, and exotic spectacles to towns of all sizes. What inflamed the imagination most was its emphasis of the “exotic” and the way they brought scenes to life that had previously only been described in words in the dime novels. The dances that were included were a very important part. Describe the aspects of the dances in the Wild West shows that would have most intrigued the audiences. Explain how the desire to please audiences may have led to compromised authenticity.

Dance:
Brown, Jean M., Naomi Mindlin, Charles Humphrey Woodford, Charles H. Woodford. (1998). *The Vision of Modern Dance: In the Words of Its Creators, Ed 2.* Princeton, NJ: Princeton Book Company.

Cass, Joan, etal. (1993) *Dancing Through History, Edition 1.* New York: Pearson.

Highwater, Jamake. (1996). *Dance: Rituals of Experience, Edition 3.* Oxford: Oxford University Press.

Johnston, Kay. (2003). *The Spirit of Powwow.* Boston: Hancock House Publishers.

Patterson, Daniel W. (2000) *The Shaker Spiritual.* NY: Dover Publications.

Music

Folk Music: Secular folk music used typically American instruments that were portable, and included keyboard (hammer dulcimer), clarinet, trumpet, fife, drum and fiddle. Much of the regional folk music in the U.S. was developed in Appalachia, where bluegrass, old time gospel, and jug bands thrived. They played the music for gatherings and it often involved dancing (clog dancing, square dancing, and more). However, in the American West, cowboy music became very popular, usually involving a single guitar and a singer (or chorus of singers). Cajun music blended French dance music and folk music to develop zydeco. Roots music, primarily that developed by the African American slaves involves field hollers, gospel music, spirituals, and even songs developed for dance halls and “honky tonks.” Work songs were another important source of folk music, and different groups developed their own characteristic songs, often with humorous or nostalgic lyrics. They include sea shanties, railroad worker songs, cowboy songs, and union organizer songs. It is worth noting that many of the worker songs developed in fields that required people to travel together in small groups for long periods of time.

Classical Music: Music composed for public events, church, and theatre for use in cultural settings. It was considered the music of the wealthier Americans, and for that reason, most classical music played in the U.S. was imported from Europe. There were, however, exceptions.

Louis Moreau Gottschalk (1829–1869): Born in New Orleans, Gottschalk wrote a number of virtuoso piano compositions which were in the Romantic school. He spent much time in the Caribbean islands as well as in the American South. His piano compositions evoke a romantic, even exotic sensibility, as they incorporate Latin American and Creole folk rhythms and themes. His music for piano include compositions such as Deuxieme Banjo, Solitude, Souvenir de la Havane, Manchega, and La Savane (a Creole ballad for the piano).

Edward MacDowell (1860 – 1908): MacDowell was classically trained in New York, Paris, and Frankfurt. The enterprise of his life was to develop a uniquely American musical idiom for the piano which reflected and incorporated European Romantic forms, and placed them within a "miniaturist" framework of small tone poems which evoked the American landscape. His most popular and recognizable pieces are from *Woodland Sketches* (with the famous "To a Wild Rose")*, Sea Pieces,* and *New England Idylls.* Something terrible happened in his private life which is still not known, and MacDowell suffered an emotional collapse, resulting in his living out his days in a mental institution. In appreciation for his idyllic, soothing and uniquely American compositions, his wife dedicated funds to establish the "MacDowell Colony" in Peterborough, New Hampshire, where American composers and writers could spend the summer dedicated to writing compositions.

John Philip Sousa (1854-1931): Often associated with American nationalism and patriotism, Sousa's preferred ensemble was that of brass instruments, leading to its popular use with military functions. Considered the king of military marches, Sousa's compositions are widely used even today, especially The Stars and Stripes Forever (1897) and Semper Fidelis (1888). His compositions are played at graduations, Fourth of July events, the Marine Corps birthday, and in military gatherings.

Stephen Foster (1826-1864): A prolific composer of extremely popular minstrel songs and sentimental ballads, Stephen Foster's compositions were ubiquitous in nineteenth-century American life. Despite the extreme popularity of "Oh! Susanna," "Old Folks at Home" (Swanee River), "Camptown Races," "My Old Kentucky Home," "Jeanie with the Light Brown Hair," and "Beautiful Dreamer," Foster, a terrible money-manager and negotiator, died in poverty and alone after his wife left him due to financial difficulties.

Discussions / Questions

Music:
In the 19th century, American music started to take on its own shape and form which differentiated it from other regions of the world. For example, the African American slaves and freedmen developed their own forms of music which incorporated some African elements and fused them with others. Please describe the kinds of music developed by African Americans in the 19th century and discuss how they served social purposes.

Readings

Music:
Crawford, Richard. (2001) *America's Musical Life: A History.* New York: Norton and Company.

Nicholls, David (1998) *The Cambridge History of American Music.* Cambridge: Cambridge UP.

Scherer, Barrymore Laurence. (2012) *A History of American Classical Music.* Naxos Audiobooks.

Struble, John Warthen. (1995). *The History of American Classical Music: MacDowell through Minimalism.* New York: Facts on File.

Ward, Geoffey. (2002) *Jazz: A History of America's Music.* New York: Knopf.

Theatre

Walnut Street Theater, Philadelphia: It was perhaps the first formal theatre in the new republic. Established in 1809, with plays by Sheridan, Goldsmith, Shakespeare and later, adaptations of novels, such as *Uncle Tom's Cabin*, the Walnut Street Theatre bridged the culture of Europe and America.

Minstrel Show: Featured white actors in blackface, performing comic skits, buffoon / clownish skits and slapstick. There were a number of racist themes. These were performed in theatres and also on Mississippi steamboats in "showboat theater."

Victorian Burlesque: Entertaining spectacles featuring dancing, music, and scantily dressed women. "Polite society" considered them rouee and immoral even though they were very popular, and tended to be the first kind of theatre to establish themselves in gold mining camps, Western frontier towns, and river towns.

Melodramas and Farces: They were perhaps the most popular theatrical form in the young nation, and they provided playwrights an opportunity to see their work performed, and to earn a living. The most popular of the plays included James Nelson Barker's *Superstition; or, the Fanatic Father*, Anna Cora Mowatt's *Fashion; or, Life in New York*, Nathaniel Bannister's Putnam, the *Iron Son of '76*, Dion Boucicault's *The Octoroon; or, Life in Louisiana*, and Cornelius Mathews's *Witchcraft; or, the Martyrs of Salem.* Late 19th century playwrights include David Belasco, Steele MacKaye, William Dean Howells, Dion Boucicault, and Clyde Fitch.

Discussions / Questions

Theatre:
In the 19th century, theatre bifurcated into two separate paths: popular "low" culture and entertainment, and the "high" culture of European-influenced theatrical productions. Name examples of each and explain their similarities, differences, and purposes that they served.

Readings

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Larson, Carl F. W. American Regional Theatre History to 1900: A Bibliography. Metuchen, N.J.: Scarecrow Press, 1979.

Steadman, Susan M. Dramatic Re-Visions: An Annotated Bibliography of Feminism and Theatre, 1972-1988. Chicago: American Library Assn., 1991.

Stratman, Carl J. Bibliography of the American Theatre Excluding New York City. Chicago: Loyola University Press, 1965.

WORLDVIEW

Religion

Protestantism: Protestantism continued its rapid growth in the new United States, where it was often the cultural and social glue that held communities together. New types of Protestantism flourished, because it was possible to start a new religious domination very easily, usually by means of a charismatic preacher who would travel a circuit where he would organize tent revivals, which would inspire converts who would then set up their local congregations. It was in that way that the Baptists, Southern Baptists, Methodists, Pentacostals, and many other church denominations flowered and flourished. They were especially important in the frontier areas where the church was often the only social safety net, and also gave people a chance to connect and form a community with shared values, vision, and social goals. In the

case of immigrants from Germany, Scandinavia, Greece, Russia and other locations, the church served as a way to preserve cultural identity.

Catholicism: All Roman Catholic churches had in common a unifying relationship with the overall structure, which was a clear and rigidly maintained hierarchy, with the Pope at the head of the church, and resources administered through Rome and later through regions, reflecting in many ways the structure of the Roman Empire. Depending on the origins of the community, the local Catholic church would emphasize certain saints over others. For example, in the Desert Southwest, the Virgin of Guadelupe was important, while in the areas predominantly Irish, Saint Patrick figured prominently.

Utopian Religious Movements: Despite their insistence that all they really wanted was to be able to interpret the Bible in their own way, sing the songs they wanted to sing, and to live in harmony with each other, what really united most of the utopian religious experiments of the 19th century was sexual freedom. It is not the kind of "free love" one might expect from a century later (the 1960s), but it sought a way to break away from the rigid behavioral constraints of the Puritans and Protestant groups that soaked up the idea of sexual relations as something to be hidden and punished. The Shakers were nominally celibate, which allowed men and women to freely interact and go into what seem to have been orgiastic sublimations of sexual energy, called "dancing." Humphrey Noyes's Oneida Community tried to implement a system of free love called "complex marriage" where everyone was married to everyone else, and one could have relationships with everyone else, no jealousy allowed. No complaining by women was allowed, either. The patriarchs of the cult got to "teach" or "introduce" young women to sex, and the patriarchs decided which men could have which women. The population of women went into a precipitous decline (women ran away), until Humphrey fled to Canada after being charged with statutory rape and his son, Theodore, an agnostic and unwilling leader, assumed the chief role. The community rejected "complex marriage" and reformed as a joint-stock company and entered into traditional marriage with their true loves. The joint stock company was extremely successful and well known for its Oneida flatware, knives, and other housewares.

Mormons: The Church of Jesus Christ of the Latter Day Saints was one of the most colorful of the utopian experiments and cults of the 19th century. They were immediately very compelling for settlers feeling somehow disenfranchised and without opportunity. The Mormons (as they came to be known, as devotees of the Angel Mormoni) were extremely well organized as well as entrepreneurial, resulting in the fact that they generally were rather well-heeled and able to afford to move west and to set up agricultural settlements. Because they believed in polygamy and had other "outree" beliefs, traditional communities saw them as destabilizing. Eventually the Mormons made a mass exodus and established communities in what is now Utah. They were also very prominent in Hawaii, where they established an early community in the east side of Oahu.

Discussions / Questions

Religion:
In the 19th century, the United States exploded with utopian experiments, many with religion as their foundation. It was a time of "do it yourself" religion and a tremendous opportunity to express oneself by means of creating a perfect world. Religion was also used to create the social glue to knit together nascent settlements. How were some of those worlds constructed? What made them succeed? Or, what made them collapse?

Readings

Religion:
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Porterfield, Amanda, and John Corrigan, eds. Religion in American History. Malden, Mass.: Wiley-Blackwell, 2010.

Philosophy

Ralph Waldo Emerson: One of the founders of American Transcendentalism, Emerson's essays, which included "Self-Reliance," "Circles," "The Over-Soul," and "Nature," were a blend of German Romanticism, Asian mysticism, and American pragmatism. They resulted in a passionate stance toward freedom of expression and human dignity which connected with the abolitionist movement and also the founding of universities.

Margaret Fuller: An amazing woman who was a bona fide reporter for a newspaper, Fuller's **Woman in the 19th Century** broke ground in calling for better treatment of women on ethical grounds. She advocated education, the right to own property, and the right to vote.

Henry David Thoreau: An advocate of free-thinking and simple living, Thoreau was opposed to slavery and he believed in "civil disobedience" to bring about positive change. He was extremely influential as an apologist for preserving nature and establishing a government that upholds human dignity and allows for social justice and equality.

William James: With writings that explored both mysticism and psychology, James's writings explored the inner anxieties and preoccupations of the late 19th century. His philosophy focused on the relationship between humanity and God as it related to a development of identity and self, and as "varieties of religious experience" are explorations into beingness, ontology, and a notion of what it means to be human.

Discussions / Questions

Philosophy:
In the 19th century, Industrial Revolution, Westward Expansion, Civil War, and dramatic leaps in literacy and communication resulted in a country hungry for a philosophy that assured the potential transformation of the human being, and the potential to achieve one's dreams. Explain how Transcendentalist philosophies encouraged the development of the American Dream.

Readings

Philosophy:
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Science

First Industrial Revolution: If we look objectively at the dramatic changes that occurred in North America, we can see that many had as their foundation a few breakthroughs in the understanding of materials, thermodynamics, and electricity, which made it possible to invent the components that went into some of the main mechanical breakthroughs. They were the steam engine, electrical generation, the Bessemer process (steel) and the use of hydropower. With those scientific breakthroughs, the following transformative innovations were possible in the first part of the 19th century.

Oliver Evans (automatic flour mill): Automated the mill process by incorporating bucket elevators, screw conveyors, and a hopper to spread, cools, and dry the ground grain meal.

Robert Fulton: The steamboat made transportation of people and products along the large river systems of the U.S., primarily the Mississippi, Missouri, and Ohio rivers.

Samuel Morse: Using electricity, the telegraph (incorporating Morse code), made it possible to communicate rapidly and thus foster new levels of commercial and social engagement.

Eli Whitney (cotton gin): Without the cotton gin, the plantation system of the South would not have been profitable because cotton seeds were notoriously difficult to separate from the cotton boll. Whitney's invention, together with steam-powered farm equipment transformed the American South.

Tabitha Babbit (circular saw): First developed for use in a saw mill, Tabitha Babbitt envisioned a round sawblade that would rotate in one place, effectively sawing logs or boards. It made it possible for anyone to saw wood, no matter what their physical characteristic.

Cyrus McCormick: One of the steam-powered agricultural equipment inventions, the reaper made it possible to harvest fields without armies of individuals. It made it possible develop a farming economy that did not rely on massive amounts of labor.

Hiram Moore: This combine harvester was even more effective because it combined functions in harvesting grains, corn, sorghum, and other crops.

Elias Moore: Complementing the cotton gin and the cloth-making textile mills (powered by hydropower), Moore's sewing machine helped create a garment industry in the Northeast and also the South of the United States.

Second Industrial Revolution: Characterized by breakthroughs in transportation, communication, medicine, and public health, the Second Industrial Revolution was based on new scientific understanding in the areas of electricity, chemistry, physics, material science, botany, and medicine. The new technology in the area of transportation (the automobile, the bicycle, the airplane, motorcycle, etc.) allowed more mobility than ever. More profoundly, it changed the texture of American life, as infrastructure was designed and constructed, and which actually became the focal point not only of commerce, but also culture.

Thomas Alva Edison: Credited for inventing the lightbulb, phonograph, and much more, it is perhaps not fair to give Edison the credit for all the inventions since he actually hired scientists and inventors to work for him, in what was, in essence, a patent farm. He was a brilliant marketer as well as an astute judge of quality.

Charles Edgar Duryea: Responsible for the very first combustion engine to be used in a car, Duryea's automobile was an immediate point of fascination and anxiety about the future. His car, which used the internal combustion engine, was very popular, but not mass-produced.

Nikola Tesla: Tesla, an immigrant, invented the alternating current (AC), induction motor, polyphase systems for generating electrical power.

Discussions / Questions

Science:
There were two distinct Industrial Revolutions in the 19th century. The first one took place in the first part of the century and encompassed a bit of the late 18th century. The second took place toward the end of the 19th century and spilled into the 20th century. Please describe each, and then compare and contrast them. How did the scientific discoveries, applied science, and technological innovations transform the country?

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20TH CENTURY

Overview In the Twentieth century, art and literature were used to undermine not only institutions but entire ideas about aesthetics and hierarchy. The spirit of revolution was accompanied by challenges to economic, religious, and other institutional social fabrics, resulting in cultural productions that incorporated often contradictory messages. Further complicating the mixed messages was a powerful consumer culture that tended to commodify culture, and then, in a paradoxical manner, question the entire process of assigning value to culture. With technology and mass communication allowing the production and exchange of cultural artifacts in ways that were never possible before, 20th-century North American culture is a fascinating and diverse complex of human achievement.

VERBAL ARTS

Literature
Imagism: An early version of Modernism, Imagism flowed from the experiments of French (Apollinaire, Rimbaud, Baudelaire) and reacted against ornate Romanticism and Victorian poetry. Ezra Pound wrote that imagism attempted, with great simplicity, to capture an intellectual and emotional complex at a particular moment in time. Pound's poem, "In a Station in the Metro" is considered the quintessential example.

Modernism:
American modernists included T. S. Eliot, whose poetry of the "Lost Generation" included *The Wasteland,* and *Four Quartets.* It was allusive, fragmentary, and incorporated tenets of imagism as well as minimalism. Gertrude Stein's prose was ground-breaking in its exploration of emotional landscapes but using minimalist forms in such works as *The Making of Americans*. Hemingway was deeply influenced by

Stein and his prose, *The Snows of Mount Kilimanjaro, For Whom the Bell Tolls, The Sun Also Rises, A Farewell to Arms,* and *Death in the Afternoon* influenced a generation of writers.

Minimalism: William Carlos Williams was one of the first of the poets whose work reflected the Armory Show of 1913 in which the modernist art of Europe exploded upon the New York arts scene and the consciousness of a nation and a world in flux. Key elements were meaning through juxtaposition and informal, spoken-word syntax. His collection *Spring and All* was tremendously influential. The experimental Black Mountain School further explored minimalism. The poetry included that of Robert Creeley and Mina Loy's *Lunar Baedeker,* which is a travel guide to magical, nether world.

Surrealism: Exploring the impact of unlikely juxtapositions and the sense of hype-reality, poets were inspired by artists such as Salvador Dali, Rene Magritte, Marc Chagall and Frida Kahlo. They include John Ashbery, whose *Self-Portrait in a Convex Mirror* was very influential.

Social Realism: John Dos Passos wrote a trilogy, *U.S.A. Trilogy,* which include The 42nd Parallel (1930), 1919 (1932), and The Big Money (1936). It explores the experience of immigrants. Upton Sinclair's *The Jungle* was an expose of food processing practices. Nathanael West's *The Day of the Locust* and *Miss Lonelyhearts* explore the dark side of the American Dream with its attendant loneliness and nihilism.

Postmodernism: Postmodernist writing counters the ideas and values that realism and positivism promotes. For Postmodernist writers, reality is a construct, teleology is suspect, time is fragmented into a series of perpetual presents, and a profound rejection of "master narratives" for history and culture. Examples include Thomas Pynchon's *The Crying of Lot 49,* William Gass's *In the Heart of the Heart of the Country* and *On Being Blue,* Don Delillo's *White Noise,* and David Foster Wallace's *Infinite Jest.*

Beat Poets: Influenced by Walt Whitman and Imagistic notions of freedom of expression, as well as a pulling together of Buddhist philosophy, the Beat poets wrote to counter the status quo in the 1950s. They included Alan Ginsberg and *Howl* and Lawrence Ferlinghetti's *A Coney Island of the Mind.*

New York School: Influenced by Abstract Expressionism and a painterly, imagistic approach to descriptions and prosody, the New York School included Kenneth Koch, Wallace Stevens, Barbara Guest, and Frank O'Hara.

Confessional Poets: The Confessional School of poetry built on the flow and emotional expressionism of the Beat Poets, but focused more on exploring the notions of psychology and the idea that truth can be found by delving deeply into repressed ideas, emotions, memories and dreams. Examples include Sylvia Plath, Robert Lowell, Anne Sexton, and W. D. Snodgrass. It is hard to find a confessional poet who did not eventually commit suicide.

Magical Realism: The structures and themes are deeply influenced by the Boom writers in Latin America who combine history with visions, time travel, magic, and human behavior / emotions. Examples include Louise Erdrich's *Love Medicine,* John Updike's *The Witches of Eastwick,* and *Ceremony* by Leslie Marmon Silko.

Discussion

Literature: The twentieth century was a time of rapid technological, social, and communication change, all of which is explored in the literature of the century. Describe the types of writing that seem to be most extreme (social realism as opposed to minimalism, for example) and discuss how they could, despite their different modes of expression, be exploring the same basic questions about the human condition.

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Language

Creole French: Creole French continued to evolve in Louisiana, and be known also as "Cajun." The use of Creole French or "Cajun" expanded and was more or less mainstreamed as musical forms such as zydeco incorporated Creole lyrics and they gained popularity.

Native American Languages: In the 20th century, many native speakers of Native American languages began to die without teaching the language to their children. The practice of forced assimilation through boarding schools accelerated the decline in the number of native speakers. To combat the lost of their languages, many tribes established funds to record conversations of Native speakers and to create dictionaries and language guides. They also began teaching and studying the language and the oral narratives in colleges and universities.

Mexican Spanish: Mexican Spanish began to dominate the Southwest U.S. as the most prevalent second language, while the archaic Spanish of the mountainous north of New Mexico (Sangre de Cristo mountains, etc.) began to lose speakers.

Cuban Spanish: Cuban asylum seekers and economic refugees after the Ariel boat lift, and the rise of Fidel Castro flocked to Florida, where they became a very important demographic group. Their Spanish is related to that of Cuba, with many unique words and pronunciations.

Puerto Rican Spanish: Individuals from Puerto Rico as well as the Dominican Republic moved to New York during the 1950s, and then again when economic times were difficult in the **Caribbean.** In addition to a unique vocabulary and dialect, the Caribbean Spanish also came with new types of music and cuisine, all of which were very influential in New York, New Jersey, and along the northern East Coast.

"CNN" English: When CNN broke new ground and offered 24-7 news broadcasting coverage, a new American accent was born. It was an American accent, but devoid of many of the characteristic pronunciations or word choices of the East Coast (Philadelphia, New York, Boston, etc.), or of California. Although located in Atlanta, the CNN accent was in no way southern. This broadcast dialect quickly became the "standard" for American pronunciation.

Asian Languages: Vietnamese and Hmong languages became important in many urban communities after the fall of Saigon, when the U.S. welcomed the former allies of the U.S. during the Vietnam War. Eruptions of violence and war in different countries in Asia resulted in additional important pockets of language and culture, including Pashtun, Urdu, Hindi, Mandarin, Cambodian, and Tagalog.

Discussion

Language: In the twentieth-century, many different subgroups of languages formed based on the lands of origin and also the reasons for their arrival in the continental United States. Identify one example of a diaspora and describe how and where the language might have an impact on communities and on the native speakers. Also, will the language stay the same while the language spoken back in the country of origin stays the same?

Readings

Language:

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Script

Comics: One of the most dramatic changes in writing in the 20th century was the advent of the comic, which quickly attained status as a bona fide mode of telling a story and developing an ongoing narrative. One of the first of the comics involved Steamboat Willie, which morphed into Mickey Mouse. But, much more complex narratives were explored by Chester Gould, from Pawnee, Oklahoma, who wrote and sketched the graphic novels / comics series, Dick Tracy. Dick Tracy, who was a variant of the hard-boiled detective novel, changed the landscape of the comic / graphic novel forever, and opened the door for the existential explorations and a heuristic that focused on an identity in flux, a deep insecurity triggered by questions of whether or not the self-actualization of modernity is actually possible.

Newspapers: Without a doubt, the writing that had the most impact in the early to late 20th century, where the meaning of an article was less about the words and more about the layout and placement in the newspaper, as well as the juxtaposition of images (photojournalism), diagrams, logos, and other non-textual elements that contributed semiotic (sign) meanings.

Limited edition poetry chapbooks: A chapbook was a small book with less than 20 pages. It often featured wood-block prints and hand carved calligraphic elements. It made many works of poetry not just about the words, but also of their physical appearance, and the aesthetics. The work of H.D. was issued in hand-made chapbooks. Later, artists including Cy Twombly would blur the boundaries of text, art, and language itself with his cursive-inspired loops and writing which may or may not be fully decipherable. Indeterminacy was a key element in the art production.

Graffiti: Allen Ginsberg's ground-breaking long poem, "Howl," brought the street to the salon, and pushed Walt Whitman's urgent thumping chaos of prose poetry into the fearful yet rebellious heart of the mushroom-cloud consciousness of the 1950s. Later, the calligraphic expression of the street took its shorthand rage and joy to the walls, streetcars, and defenseless metal of subway cars. In the 1980s, graffiti was recognized as an art form and many galleries began to show their art as a form of pop art or street art. It had a special cache, and the earliest artists were in New York City, where the elite galleries existed alongside examples of the graffitied subway cars, buildings, and fences. The “street galleries” were often featured in Sunday arts supplements in the *New York Times.* The first to achieve acclaim (and to sell their work for thousands of dollars) were Jean-Michel Basquiat whose work was considered neo-expressionist and Keith Haring, whose work was more Pop Art. The most influential graffiti artist working today is Banksy, whose identity is not known. Banksy does include writing, but also incorporates street murals that include a number of visual allusions and puns. Lady Pink, the “first lady of graffiti,” for being one of the first to be active in the early 1980s subway graffiti subculture, lives and works in New York City. She also blends writing / graffiti with murals, many of which are known for their effect trompe l’oeil.

Reading

Script / Writing:
In the twentieth century, technology and urban living put pressure on discourse (writing). Old forms suddenly were too slow to produce or required too much time to fully interact with it. Describe how comics, graffiti art, different types of fonts, newspapers, posters, and broadsides found ways to communicate in a world of diverse people, emerging technologies, and the fast pace of life.

Discussion

Script / Writing:
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U.S. Library of Congress (2014) An American Time Capsule: Three Centuries of Broadsides and Other Printed Ephemera. https://www.loc.gov/teachers/classroommaterials/connections/time-capsule/file.html

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Mythology

Myths of transformation / re-invention:
This myth focuses on the idea that arrival in the U.S. can allow one to profoundly transform oneself. It also involves the notion that America really is a melting pot where all are treated equality. This belief, which has mythical elements because it is aspirational and not really borne out by the facts, is an idea important to the identity and core vision of the U.S. As such, it is something to aspire to, and has been the foundation of the Civil Rights movement.

Myths of exceptionalism: From its inception, the American Revolution was framed in terms that had been forged by the French philosophes, who were concerned of the idea of personal liberty, freedom, and equality. The concepts took root and shaped Americans' sense of self, even though those notions did not actually extend to the majority of inhabitants (women, Indians, slaves, indentured servants and landless workers). Nevertheless, the idea persisted and in the twentieth century, the idea that the American vision is so unique and its history so unusual created a moral obligation to play a dominant role in the world stage in order to enforce American values of equality, dignity, fair play, democracy, and personal freedom. Issues of corporate self-interest and colonial expansion were shrouded in this myth. In the case of wars, has been difficult to untangle the economic vested interests with the moral and "exceptionalism" arguments.

Myths of the final frontier / space: The exploration of outer space is extension of the dream of boundless, limitless self-transformation with possibilities re-invention. Space is viewed as not only a place to potentially populate, but also as the way into an understanding of the cosmos, and a platform from which to unveil, develop, unleash transformative, utopian technologies.

The American Dream: Myth of boundless self-actualization and upward mobility
Almost all the American myths of the twentieth century are utopian, and the most potent one is that of The American Dream. It's grounded in the idea of freedom and economic access. With hard work, intelligence, and honesty it is possible to achieve economic prosperity, not only for the individual, but for the family and future generations. It is a powerful motivator and gives recent immigrants the ability to endure extreme hardship, grueling conditions, and economic privation. The fact that it has been possible to achieve the dream has kept it alive, even as social inequality began to increase in the 20th century and the actual achievement of the dream is by no means a given, regardless of personal effort and entrepreneurial spirit.

Dystopian myths: Conspiracy theories, the Illuminati, UFOs, Reptilian Alien World Leaders
While utopian myths abound, their dystopian counterparts have been an important part of twentieth century myths and mythos. Dystopian myths often bring together the idea of a shadow world which is the obverse of the philosophies of individual freedom, liberty, self-expression, and equality. They have a unifying preoccupation with an anti-democratic force that seeks to undermine the defining official myths of America. They also focus on the misuse of new science and technology, so that the same technology used to enable economic prosperity, social mobility, and improved health and welfare, is turned against the people in order to enslave them and reduce their numbers, thereby "culling the herd." Conspiracy theories, many promulgated on social media, include suggestions that a group called "the Illuminati" controls the world, there have been sightings and contact with extraterrestrial crafts and beings (UFOs), and that the world's leaders are, in fact, space aliens of the shape-shifting "reptilian" class.

Discussion Question

Mythology:

It can be argued that rapid industrialization and technological change create great social instability and the only way to combat it or harness it for the good is to have in place a series of myths that reinforce the notion of individual agency and the possibility of self-actualization. In other words, people have to believe that they can plunge into the fast-moving stream of rapid change and use that force to create wealth, security, and freedom for themselves and their families. Describe just how the twentieth century myths encourage such activities, and how even the dystopian myths can be harnessed to control rapid social, economic, and technological change for the good.

Readings

Mythology:
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Folklore

Folk stories: Columbia-educated African American author and anthropologist Zora Neale Hurston collected stories of the South in order to study their origins. She also did so in Haiti, where she collected and analyzed the Creole oral narratives and folklore, especially those having to do with zombies.

Great Depression oral histories: In the 1930s, the United States Library of Congress embarked on a large project to hire anthopologists and to record narratives of cultural significance. Among the narratives recorded were those of sharecroppers, oil field workers, Dust Bowl refugees, and former slaves.

Urban Legends: Urban legends have been passed down through oral narrative, and in the latter part of the 20th century, by means of social media and digital communications. They reflect deep psychological truths about a culture and its hopes, fears, and aspirations. Not surprisingly, then, there are many that seem to repeat themselves, but with variations. For example, there are several variations of the contamination tale, which usually goes something like this: A woman orders fried chicken tenders from KFC, and as she is eating them, she notices a strange texture… and a tale. She pulls it out of her mouth to find that she has partially consumed a piece of Kentucky Fried **RAT.**

Political narratives: At the beginning of the 20th century, grassroots movements leda to a number of oral narratives. The most dominant were connected with the Women's Suffrage movement, as well as the Temperance Union and unionization. Some oral narratives were promulgated by leaders of the movments, such as Mother Jones (union movement), Carrie Nation (temperance) and Susan B. Anthony (women's suffrage). Mother Jones, in particular, developed a narrative about her background (family died in the Chicago Fire), and a series of tragedies that radicalized her and made her sensitive to the plight of the downtrodden.

Alien Abduction Tales: In the 1950s after the advent of nuclear weapons, strange lights and movements were witnessed in the American western desert, near where nuclear weapons were developed and tested. They were tagged as Unidentified Flying Objects (UFOs). After sightings in Roswell, New Mexico, among other places, stories started to circulate of people being abducted by alien creatures, who took them to their crafts, conducted experiments, and then released them back to where they found them.

Super Food and Contamination Tales: With the increasing use of steroids, pesticides, and fertilizers, people became worried about the food supply, and the quality of the food. At the same time as stories were circulated about the contamination of the supply, narratives emerged that had to do with healing properties of plants, herbs and foods. The so-called "super foods" were touted as having almost miraculous properties. Paradoxically enough, one year's super food narrative could easily become the next year's "never eat this" food narrative.

Technology fears: Oral narratives that reflect the deeply unsettling nature of technological advances, particularly those of surveillance and invasion, tend to circulate quickly. The narratives often have to do with identity theft, surveillance, cyber-bullying, cyber-stalking and more. The oral narratives are often presented in the form of cautionary tales, and sometimes are used in conjunction with the sale of a protective device or policy.

Conspiracy Theories: Oral narratives (whether disseminated via face to face methods or via digital technologies) are powerful. They are so powerful that they can even disrupt or influence electoral processes, as in the case of so-called "fake news" (disinformation) which were shared by individuals face to face and via social media. Many were conspiracy theories about cover-ups or deep plots by individuals or groups to do harm to a culture or a way of life.

Discussion Question

Oral Narrative / Folklore:
Thanks to the development of mass media, oral narratives came to be transmitted by more methods than before. At first, they were transmitted through radio, and later through television, and finally through the Internet and social media. Describe how urban legends, conspiracy theories, and political narratives were communicated to different groups, and describe the specific use of mass media.

Readings

Oral Narrative / Folklore:
Armitage, S. (2010) Speaking History: Oral Histories of the American Past (1865 - present). New York: Palgrave.

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VISUAL ARTS

Painting

American Impressionism: Beginning in the 19th century, and continuing into the 20th century, American Impressionists were known for their bright palettes and energetic brush strokes. Artists include Childe Hassam and Mary Cassatt.

Ashcan School: Realism returned with the "Ashcan School" which focused on social change through art and literature by painting scenes of everyday life in middle and working class settings. Examples include George Bellows, Everett Shinn, and George Benjamin Luks.

Harlem Renaissance: The 1920s and 30s Harlem Renaissance was a literary and artistic movement which brought together music, poetry, prose, and painting. The techniques were influenced by music, and known for their bright colors and cultural elements. Examples include Romare Bearden, Palmer Hayden, and Jacob Lawrence.

Socialist Realism / New Deal art: Thomas Hart Benton is perhaps the best-known of the artists commissioned by the Federal Art Project of the Works Progress Administration (WPA) established during the Great Depression. Influenced by the Mexican muralists such as Diego Rivera, the artists brought together myth and populist movements. Examples include Grant Wood, Reginald Marsh, and Thomas Hart Benton.

Abstract Expressionism: After World War II, artists in New York took the minimalism and modernist painting many steps further than the famous New York Armory Show of 1911, where Cubism and other abstract works were shown. Abstract Expressionism was characterized by experimental paint application and dramatic brush strokes. Examples include Jackson Pollock, Willem de Kooning, Mark Rothko, Arshile Gorky, Robert Motherwell, and Alexander Calder.

Color Field: Color Field painting focused on large canvases with paint applied in unique ways, including dripped from a stick or poured directly from the can. Adolph Gottlieb and Mark Rothko were the first, and in the 1960s, color field painting continued with Morris Louis, Kenneth Noland and Helen Frankenthaler.

Mixed Media Pop Art: Robert Rauschenberg, Jasper Johns, Andy Warhol and Roy Lichtenstein incorporated everyday objects of popular culture and also blended photos, newsprint, comic strips and discarded objects. Their goal was often satiric commentary on American life, and in particular, consumerism.

Discussion Question

Painting:
The 20th century began with a break from the values, hierarchies, and techniques of the past, and in regular succession, sought to break with its immediate forebears, even if they were only a decade or so in use. Describe the early 20th century artworks in America and explain how they represented a break from the past and a commentary on America. Then, follow up and create a timeline in the 20th century that links art movement with an underlying philosophical or aesthetic idea or ideal.

Readings

Painting:
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Wright, Tricia. (2007) *Smithsonian Q&A: American Art and Artists: The Ultimate Question and Answer Book.* New York: Harper.

Sculpture

Modern Classicism: Greek sculptural ideas and styles were revived in the early 20th century with Art Deco, which embraced the combination of stylized Greek gods and the development of a style that paid

homage to technology, sleek lines, and technocracy. Paul Manship, Paul Jennewein, and Edward McCartan are examples.

African-American sculptors: The Harlem Renaissance provided an opportunity for young African-American sculptors to find a receptive audience and supportive patrons. The sculptures often depicted scenes or personages from everyday life. An example is Richmond Barthe's *Boxer.*

Abstract: Abstract sculpture shocked American audiences with the now famous / infamous Armory Show of 1913, which echoed the values of Marinetti's "Futurist Manifesto" which stated that representational art was a slave to bourgeois "elitist" values. European sculptors such as Constantin Brancusi (Romanian) whose Torsso of Mademoiselle Pogany, shocked the exhibit-goers, deeply inspired and influenced Americans. Others, with "found art" included French-American Marcel Duchamp, who exhibited a urinal as though it were a neo-classicist sculpture.

Modernist: American modernist sculpture moved away from representational, realistic art as it sought to propose an art form that represented the potential of humanity to overcome limitations on human ambition imposed by old aristocratic or religious institutions. The dominant motif of "breaking free" and also of "machine-nature-human creation" were common. Sculptures were broken into Cubist-influenced block shapes, or captured like individual frames of film, or alternatively represented as motion-machines (cars, planes, trains), or cyborg-like superhumans. Dehumanization represented liberation. Examples include Jacques Lipchitz, Alexander Calder, and Gaston Lachaise.

Social Commentary: The latter part of the 20th century was populated by sculpture with a message, and usually of social commentary, subversion of institutions, or the desire for reform. Super-realistic sculpture embraced working class subjects, and defied the notions of Neo-Classical art which idealized and sought to impose classical notions of beauty. Institutions such as the Catholic church were critiqued by creating sculptures out of scatological materials (elephant dung, for example), and social inequality was depicted in a number of ways, often with the use of unusual materials, and by echoing while subverting a classical or well-known work of art, often a monument that embodied the values the artist sought to challenge (or interrogate). The sculpture took on the role of artist along with that of critic and also social architect, and his / her written commentary became as important as the physical work. In Canada, First Nations motifs have been incorporated to both honor the people, culture, and contributions.

Discussion Question

Sculpture in the 20th century began to focus on different messages than that of the 19th century. In addition to identity, the messages were multiple and had to do with the role of technology in society, the capacity of technology to transform people and society for the good, the way that technology could be used to interject fear of extermination, the subversion of the "eternal verities" as represented by big government and big religion, and the substitution of consumer culture for religious or political self-actualizing aspiration. Please select three works that call into questions traditional values and explain how and why they do so.

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Architecture

Skyscrapers: (Early): People both embraced and resisted industrialization and the thrust toward modernism and all its attendant philosophical notions. Technology made new accomplishments possible, and where the tallest building in the town was typically a spire of a church or cathedral, in the new city, the churches were supplanted by the skyscrapers, the new "Cathedrals of Commerce." The early skyscrapers were very functional, and had as a goal to lead the eye skyward.

Art Nouveau: In many ways, art nouveau represented a resistance to industrialization and the materials of factories and machines. The antithesis of mechanical and linear, art nouveau was characterized by a highly decorative, organic feeling with shapes that borrowed from nature. Characteristic of art nouveau was the presence of plants, flowers, vines, in wrought iron and stained glass. Art nouveau contained a blend of geometric and flowing forms and was often incorporated in the Arts and Crafts movement.

Art Deco: Deeply influenced by modernist art and the philosophical writings of the Futurists (namely the Futurist Manifesto by Marinetti), the Art Deco movement broke from past aesthetics, namely Revival movements and embraced simple, clean, and high-performance materials such as chrome, brushed aluminum, and leathers. It embraced air travel and the automobile, and many building designs incorporated symbols and motifs that looked like propellers, etc. The French government sponsored a show in 1925 in Paris that showcased the new design. Named the Exposition Internationale des Arts Decoratifs et Industriels Modernes (1925), the show gave rise to the name, Art Deco. Because of the fascination with technological innovation, skyscrapers were a perfect location to incorporate the principles of Art Deco. Perhaps the most famous example is the Chrysler Building in New York, designed by William van Alen.

The International Style: Another prominent show influenced a generation of architects, who embraced the underlying ideas which had first appeared in Europe. The show, the International Exhibition of Modern Architecture, was held in 1932 at the Museum of Modern Art (MOMA) in New York. The show included only the purest examples of modernist architectures and they had to adhere to a set of principles. The most prominent characteristics were: 1) no ornamentation; 2) functional and logical floor plans; 3) balance rather than symmetry; 4) the prominent use of glass for the façade and steel for exterior support, with concrete for interior supports and floors. Prominent architects included Mies van der Rohe, Eliel Saarinen, and Gropius.

Naturalism: (Falling Waters): Frank Lloyd Wright, whom most writers consider the greatest American architect, transformed architecture with his naturalistic view of design. Based in Chicago, Wright was deeply influenced by Japanese architecture, which he incorporated into a concept of "organic architecture" which focused on developing a harmonious relationship between the parts of the building and its natural setting. He developed the famous "prairie houses" in which one can easily see the elements of Japanese bath houses and homes in the sense that they have low, wide profiles, low sloping roofs with long projections, and bands of windows. As his style developed, Wright began to include more Japanese and pre-Columbian art influences. He continued to include the environment, especially peaceful pools of water, and also the incorporation of spirals and circles, not only in homes but also in corporate spaces. His masterpiece is Fallingwater, located in Bear Run, Pennsylvania.

Corporate Modernism: Growing from the International Style, Corporate Modernism came to dominate architecture in the last half of the twentieth-century to the point that it almost became almost the only acceptable option. Mies van der Rohe designed the first steel and glass skyscraper, New York's Seagram Building (1954-58), which is notable for its stark verticality, the curtain wall of bronze and glass, and a grid pattern (windows). The base consists of green travertine columns, all in a very minimalist style. The architecture communicates a message of powerful vertical projection to connect with soaring ambitions

and strength. Avoiding the echoes of religious architecture that one might see in the spire-like Chrysler Building, Mies's Seagram Building, and other examples such as the United Nations Building (designed by Le Corbusier) and the Inland Steel Building in Chicago, projected power, strength, austerity, and an almost Sparta-type warrior adherence to corporate mission.

Decorative Formalism: Not everyone agreed with the almost aggressive austerity of Corporate Modernism, even as they did wish to project through architectural design core values that informed a positive, almost utopian embrace of progress for progress's sake and innovative technology as the driver of human prosperity and happiness. The architects embraced curvilinear forms the resulted in a formal expressiveness, with the goal of being simultaneously calming and euphoria-producing. Examples include Saarinen's TWA terminal at New York's JFK International Airport and Louis Isadore Kahn's the Yale University Art Gallery, New Haven (1951-53); the Richards Medical Research Laboratories at the University of Pennsylvania in Philadelphia (1957-65); the Salk Institute for Biological Studies at La Jolla, in California (1959-65); and the Kimbell Art Museum in Fort Worth (1966-72).

Postmodernist Architecture: A backlash to the extreme forms of modernism which eschewed all ornamentation and was purely functional occurred in the 1970s, when the attempt to rehumanize public architecture occurred. It is useful to note that modernism in architecture tended to be utopian; for example, housing projects and large city projects were envisioned in an ultra-modern format, which would allow the maximum number of people to work, live, and interact in a very democratic way. Unfortunately, some public housing projects that were built using large modernist designs had the unfortunate destiny of becoming centers of crime and urban decay. One particularly notorious example was the 1955 Pruitt-Igoe housing project in St. Louis, Missouri for which the architect, Minoru Yamasaki received awards. In just 20 years, the project (33 11-story slab apartment buildings) had become so crime-infested and poorly maintained that it was declared unfit for human habitation and demolished in 1975. As a result, architects tried to change the approach to urban design and to re-introduce green spaces, curves, ornamentation and "humanizing" elements. That included incorporating echoes of famous historical architectural styles of the past. Essentially, critics blamed the harsh lines of modernist architecture of the projects for inciting violence, crime, and drug addiction. Postmodernist design encouraged blending of motifs and an eclectic approach to create more harmonious environments. Examples include Robert Stern's design for the Prospect Point and the Denver Public Library, designed by Michael Graves (1995).

Post-Modernist Architecture - Denver Public Library - https://www.failedarchitecture.com/wp-content/uploads/2015/12/denver-830x587.jpg

Modernist Architecture – the Pruit-Igoe Public Housing Project, 1955.
http://www.pruitt-igoe.com/YAMA/wp-content/uploads/2010/09/P-I99.jpg

Deconstructivism: Pushing the limits of technological and structural possibilities, plus challenging existing aesthetics standards (essentially attributing aesthetics to taste enforced by the dominant culture), architects such as Gehry disassembled, disarmed, and deconstructed the forms, traditions, and conventions of traditional architecture. Frank O. Gehry, Daniel Libeskind, Rem Koolhaas, Peter

Eisenman, Zaha Hadid, Bernard Tschumi and the Co-op Himmelblau group explored an architecture that was deliberately in opposition to the values of the past. They emphasized disharmony, irregularity, and seemingly impossible physical proportions.


The Dancing House (Frank O. Gehry), Prague

Discussion Question

Architecture:
Twentieth-century architecture has been described as extremely utopian in its design, but dystopian in its ultimate actualization or realization. Describe the optimism and sense of human potential embodied in modernist architecture and find examples. Then, describe how the modernist designs were accused of having a negative impact on the human spirit, and how postmodernist designs sought to ameliorate that impact.

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PERFORMING ARTS

Dance

Ragtime: Ragtime, which emerged during the late 19th century and reached its peak before World War I, was characterized by its "ragged" rhythm (syncopation). It was a mainstay in certain African-American communities, but quickly crossed over and was sold in sheet music. Dances evolved to accompany ragtime, and they included the Two-Step, and the Cake Walk. A number of dances were popular among the working classes, and they included the Turkey Trot, the Grizzly Bear, and the Camel Walk. An elegant married couple, Irene and Vernon Castle, exhibited the new American dances in Paris, which served to popular and lessen the scandal.

Jazz: The "Jazz Age" began in earnest after the close of World War I, and the dance parlors and private parties that included an orchestra (or a phonograph) and dancing continued to be very popular. Instead of taking ballet or tap dances, children regularly learned ballroom dancing, and the new dances that were danced with the new music were extremely popular. They were upbeat and fairly easy to learn, and the expressed the exuberance of the era. Dances included the Fox-Trot, the Charleston, and American variations on Latin American imports, the Samba and the Tango.

Hollywood Dance: After the Wall Street crash of 1929, Hollywood became the emotional salve of the nation, and cinema-goers could escape their anxieties by watching elaborate spectacles of dance and exuberant, graceful dances in musicals. Busby Berkeley, Hollywood's most renowned choreographer, created spectacles of waves of women, men, fountains, and light. Individual dancers such as Fred Astaire (noted for his grace and versatility), Gene Kelly (known for his muscular vitality), Ginger Rogers, Cyd Charisse, and many other very talented dancers inspired ballroom dancing and also the incorporation of Latin dance moves. Great dance musicals were popular through the 1950s.

Swing: The returning veterans of World War II were eager to participate in the boom, and their optimism blossomed in a new form of music, the Swing, which included a new kind of dance, the Swing. The most

famous Swing dance was the Jitterbug. The Western Swing evolved from the original Swing forms, and is danced with country-western music.

Modern Dance: As the desire for a less rigid form of ballet deepened, a new kind of interpretive dance emerged. While it uses moves from ballet, it incorporates additional moves, and it seeks to create a mood, tell a story, or break with tradition. It emphasizes the new and the creative urge. Isadora Duncan (1878-1927) wore tunics rather than tutus, and forged a new philosophy of dance that focused on creative self-expression and athleticism, rather than adherence to tradition. The movement gained acceptance, and now is one of the most important trends of dance. It is inclusive, and does not limit itself to body shape, age, or music.

Broadway / Hollywood Modern Dance: There was something of a revival of the dance musical in the 1970s with the gifted Bob Fosse, who took the experimental ideas of modern dance and combined them to make the uniquely American Dance Theatre. Fosse, who started out as a dancer, became a gifted choreographer and visionary. He began in the 1950s, at the end of the song and dance musical, but later his work deepened and darkened, with choreography that was both muscular and reflected the political edge of the day. His first break-out "dance theatre" production was *Cabaret*, which won every possible award for film and stage. Later, *Pippin, Chicago,* and his re-envisionings of *Sweet Charity* and *All That Jazz* made it clear the impact he had on choreography and in the widening influence of American Dance Theatre. Most of his stage productions took place in the 1950s through 1970s, and they were later made into movies, using the same choreography. His unique style pivoted the moves of ballet and jazz; Fosse's "positions" were turned-in knees, shrugging shoulders, sideways shuffling, "amoeba" movements, and the use of splayed fingers in the "jazz hand" and his willingness to emphasize decay and degradation through garish colors and grotesque makeup.

Pop Culture Dance: Closely tied with music, and disseminated through television dance shows, competitions, and later, music videos, popular music was often accompanied by a distinctive dance style or technique from the 1950s through the end of the century. Examples are Rock 'n' Roll (the "Twist" etc.), rap (Breakdancing), Country line dancing, HipHop, Reggae, Reggaeton, techno electro-dance.

Discussion Question

Dance:
Innovative dance forms went hand in hand with the rise of the recording industry and the commercialization of music. At first, there was sheet music that helped popularize the songs that were accompanied with dance (ragtime, fox-trot, the Charleston, etc.). Later, records were marketed, and dance halls helped spread the new music and dance. With the advent of television, and then later, the Internet, music and dance shows, as well as music videos encouraged both innovation and adoption of dance forms. Select 4 different dances that connected with popular music and describe the way that they reflected changing times.

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Music

Classical: The 20th century was a time of the blending of popular forms and classical music structure. It took the nineteenth-century Romantic incorporation of folk tunes even further because it had as its goal the desire to destabilize the form and to radically alter taste and aesthetics (rather than colonize it, which Romanticism did). It was also a time of extreme expressionism with fragmentation of classical forms in order to express emotions, human states of being, and beingness in the world.

Scott Joplin (1867/68–1917): As an African-American, Scott Joplin was a revolutionary figure whose works were extremely popular, both in popular venues and in more elite settings, such as ballet. Born in Texarkana, Texas in 1868 just a few years after slaves were freed, Joplin composed ragtime for the piano, which was published as sheet music and sold quite well. The *Maple Leaf Rag* was perhaps his most well-known. He later wrote and published work for the opera. Unfortunately, his experiments were not financial successes. Nevertheless, his piano compositions and his opera (*Treemonisha*) were great successes in the 1970s when they were used in conjunction with the movie, *The Sting*.

Charles Ives (1874–1954): Like many innovative composers, Ives achieved most of his success posthumously (which, given the miserable lives of most of the composers seems like a cruel trick of fate). Ives, however, was not indigent, thankfully enough. He was a successful insurance broker in New York City, where he helped develop what we now know as estate planning. While he was doing innovative work in insurance / estate planning, Ives was also a prolific composer of modernist music, much of which was shockingly outre, including highly dissonant songs such as "The Majority." His compendium (the bulk of his oeuvre) was published in 1922, and was entitled *122 Songs.* Shortly after that, he had a series of health problems and composed very little more after that time. His highly experimental *Holiday Symphony* (1911) and *Three Places in New England* (1915), as well as *Fourth Symphony* (1917) are remarkable examples of modernism.

George Gershwin (1898–1937): Spanning both popular and classical music, Gershwin was one of the first composers to openly incorporate African-American ragtime, jazz, and traditional folk tunes in his classical compositions. He worked with his brother, Ira, and they became perhaps the most famous and successful songwriters of the early twentieth-century, with songs such as *Summertime* and the longer works *An American in Paris* (1928) and the opera, *Porgy and Bess.* Later, he wrote for Hollywood films, as he became one of the powerhouses behind the success of New York's "Tin Pan Alley." He might have continued writing, but began displaying bizarre behavior, attributed at first to mental illness, but later to the large brain tumor that killed him in 1937 at the age of 37.

John Cage (1912–1992): Taking the experimentation of Charles Ives even further, and combining it with Abstract Expressionism and a philosophy of randomness, John Cage's aleatory (chance) composition methodology pushed the boundaries of music and simple sound and/or noise. A leading figure of the post-WWII avant-garde, Cage's work interrogated the notion of music, and also the reasons for designating one type of organized sound as "music" and another as either "noise" or "pure sound." The music was used to deconstruct the notion of dance as well, and Merce Cunningham's collaborations with Cage transformed modern dance.

Aaron Copland (1900 – 1990): One of the most influential classical American composers of the twentieth-century, Copland embraced the great American myths and expressed, with wild, expansive musical scores, the feelings of boundlessness of the American West and the American Dream. He incorporated jazz, African-American field hollers, spirituals, square dances, Mexican folk tunes and hymns to create a unique sound. His most famous are his ballets, *Billy the Kid* (1938), *Appalachian Spring* (1944), and *Rodeo* (1942). In addition to writing symphonies, Copland wrote scores for films, including *Of mice and Men, Our Town, The Red Pony,* and *Letter from Home.* He later experimented with the 12-tone school of Arnold Schoenberg.

Popular Music: Ranging from music sold as sheet music and played at home or in dance halls, to showtunes for Broadway plays and Hollywood, and then later, music for the radio, television, and music video, popular music in North America has been very influential, primarily because of its extreme commercialization and means of distribution. A few of the most popular genres appear below:

Ragtime: Ragtime derived its name from its syncopated or "ragged" rhythm, which made it very catchy and up-beat for dance halls. Not surprisingly, new kinds of dances were developed with it, and were performed at home dances and also in dance halls. It is of African American origin.

Jazz: Jazz took ragtime a few steps further and incorporated syncopation and a great deal of improvisation. The first emergence of jazz was in Memphis (Dixieland) and also in New Orleans. Later, more improvisatory forms prevailed and jazz came to denominate any kind of experimental, improvisatory music.

Swing: Emerging in the 1930s, the "swing" is the movement (in dance) when the emphasis is placed on the off beat, resulting in a powerful, anchoring rhythm and an often euphoria-producing energy, with much room for vocal improvisations and solos.

Rock 'n' Roll: Essentially a fusion of a large number of African American musical styles and genres, "rock and roll" is basically built on a rhythm that emphasizes an accentuated backbeat, accompanied by drums (including snare and bass). The main instruments of rock and roll were the electric guitar (lead and rhythm) and electric bass guitar. It has been one of the most influential musical genres, and its popularity has always affiliated itself with social, cultural, and commercial movements and trends.

Country-Western / Country: Taking its place in purely North American music, country-western music evolved from Appalachian folk and Western cowboy songs. It has been embraced as the music of the working class, and the lyrics often focus on tragedy, lost love, broken lives, and heartache. The instruments are primarily electric and acoustic guitars, steel guitars, fiddles, harmonicas, and banjos.

Discussion Question

Music:
In the 20th century, classical music in North America tended to follow either one or another track. Either it tended to move toward experimental, innovative, and abstract music, representing a break from previous classical forms, or, it followed earlier forms (opera, for example), while incorporating folk songs, dance rhythms, and impressionistic tone poems corresponding to myths and landscapes. Identify one composer from each group and describe his or her work.

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Theatre

Vaudeville: Emerged in the early twentieth century, vaudeville acts included burlesque comedies, stand-up comedians, short one-act skits, and song and dance. They were considered "low" culture, but nevertheless were very influential, especial as the film industry developed. Stock characters appeared in film, especially those that challenged racial, class, and gender role boundaries.

Revues: A pastiche of sketches, comedy routines, music, dancing (Ziegfried dancing girls). Most revues took place in population centers such as New York, San Francisco, and Chicago, and they tended to stay in one location for an entire season.

Expressionist Theatre: Influenced by the symbolist poets of the fin-de-siecle, the most acclaimed expressionist playwright was Eugene O'Neill, with *The Glass Menagerie, The Iceman Cometh, Long Day's Journey into Night.* His depictions of family drama, individual angst, and anxiety about social roles and expectations owed a great deal to Ibsen's *A Doll's House* and German expressionists such as E. T. A. Hoffmann..

Realistic Theatre: Examples include Susan Glaspell's *Trifles,* Lillian Hellman's *Little Foxes.* Many early plays were one-act play performed in the Provincetown Theatre near Cape Cod, Massachusetts. The themes tended to be bold, potentially controversial, as in *Trifles,* which is a "payback" drama that satisfies an audience hungry for social justice and female empowerment.

Political Theatre: Led by Arthur Miller (*Death of a Salesman, The Crucible*). Miller and other authors wrote to allegorize the Cold War dynamics, which pitted people against each other and resulted in black lists and very serious accusations of treason. The plays were extremely intense and dark; in retrospect it might have been more effective to take a lesson from Renaissance Europe (Rabelais, in particular) and choose satire. Fiction writers chose that direction (Catch-22 being perhaps the most famous example), and they achieved fame and fortune. This is not to say that Arthur Miller did not; it is just that his work was narrowly framed.

Protest Theatre: During the 1920s and 1930s, influences of socialism and communistic activism found effective vehicles in plays that embodied their values. For example, Christopher Odets *Waiting for Lefty* (1935) has to do with taxi drivers planning a strike and has as its foundation social inequality and a desire to make things right.

Musical Theatre: Musical theatre was a new genre that incorporated music (and sometimes dance) with the plot, in which the songs were perhaps more important than the dialogue in advancing the plot. *Oklahoma!* (Richard Rodgers, music and Oscar Hammerstein, lyrics) was the first breakthrough musical theatre, which debuted on Broadway on March 31, 1943 and ran for 2,212 performances. It was based on Lynn Riggs's 1931 play, *Green Grow the Lilacs* which was set in Oklahoma Territory outside the town of Claremore in 1906. Other important works of musical theatre include *The Pajama Game, Bye Bye Birdie, West Side Story, Show Boat, The Fantasticks* (the world's longest-running musical)*,*

C**ivil Rights Theatre:** The grassroots movement of African-Americans to gain the right to vote and to roll back Jim Crow laws (Plessey vs. Ferguson) found gratifying expression in theatre (often being adapted into film). Lorraine Day's *A Raisin in the Sun* was perhaps the most widely acclaimed. Other plays included *Guess Who's Coming to Dinner.*

Avant-Garde and Experimental Theatre: They were concentrated in Off-Broadway theatres in New York and also theatres in San Francisco and Chicago. Examples included La MaMa (New York), Corner Theatre (New York), Broom Street Theatre (Madison, WI), Nature Theater of Oklahoma (Theater company – New York City). Experimental plays in the 1960s included *Hair!* (perhaps the most well-known), and Rochelle Owens's *Futz.*

Broadway: In New York, mainstream plays targeted not just the local audiences of New York, Connecticut and New Jersey, but also a growing number of tourists who made New York City their destination, principally because of the Theatre District. The theatre tourists were often theatre groups from high schools from throughout the U.S., and they often sought plays that they could later perform in their own towns. For that reason, some of the most popular were ones that had a decided "Americana" feel, were perhaps musicals, and also had a love story at the core, such as *The Music Man,* and *The Fantasticks.* Some of the examples of Broadway successes included Neil Simon (*Barefoot in the Park, Brighton Beach Memoirs, The Sunshine Boys, Lost in Yonkers*), Sam Shepard (*Fool for Love, Mad Dog Blues, Curse of the Starving Class*), David Mamet (*Glengarry, Glenross; House of Games, Speed-the-Plow*), Harvey Fierstein (*Torch Song Trilogy, La Cage au Falles, Hairspray*)

Activist Theatre: Social justice became an extremely important focus, and in the 1990s and early 2000s, almost all successful new plays had a political message. They included *Miss Saigon* and Tony Kushner's *Angels in America.* Later, plays such as *Hamilton* blended social activism, political messages, and "feel good" cathartic affirmation of self and the idea of infinite transformation.

Discussion Question

Theatre:
In the twentieth century, American theatre split and went down different paths. On the one hand, popular theatre (including musical theatre) reinforced the values of Middle America. But, on the other hand, theatre became the voice of the marginalized and those who lacked a voice, and it both subverted and supported social change and equality. Find examples of the theatre of the mainstream and of the activist / subversive fringe, and explain why they were popular with their audiences.

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Cinema

Often considered one of the primary cultural influencers in the world, American cinema has blended new film techniques with technologies, with directors and actors constantly innovating and responding to changing social and political pressures. Since its beginnings, American cinema has been an international endeavor, as directors, technical experts and actors from around the world participated in the development and execution of both large studio and independent film enterprises.

Launching Hollywood

The earliest films were shot in many different locations, but after careful evaluation of numerous locations, the small suburb of Los Angeles, Hollywood, was chosen due to its 320 (on average) days of sunshine, temperate climate, and wide range of settings and topography within 50 miles. The early marketing philosophy was that of the chain store, such as Woolworth's. The goal was to produce films that would be attractive to consumers in virtually all towns and cities in the U.S., and to constantly rotate the stock with shorts and feature-length films arriving in the local movie theaters every week.

Screwball Comedies

A subgenre which flourished during the 1930s, screwball comedies took the war of the sexes (as in Shakespeare's The Taming of the Shrew) and often blended it with social commentary, as in Nothing Sacred which juxtaposed the idle rich with a tramp (who happened to be an educated businessman who lost his fortune in the crash). It Happened One Night (1934) likewise dealt with the extreme income inequality of the Great Depression. In it, Claudette Colbert, an heiress, runs away from her wedding and then happens to encounter a relatively impecunious reporter, Clark Gable, who plans to bring her back for the reward. It is one of the first films to feature a road trip, and it shows the early motels (cabins) and cross-country highways. Carole Lombard, Cary Grant, William Powell, Claudette Colbert, Clark Gable, and Katherine Hepburn acted in many of them. The most well-known include It Happened One Night, Bringing Up Baby, His Girl Friday, My Many Godfrey, The Awful Truth, Nothing Sacred, and My Favorite Wife.

Film Noir
Deeply influenced by German Romanticism and the work of directors such as the German Fritz Lang, whose “M” (1931) explored the dark psychology of a child murderer, writers and directors explored alienation, the impact of urban environments, obsessions, desire, hidden behaviors under cover at night, flawed antiheroes, heartless heroines, and an unknowable labyrinthine city. For the viewer, the experience was one of extreme identification with the protagonist, who found himself or herself in a dark battle to survive, both psychologically and physically. Film techniques of extreme chiaroscuro, quick cuts, and unusual camera angles typify film noir.

The Western
As in the case of literature, the American West became the great canvas upon which to paint the American identity, first of expansiveness and boundlessness, and then later of a “can-do” attitude which meant overcoming adversity, focusing on an overarching vision, and enduring great sacrifice. Clashes between the so-called cowboys and Indians were somewhat representational of historical events, but were more accurately considered the visual manifestation of a persistent post-war dialectic; the self in collision with the “Other” and the necessity of adopting a stoic stance in the face of world that could never achieve its utopian promise, thus necessitating a personal honor code, translating into existentialism. Examples include High Noon (1952), Shane (1953), and Rio Bravo (1959).

Golden Age Studio Directors
The studio system encouraged directors to develop their own signature styles, and also to work with some of the same actors. The results were often predictable in a way that allowed the studios to create recognizable brands. A few of the most distinguished included John Ford, Henry Hathaway, King Vidor, Howard Hawks, Billy Wilder, Elia Kazan.

Method Acting
Popularized in the 1950s, and utilized throughout the 1960s and 70s, “method acting” developed by Konstantin Stanislavski involved an exploration into the psychology of the character. Almost a fusion of Freudian psychology and Zen Buddhism, the goal was “to be” the character and consciously leaving behind all notions of the actor’s own particular identity or sense of self. Some of the actors who were practitioners of method acting included Marilyn Monroe, Marlon Brando, Montgomery Clift, Robert DeNiro, and Elizabeth Taylor in movies such as A Streetcar Named Desire and Night of the Iguana. Directors included Elia Kazan and David Ayer. While the final results could be intensely cathartic for the audience, the actors often suffered deep psychological trauma, which led many to consider the technique to be highly risky.

Auteur Directors / Art House Films
The influence of foreign “art house” cinema was dramatic, beginning in Europe and then finding expression as well in Japan, Mexico, and then in the U.S. Opposing the commerciality of the studio system in the U.S., the “art house” films were deliberately experimental and included many of the techniques found in modernist and post-modernist art and photography. The directors took aesthetic risks and experimented with camera angles, lighting, pace, with innovative mise-en-scene. Notable films include Federico Fellini's La Dolce Vita (1960) and 8 1/2 (1963), Jean-Luc Godard's A Bout De Souffle (1960) (aka Breathless) https://www.youtube.com/watch?v=ybl_R34ODHo , Michelangelo Antonioni's L'Avventura (1960) and Blow-Up (1966) https://youtu.be/j7u22W4K0Xw, Francois Truffaut's Shoot the Piano Player (1960) and Jules Et Jim (1962) https://youtu.be/tjd6Eg9APAs and https://youtu.be/UkGFRwmakGQ

Continued Ascendency of the Independents
The “art house” and “auteur” films of the 1950s and 60s carved a pathway for filmmakers, directors, and actors who wanted to experiment and push the boundaries of the genre. In the 1980s and through the 2000s, independent film was treated with respect, albeit not always commercially viable, through many small independent film festivals, the largest and most prestigious being that of Robert Redford’s Sundance Film Festival. Further, distribution via the Internet made it possible for larger audiences to view independent films. Independent films began exerting a very significant influence as they tackled some of

the topics that were previously taboo, and they used different kinds of film-making techniques. The small space is intensely democratic and validates alternative viewpoints, including those regarding gender, social class, outsider art, the "invisible," making the independent film space a philosophical one of becoming and constant reification, and re-reification. Some of the most influential independent ffilms of the 1980s and 1990s include The Usual Suspects (1995), The Blair Witch Project (1999), Clerks (1994), The River's Edge, sex, lies, and videotape, and This Is Spinal Tap.

Technological Advances: Extreme Animation
The blockbuster movies of the 2000s were dominated by those based on comics, superhero graphic novels, and Japanese anime. Technology using extremely detailed and convincing animation reached new heights with Avatar (2009). Superhero films often turned into franchises and included Batman, Superman, Spider-Man, Captain America, and The Avengers.

Discussion Questions

"Pre-Code" Hollywood consisted of movies that often unflinchingly addressed the real-life behaviors of people, and the genre was used for exploring new ways of taking theatrical productions to middle America. The long-standing clash of values between the world of the music halls, vaudeville, and theatre and polite society were magnified as Hollywood talent and investment largely came from the often scandalous worlds of the traveling theatres, musicals, and vaudeville. Explain how Hollywood sought to invent a unified front and to purify itself by establishing codes of decency in the films, and also by tightly controlling the perception that the public had of its stars.

The arrival of the technology for making videos with a soundtrack (talkies), and then the advent of color led to an explosion of creativity in the 1930s and 1940s. Describe how the talkies were used to create soundtracks that heightened emotion (through musical scores), and how musicals became popular. Then, identify directors and their movies that took full advantage of color, such as in the case of Busby Berkeley's elaborate music and dance productions, almost hallucinogenic travel / dream scenes (The Wizard of Oz), and animation (Fantasia).

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WORLDVIEW

Religion

Protestantism: During the twentieth century, many of the denominations that were launched in the 19th century organized themselves and became more formal. They began to develop networks of churches as well as seminaries, bible colleges, and universities. With the increasingly rigid structure and social control of the formal churches, there arose a desire for religions that promised healing, physical prosperity, and immediate happiness. Using radio, television, and later the Internet, megachurches and televangelists appealed to millions of Americans. The result was the creation of a block of like-minded citizens, as well as a politicization of religion (more overt than in the past) Jerry Falwell / Liberty University, etc.

African American churches and the Civil Rights Movement: African Methodist / African Baptist churches flourished in African American communities and were important as a social support system. They helped organize and support grassroots movements that championed the right to vote, right for equal treatment and abolishing Jim Crow / Plessy vs. Ferguson (separate but equal) towns and facilities.

Catholicism and Activism: The Roman Catholic Church was very politically active in the twentieth century, and sometimes gave support for socially conservative movements, even backing authoritarian dictators. Much changed in the 1960s with activism and something that came to be known as Liberation Theology that was involved in the Civil Rights movement and the anti-war movement. Later, when the charismatic activist Pope died, the Catholic Church became very conservative again, marked by scandals relating to abuse and coverups.

Apocalyptic doomsday cults: Behind every utopian cult lies the possibility of a dystopian counterpart. In the 20th century, a number of cults that focused on the idea of end times emerged. The apocalyptic narrative of the book of Revelations in the New Testament of the Bible was often invoked, with the idea that the destruction of the earth was imminent, thanks to the wickedness of humanity, and that only "true believers" would survive. Pushed into a corner by perceived outside threats, they committed mass suicide. Groups included Jim Jones, David Koresh, Um Hari (Japanese nerve gas), Heaven's Gate (the Halley-Bop Comet believers).

Buddhist: Japanese and other Asian communities established Buddhist temples. Buddhism became even more prominent in the 1970s after the exodus of South Vietnamese to the United States.

Hindu: Primarily from India, Hindu traditions have been maintained especially in the form of wedding traditions and holidays. Home altars feature Ganesh (the elephant-headed household deity) and holidays such as Diwali (Festival of Lights) are celebrated.

Muslim: The Muslim faith has many different manifestations in the United States. There are a number of mosques in communities and they have traditionally focused on education and social support.

Judaism: The Jewish faith is very important in many communities in North America, where there are temples for Orthodox Jews as well as more moderate or mainstream. In all cases, there is an emphasis on learning the sacred texts and traditions, which is a strong force in creating an ongoing cultural identity.

Discussion Question

Religion:
In the 20th century, the advent of mass media profoundly changed the way that we obtain information and how we decide the best way to practice our religious beliefs. Describe how mass communications transformed religious groups from intimate networks of social co-dependency to something else, that looked like self-determination, but could be argued was mass indoctrination.

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Philosophy

Charles Sanders Peirce: One of the "greats" of American philosophy, Charles Sanders Peirce was renowned as a logician. In addition, he made contributions to the philosophy of language and explored how and why language has meaning. With an underpinning in mathematics, probability and statistics, Peirce proposed that language has semiotic meaning and functions as a "sign" – that idea alone allowed the breakthrough notions of signs, with their different categories, to flow into deconstructivism and the notion that the meaning of language is influenced by who / how / why a sign is assigned a meaning.

George Santayana: Originally from Spain, Jorge (or "George") Santayana was raised in the U.S. He was a pragmatist and was an early advocate of bridging mathematics and logic, as well as looking at the essential work of language in the creation of meaning and a concept of reality.

Charlotte Gilman Perkins: An ardent advocate of individual self-expression and the relationship between aesthetics and ethics, Perkins wrote about women's worlds and roles, and the essential powerlessness of women. Perkins was an advocate of women's rights to vote and to own property individually and independently. She wrote a utopian novel, Herland, which details a world where women are in command. Despite that, Perkins is less a feminist and more a humanist who advocates for social equality for all.

John Dewey: As a pragmatist who focused on the consequences of free will and the implications of human agency, Dewey believed that the most important change agent was the individual who was willing to build educational and philanthropic institutions. Dewey is best known for his writings on democracy and education.

Richard Rorty: A controversial neo-pragmatist, Rorty offended many feminists because they accuse him of creating a philosophical framework that reinforces privilege and excludes ideas that are considered in the realm of the "Other." Rorty suggests that human rights arguments are often tainted by sentimentalism, a stance which alienated him from feminists.

Cornel West: One of the most outspoken and influential philosophers of race, race relations, and social hierarchies, West has written influential texts that have provided a foundation for social equality and justice.

Discussion Question

Philosophy:
In the 20th century, a kind of philosophy emerged that suggested that words had no meaning except those that had been assigned to them by the dominant class, and that all kinds of non-textual signs transmitted messages and stories just as well as words. The result was that the study of semiotics (signs that have meaning) merged with the study of language and literature. What resulted was the notion that every text has many possible meanings and interpretations, and because of that, there is always a level of indeterminacy, flux and non-meaning in all forms of communication, but especially in language. What were some of the destabilizing consequences of such a belief or mindset?

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Science

Overview: The enabling sciences for the explosion of technological breakthroughs included a better understanding of physics, chemistry, materials science, and mathematics. New abilities to process complex mathematics and to fabricate new materials made inventions possible that totally transformed every aspect of life. Ironically, the same breakthroughs that could have enormous positive impact also had deadly ones, such as in the case of nuclear physics, and the development of the nuclear bomb, but also nuclear power.

Vladimir Zworykin: Known for perfecting x-rays and the cathode ray tube, Zworykin has been credited for developing the early television. Originally from Russia, Zworykin, like many others, moved the U.S. to escape political oppression.

Niels Bohr: With other early 20th-century physicists, Bohr made contributions to the understanding of the atom, of subatomic particles, and nuclear physics.

Medicine: Understanding in the area of microbiology, anatomy, and also in the ability see (microscopes) and to image (x-ray, ultrasound, scanning electron images) made it possible to evaluate medical conditions in a new way, and to devise new, ethical experiments and treatment protocols. Great advances were also made in pharmacology, with breakthrough developments in pain management and anesthesia, enabling better surgical procedures. Other breakthroughs in the use of genetics to develop more effective antibiotics and immunizations had dramatically positive effects on the population.

Edward Teller: Known as the “father of the hydrogen bomb,” Edward Teller advanced theoretical physics to the point that his group at Los Alamos Lab in New Mexico was able to harness nuclear fission and create the atomic bomb.

Wilbur and Orville Wright: Often in competition with Curtiss (in upstate New York), the Wright brothers perfected the first flying machine in the U.S., which had its first flight at Kitty Hawk, North Carolina.

John Bardeen: Miniaturization and solid-state electronics were key elements in the development of fast, economical super-computing. John Bardeen invented the transistor, which was the first step to miniaturization.

Space travel: The scientists at NASA were funded by a U.S. government eager to show dominance in the Cold War. While the U.S. space program achieved remarkable results and fascinated the public, there were also many breakthroughs that benefited the world in unexpected ways. Space travel was accompanied by breakthroughs in plastics, new lightweight materials, electronics, optics, computing, new fabrics, and medicine.

Medicine: NIH (National Institutes of Health) led research in molecular genetics, genomics, biochemistry to identify, prevent, diagnose, and treat disease and disability. Combined with a private and well-funded health industry, dramatic breakthroughs occurred in the area of medical imaging (x-rays, acoustic, nuclear/ radiography, magnetic, etc.) laser technologies (surgery, etc.), immunology, public health (vaccinations, women's health), DNA / human genome mapping, improved pharmaceuticals, and more.

Telecommunications: Telegraph, telephones, radio and television broadcasts, satellite transmissions are just some of the ways in which a deeper understanding of physics combined with mathematics and computing power have transformed the United States.

Discussion / Questions

Science:
The twentieth century presents a dizzying array of truly society-changing inventions and scientific breakthroughs. And yet, the foundational building blocks upon which these are constructed are few. They include the development of a better understanding of the structure of matter (the atom, etc.), the ability to process vast arrays of numbers (supercomputing), and an understanding of electricity. Select a few examples of the most society-transforming inventions and discuss a) the role of physics, computing, and energy. Then, select one scientific breakthrough of the 20th century and discuss its impact for now and the future.

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