# American History After The Civil War

# HISTORY 213 OASB Spring 2023

# 03/13/2023 – 05/04/2023

# History and Political Science

# Three Semester Hours

# No Prerequisites

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**CATALOG DESCRIPTION**

An examination of how the fundamental American principles of freedom and equality developed as the United States emerged as the world’s leading power from the Civil War to the present.  Meets Core credit for historical reasoning.

**COURSE PURPOSE**

History 213 OL meets the Core requirement for Historical Reasoning. The course seeks a balance between giving students knowledge of specific ideas, forces, people and events instrumental in the development of American civilization after the Civil War. It examines how and why historical change occurred as it did in America. Students study the process and significance of the extraordinary growth of American civilization since 1865 as they consider the changing nature of liberty.

To quote James Baldwin, “history, as nearly no one seems to know, is not merely something to be read. And it does not refer merely, or even principally, to the past. On the contrary, the great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do.” It could scarcely be other- wise, since it is to history that we owe our frames of reference, our identities, and our aspirations. <https://blackstate.com/james-baldwin-unnameable-objects-unspeakable-crimes/>. Retrieved August 15, 2016.

Student learning outcomes

At the end of this course, successful students will be able to:

1. Give an account of the fundamental principles of American government and civilization.
2. Describe the five main periods of American history since 1865. (Reconstruction - 1865-1877; Expansion of American Civilization - 1877-1898; America’s Appearance on World Stage - 1898-1918; Inter-war period - 1918-1945; America as World Leader - 1945-present.)
3. Explain the sources of growth and development in American history (e.g., industrial development, foreign policy, political change, geography, immigration, etc.)
4. Debate the fundamental issues that arise in American history during this period.
5. Discuss the possible causes, meaning, and consequences of historical change in the American context using original documents.

**Student learning outcomes for the core:**

* recognize, analyze, interpret, evaluate, prioritize, and draw conclusions from primary sources
* handle and prioritize different kinds of primary sources (a political speech, a philosophical text, a biography, laws, a painting, a prayer, trade or population statistics, a travel narrative, a diary, etc.)
* use historical evidence to give an account of the forces of continuity and change in human affairs, especially at the level of the social or political order
* explore and evaluate the relative merits of different claims concerning historical causation (for example, claims based on ideas, economic or political interests, technological developments, religion)
* identify, follow, interpret, and compare major events in human history

Note: This course format consistently meets the same quality, assessment, learning outcomes, and requirements of the traditional semester offering of this course.

**COURSE CONTENT**

History 212 examines the development of the fundamental principles of freedom and equality in American civilization, from their introduction to their establishment throughout the whole country in the Civil War. History 213 examines the further development of these fundamental principles, and the debates surrounding them, from the Civil War to the present, as the United States, after recovering from a cataclysmic civil war, became the predominant nation in the world, economically, militarily, culturally, and politically. In seeking to understand the distinctive civilization that has arisen in America, the course traces how the principles of freedom and equality were worked out in five main moments of the country’s development. We begin with the attempt made during Reconstruction to reform the South and unite the country in accordance with common principles. Then we consider the development of an industrial-commercial economy and the dramatic social and political changes that accompanied it. Third, we consider the events and debates through which the United States was drawn into the world scene. Then, after considering the Great Depression and the New Deal, the course examines the domestic developments (e.g., the Civil Rights movement) that accompanied America’s assumption of a leading role in world affairs from the World War Two through the Vietnam War to the present. The guiding aim throughout will be to understand how the principles informing America’s political institutions guided (or fell short of so doing) America’s response to the problems and changes faced in each of these periods. The course seeks a balance between giving students knowledge of the specific people, events, ideas, and forces that were instrumental in the development of American civilization during the period from the Civil War to the present, on the one hand; and examining how and why historical change occurred as it did in America, on the other. Thus, the course attempts to give students a broad knowledge of American history while at the same time, for each of the five periods mentioned, emphasizing certain developments to be studied in greater depth. For example, depending on the instructor, in the last period, there may be a special emphasis on the civil rights movement and the Vietnam War. Students will read and reflect on important original source documents from the period (and other kinds of evidence, as it is available – photographs, etc.), while using and testing the knowledge attained from secondary sources. The goal is for the study of American history to become an opportunity for students to begin thinking as historians about the process and significance of historical change, and about the fundamental questions raised by the extraordinary growth or development of American civilization in the period since the Civil War.

**CAVEAT**

Online courses are neither harder nor easier than courses set in a classroom. The advantages of online–freedom from time and space constraints—are a trade-off for greater self-discipline and motivation on the student’s part. Online courses are not for the faint of heart; students must establish and maintain a strict schedule to complete the course successfully.

**INSTRUCTOR AVAILABILITY**

The instructor is readily available via either Blackboard or Email. You are encouraged to contact the instructor regarding any questions concerning the content or the management of the class. The instructor will respond in a timely fashion (within 24 hours unless students have been notified through Blackboard that there may be a delay) and will be available for appointments (113 Andrews) should the student request such a meeting. Telephone/Zoom meetings may also be arranged at the student’s request.

**RESOURCES**

The course combines a text, readings and movies to explore the growth, development and changes in American society after the Civil War.

**TEXT**: Foner, Eric. *Give Me Liberty! An American History*. Volume Two, Seagull Fifth Edition. This is available through the AU Bookstore among other sources. It is also available as an eBook. Foner provides significant background and context for American development from Reconstruction to the present, which supplements the readings and movies listed below.

**READINGS:**

*Declaration of Independence* (Foner, A21-23)

*Reconstruction Amendments (13, 14, 15)* (Foner, A35)

Horatio Alger, *Ragged Dick*

Stephen Crane, *Maggie: A Girl of the Streets*

James Baldwin, *The Fire Next Time*

Seuss, Dr. *The Sneetches*; *The Lorax*; *The Butter Battle*

The first two are available within Foner; the remainder are available through the bookstore, OhioLink and other sources. Dr. Seuss is on reserve in the library.

**VIDEOS:**

“Shane”

“To Kill A Mockingbird”

“The Grapes of Wrath”

“Guess Who’s Coming to Dinner”

“Do The Right Thing”

“Casualties of War”

There is one DVD copy of each in the AU library; there are more copies that may be available for loan through OhioLink. These videos can also be found in many video rental stores or on Netflix. The copies in the library may only be viewed on the second floor.

# *FINAL EXAM*

**While it may seem strange, the final exam is one of the first items you should consider. You will notice there are only a couple of days at the conclusion of the seven weeks devoted to the exam, but the good student will start considering it immediately. The question is as follows:**

**Theodore Geisel wrote children's books for adults. Eric Foner wrote a text designed to challenge student ideas about America’s progression toward a more inclusive society.  Professor Jamieson picked books and movies designed to encourage you consider the theme of the class--what is liberty and who has it?  In a real sense the Sneetches, the Lorax and the Yooks and the Zooks (*The Butter Battle*) all have the question of liberty at their core. Are the plain-bellied Sneetches free to have picnics on the beaches?  Can the Lorax freely enjoy his home and all its creatures? Are the Yooks and the Zooks free to live without fear?  
Using all the sources you've considered (Foner, Alger, Crane and Baldwin, “Shane,” “To Kill a Mockingbird,” “The Grapes of Wrath,” “Guess Who’s Coming to Dinner,” “Do the Right Thing” and Casualties of War), address these three questions in a paper (minimum four to six pages).  To have a comprehensive response, you must consider at least one of the Foner Guiding Questions from each of the six Modules in the syllabus as well as a movie or monograph question. You cannot, for example, fail to include “Do the Right Thing” or James Baldwin, *The Fire Next Time* even though you have considered the tragic successes of Lyndon Johnson and Richard Nixon or the responsibility of the United States and the Soviet Union for the Cold War .**

**Guiding Questions**

***Along with Dr. Seuss, The Guiding Questions make up the questions for the final exam. At the conclusion of the course the successful student will be able to address these in a clear and succinct fashion. Guiding questions are divided into three separate and distinct categories:***

plain text guiding questions relate directly to the text by Foner;

**bold face guiding questions are associated with the supplemental readings**;

*italicized guiding questions connect to the movies.*

**MODULE 1**

**RECONSTRUCTION AND THE EXPANSION OF AMERICAN CIVILIZATION**

**1865-1890**

**Foner, Chapters 15, 16**

The Era of Reconstruction and Expansion of American Civilization begins with the conclusion of the Civil War and continues through 1890, when the Director of the Census concludes there no longer exists a "frontier" in the United States.  The reading beyond the text includes the Reconstruction Amendments (13, 14, 15) to the Constitution.  Students will also watch the classic western, "Shane."

**GUIDING QUESTIONS**

1. Describe the success of the Reconstruction Amendments over the course of American history.
2. Compare and contrast the kinds of resistance to the Reconstruction Amendments put forward by white southerners and the responses by the federal government.
3. Examine how the related events of the Election of 1876 and the Compromise of 1877 brought about the end of Reconstruction.
4. *Review how “Shane’s” portrayal of the west perhaps better represents American’s beliefs about the west rather than the actual west itself.*
5. Evaluate how the United States transformed politically, economically and socially in this period (1877-1900).
6. Explain how American freedom was transformed and to whom it extended.

**MODULE 2**

**AMERICA’S APPEARANCE ON THE WORLD STAGE**

**1890-1918**

**Foner, Chapters 17, 18, 19**

America's appearance on the world stage begins with the closing of the frontier, at which time the nation's empire building begins, and continues through the successful conclusion of the Great War for the Allies, brought about in part at least by America's entry into the war in 1917.  The reading beyond the text includes Horatio Alger’s *Ragged* Dick and Stephen Crane’s *Maggie*.

**GUIDING QUESTIONS**

1. **Compare and contrast how the ways in which Horatio Alger and Stephen Crane explore life in the late nineteenth century city.**
2. Analyze how Presidents Theodore Roosevelt, William Howard Taft and Woodrow Wilson, Progressives all, invited either federal government involvement (positive) or intrusion (negative) in the lives of ordinary citizens, citing pieces of legislation which point to such government action.
3. Describe the events that changed Woodrow Wilson’s perspective from that of neutrality in thought, word and deed in 1914 to a declaration of war in 1917.

**MODULE 3**

**THE INTERWAR YEARS**

**1918-1941**

**Foner, Chapters 20, 21, 22**

Following a brief recession, the Roaring Twenties marked almost a decade of seemingly unprecedented growth followed by a devastating depression that did not end until the United States entered World War Two, ending almost two decades largely devoted to isolationism.  The era also witnessed a dramatic expansion of federal power as FDR dealt with the collapsing economy.  Beyond the textbook students will watch “To Kill A Mockingbird” and "The Grapes of Wrath."

**GUIDING QUESTIONS**

1. Critique the ways in which the arrests, trials, convictions and executions of Nicola Sacco and Bartolommeo Vanzetti indicate a retreat from both the spirit of the Declaration of Independence and the goals of the Progressive Movement.
2. Examine the idea that the unbalanced economy of the 1920s led to a severe economic slowdown in the mid-1920s which led to the stock market crash of 1929 and Great Depression of the 1930s.
3. Critique how successfully FDR’s nomination, election and presidency addressed the problems of the Great Depression.
4. *“To Kill a Mockingbird” presents two views of 1930s society in the rural South. Atticus Finch and Bob Ewell represent the main characters on each side; what are the differences in their views and how do they demonstrate them?*
5. *Compare and contrast the ways in which the New Deal failed as well as helped the displaced migrants of the Dust Bowl, represented by the Joads in “The Grapes of Wrath.”*

**MODULE 4**

**AMERICA’S RISE TO WORLD LEADERSHIP**

**1941-1968**

**Foner, Chapters 23, 24, 25**

World War Two saw America emerge as the only major power which avoided war on its shores.  While millions of American men and women participated in the war, none of it was fought on our soil.  As a result, our infrastructure emerged unscathed, offering the United States the opportunity to rebuild Western Europe and Japan while it strengthened its own economy.  Economic prosperity and a baby boom changed the face of the nation, while African Americans sought their long denied civil rights.  The reading beyond the text includes James Baldwin, *The Fire Next Time*.

**GUIDING QUESTIONS**

1. Justify America’s use of atomic weapons against Japan relative to the events leading to the United States’ entry into World War Two.
2. Compare and contrast the responsibility of the United States and the Soviet Union in starting the Cold War.
3. Analyze how the post war prosperity, the baby boom and the rapid expansion of suburbia shaped American society after 1945.
4. Compare and contrast the legal frameworks of Plessy v Ferguson (1896) and Brown v Board of Education (1954) vis a vis de jure and de facto segregation.
5. **Consider and reflect on the role James Baldwin played in the Civil Rights Movement of the 1950s and 60s.**

**MODULE 5:**

**MODERN AMERICA**

**1968-1989**

**Foner, Chapters 26, 27, 28**

Richard Nixon's election as president marks the beginning of Modern America.  Though major civil rights legislation passed, the plight of African Americans did not improve as dramatically as some hoped.  Before the collapse of the Soviet Union the Cold War occupied American foreign policy while domestically environmental issues came to the fore.  The reading beyond the text includes three activist books by Dr. Seuss: *The Sneetches, The Lorax*and *The Butter Battle*.  Students will also watch “Guess Who’s Coming to Dinner”/"Do the Right Thing."

**GUIDING QUESTIONS**

1. *Explain how the Prentices and the Draytons, in the movie “Guess Who’s Coming To Dinner,” illustrate race relations at the conclusion of the Civil Rights Era.*
2. *Identify what Spike Lee means as “the right thing,” considering the activities of all the characters in the movie.*
3. Critique in terms of tragic success the presidencies of Lyndon Johnson and Richard Nixon.

**MODULE SIX:**

**1989-Present**

**Foner, Chapters 26, 28**

Review the section in Chapter 26 of Foner in which he discusses The Vietnam War, known in Vietnam as the American War. Either way it was a quagmire caused by the Cold War belief that only two types of nations existed in the world—those aligned with the United States or those aligned with the Soviet Union. The American foreign policy of containment prohibited any expansion of communism anywhere in the world. When the Vietnamese pushed the French out in the 1950s the fear was the communists would take control in Southeast Asia. Known as the Domino Theory, if Vietnam fell, Southeast Asia might be lost. “Casualties of War” in a brutal, gritty antiwar movie based on an incident uncovered by an investigative reporter who wrote an article for *New Yorker* which became the basis for the movie.

**GUIDING QUESTIONS**

1. *Who are the “casualties”? Be as comprehensive as possible and be sure to defend your choices.*
2. *Describe Eriksson’s dilemma.*
3. *What is the significance of Brownie’s character?*
4. *To what extent, if any, does Eriksson suffer from PTSD?*
5. Discuss the proposition that both Andrew Johnson and Bill Clinton were victims of political posturing rather than legitimate accusations of “high crimes and misdemeanors.”
6. Analyze how Foner sees the changes in the concept of liberty since 1865.

**MODULE 8**

Describe in a paragraph or two how this course helps you understand the expansion or lack thereof of liberty for all Americans.

**FINAL**

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**Theodore Geisel wrote children's books for adults. Eric Foner wrote a text designed to challenge student ideas about America’s progression toward a more inclusive society.  Professor Jamieson picked books and movies designed to encourage you consider the theme of the class--what is liberty and who has it?  In a real sense the Sneetches, the Lorax and the Yooks and the Zooks (*The Butter Battle*) all have the question of liberty at their core. Are the plain-bellied Sneetches free to have picnics on the beaches?  Can the Lorax freely enjoy his home and all its creatures? Are the Yooks and the Zooks free to live without fear?  
Using all the sources you've considered (Foner, Alger, Crane and Baldwin, “Shane,” “To Kill a Mockingbird,” “The Grapes of Wrath,” “Guess Who’s Coming to Dinner,” “Do the Right Thing, and Casualties of War”), address these three questions in a paper (four to six pages minimum).  To have a comprehensive response, you must consider at least one of the Foner Guiding Questions from each of the six Modules in the syllabus as well as a movie or monograph question. You cannot, for example, fail to include “Do the Right Thing” or James Baldwin, *The Fire Next Time* even though you have considered the tragic successes of Lyndon Johnson and Richard Nixon or the responsibility of the United States and the Soviet Union for the Cold War.**

***Along with Dr. Seuss, The Guiding Questions make up the questions for the final exam. At the conclusion of the course the successful student will be able to address these in a clear and succinct fashion. Guiding questions are divided into three separate and distinct categories:***

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**bold face guiding questions are associated with the supplemental readings**;

*italicized guiding questions connect to the movies.*

**DISCUSSION FORUMS AND DROP BOXES**

After watching the movies and reading the books students will submit their papers in the appropriate Blackboard Drop Box. All Drop Boxes open and close on the schedule provided below. While there are no required Discussion Forums, students are encouraged to contact one another (all email addresses are available in the Meet your Professor and Fellow Students Discussion Forum) and/or the professor to raise questions and comments about the assignment.

### TIMETABLE

### Drop boxes open at 6:00 a.m. on Thursday and close at 11:55 p.m. Saturday EXCEPT MODULE 8

### “Shane” March 16-18

*Ragged Dick* and *Maggie* March 23-25

Mockingbird”/”Grapes” March 30-April1

*The Fire Next Time*  April 6-8

“Guess”/”Do . . . Right” April 13-15

“Casualties of War” April 20-22

Final Exam April 27-29

Module 8 Reflection May 1-3

***While late Papers may be accepted, perhaps subject to a reduction in grade; NO PAPERS WILL BE ACCEPTED AFTER OCTOBER 12 (11:59 p.m.).***

**ASSESSMENT**

The instructor will make every effort to grade papers within five (5) business days of the close of the due date. Specific directions for the papers are included below and in each drop box. Generally, the paper includes a couple of brief paragraphs summarizing the book/movie and a few pages to analyze your response and its place in assisting your understanding of American society. Each paper is worth ten percent of the final grade for a cumulative total of sixty percent.

The final exam can be submitted ***ONLY AFTER*** the papers outlined above have been completed. The final paper equals forty percent of the final grade.

All papers/exam are graded on content and style. Please read carefully the question[s] posed for the specific assignments and weave an answer that responds clearly and coherently.

**GRADING RUBIC:**

A Grades demonstrating an ability to understand facts and interpretations relative to course material as well as the ability to synthesize this information within one's total education. Papers will be free of grammatical and spelling errors and will flow smoothly.

B Grades demonstrating an ability to understand facts and interpretations relative

to course material. Papers may contain minor grammatical and spelling errors and will flow smoothly.

C Grades demonstrating an ability to understand facts relative to course material. Papers may contain more serious grammatical and spelling errors and have some structural problems.

D Grades demonstrating a partial ability to understand facts relative to course material. Papers may contain serious grammatical and spelling errors that lead to structural errors which detract from the reader’s ability to understand the work.

F Unacceptable Work

**GRADING SCALE**: Failure to complete any of the papers or the final exam may result in a grade of “F” for the course, regardless of the grades on the remaining assignments. Late papers may be accepted with a penalty of one letter grade; subsequent late papers may not be accepted at all, possibly resulting in an “F” in the class.

A 93% A- 90%

B+ 87% B 83%

B- 80% C+ 77%

C 73% C- 70%

D+ 67% D 63%

D- 60% F less than 60%

To earn an “honors” grade (i.e., grades of “B” and above, the student must earn grades no lower than “B” on the reviews and the final exam. For example, a student with “A’s” on the reviews, and a “C” on the final exam could earn no higher than a “B-“ for a final grade, regardless of the number of points accumulated.

***ACADEMIC DISHONESTY WILL NOT BE TOLERATED. FOR A COMPLETE DESCRIPTION, ON THE UNIVERSITY’S INTERNAL WEB PAGE, GO TO STUDENTS, THEN STUDENT POLICIES AND GUIDELINES AND READ CAREFULLY THE ACADEMIC INTEGRITY POLICY***

**PAPER GUIDELINES**

***“Shane*” (see especially Foner, Chapter 16)**

Using the questions below to focus your thinking, take 1-2 paragraphs on the movie’s plot, followed by 2-3 pages of analysis to address these issues.

Each of the following characters represents an archetype.  For what does each of the following stand?

                Shane                                                                   Stonewall Torey

                Marian                                                                  Wilson

                Joe                                                                         Chris Calloway

                Joey                                                                       Ryker

What distinct ways of life are illustrated, and which way are they pointing?  Is it possible for them to co-exist?  If not, which one will survive?

We are never told where Shane comes from or what he’s done before riding onto Starrett’s homestead.  Still, his previous occupation is obvious to the viewer, as is his complete background, which is shown to the viewer in small segments.  Who/what is he?  What are his dreams deferred?

How does this image of “The West” mirror or contrast any previous image you might have held of “The West?”

 What’s to become of Shane?  Of the Starretts?  Of the valley?

In a concluding paragraph explain how “Shane” helps you understand the American past as well as the development of liberty. Also, in this paragraph relate this assignment to Foner—cite specific references to the subject under review to the text, including page numbers from Foner.

***Looking ahead, you will be required to compare the lives of the homesteaders in “Shane” with the lives of the lower (or “dangerous classes”) in the next assignment.***

***Ragged Dick and Maggie* (see especially Foner, chapters 16 and 18)**

Do Dick and/or Maggie live the American Dream?  Why or why not?  To answer this question, you first must define and then explore what is meant by the American Dream.

Using the question above as a guide to clarify your thoughts, describe how *Ragged Dick* and *Maggie* together explore life for poorer city dwellers in the late 19th and early 20th century American society.  Take 1-2 paragraphs to summarize the novels and then 2-3 pages to explore the questions above.

**In a concluding paragraph explain how *Ragged Dick* and *Maggie* help you understand the American past as well as the development of liberty. Also, compare and contrast the lives of Dick and Maggie in comparison to the homesteaders in “Shane.” Finally, in this paragraph relate this assignment to Foner—cite specific references to the subject under review to the text, including page numbers from Foner.**

**“To Kill A Mockingbird*” /* “Grapes of Wrath” (see especially Foner, ch. 21**

In the early years of the Great Depression in Maycomb, Alabama, a black man is accused of beating and raping a white woman. Local attorney Atticus Finch is asked by the judge to defend the accused, Tom Robinson. In addition, there is another plot line involving the Finch’s reclusive neighbor, Bo Ridley. The film, based on Harper Lee’s classic novel by the same name, probes race, class and disability stereotypes in America.

Later in the Great Depression the Joad family is forced off the land in Oklahoma they have farmed for decades, headed for California in the hopes of finding work. The movie recounts the trials and tribulations of the journey and their reception in California.

            First, in a few paragraphs describe the plots of the two movies.  Who are the main characters, what are the major events described in both, and how do the films end?  Then compare and contrast the ways in which the movies portray the issues of race, ethnicity and class.  In what ways are the situations of the Robinsons and the Joads similar and in what ways are they different?  These are two movies of hope and despair; provide examples from each movie to explore where there is hope and where there is despair.  In a few sentences explain why you believe hope (or despair) triumphs in the end.  Be sure to connect the ways in which these movies portray the Great Depression with Foner.  Foner provides a broad overview, while each of these movies is a detailed snapshot of a particular situation.  How do you connect the snapshots with the sweep of the Depression provided by Foner?

**In a concluding paragraph explain how *“*To Kill A Mockingbird*”* and “The Grapes of Wrath” help you understand the American past as well as the development of liberty. Though the Ku Klux Klan is not a part of the story, how does Charles D. Levy’s letter and its accompanying commentary (**[**Young, Dwight. Dear Mr. President**](file:///C:\Users\DJAMIESO\Documents\DUNCAN\Courses\SURVEY\213OL\Hy%20213%20OL%20Summer%2014.docx)**. Washington, D.C.: National Geographic Society, 2005. Pp.38-39.) relate? Relate these two movies to Dick and Maggie and to the characters in “Shane.”**

**James Baldwin, *The Fire Next Time* (see especially Foner, chs. 24-25)**

Before beginning James Baldwin and the Civil Rights, consider the following.  One, reread the opening paragraphs of the Declaration of Independence, which is the basis for civil rights.  Two. reread the Reconstruction Amendments, 13, 14, 15, to the Constitution, which attempt to carry forward the intent of the D of I.  Now, consider who James Baldwin is and how he fits into the Civil Rights Movement of the 1950s and 1960s.

James Baldwin and Civil Rights

Born in Harlem, New York City in 1928, a bit more than a generation after Howard Thurman, and one year before Martin Luther King, Jr., Baldwin is known as the poet and philosopher, the theorist and sage of the Civil Rights Movement.  An essayist, novelist and playwright, Baldwin remains the voice of civil rights. *The Fire Next Time* first appeared in the *New Yorker* as an essay on the Black Muslim separatist movement and civil rights before becoming a *New York Times* bestseller.

Published one hundred years after the Emancipation Proclamation, what is Baldwin's demand of whites and blacks?

What is Baldwin's thesis?

How do you describe his writing style?

Is this a call to action--how and why?

Based on the clips of Howard Thurman, how is Baldwin similar?

Almost sixty years later, what does Baldwin mean today?

How does Baldwin reflect the Black Lives Matter movement?

In a few concluding paragraphs how does *The Fire Next Time* relate to "Shane," *Ragged Dick* and *Maggie*, "To Kill a Mockingbird" and "The Grapes of Wrath," and Foner?

When writing your review, keep in mind this man, perhaps little- known today, is one of the major influences on the non-violent civil rights movement. He was known as a philosopher or poet of the Civil Rights Movement.

**In a concluding paragraphs explain how *The Fire Next Time* helps you understand the American past as well as the development of liberty. How does Baldwin’s writing reflect on the sufferings and treatment of the homesteaders, Dick and Maggie and the Robinson and Joad families? Also, in this paragraph relate this assignment to Foner—cite specific references to the subject under review to the text, including page numbers from Foner.**

***“Guess Who’s Coming to Dinner?” / “Do The Right Thing”* (see especially Foner, chs. 24, 25, 26)**

“Guess Who’s Coming to Dinner” treats the subject of interracial marriage at a time when it was illegal in 17 states until banned by the Supreme Court in June 1967, 6 months before the film’s release. Directed by Stanley Kramer the cast includes Spencer Tracy (Matt Drayton), Katharine Hepburn (Christina Drayton), and Sidney Poitier (Dr. John Prentice).

“Do the Right Thing” is set twenty years later in the Bedford Stuyvesant neighborhood of Brooklyn during the hottest day of the summer. The residents, police, business owners and passersby experience the worst effects of prejudice, discrimination and racism. The characters range from the extremely and overtly racist, Buggin Out, to the least prejudiced but clearly hindered by the effects of racism, Da Mayor. With a few possible exceptions every character in the movie is, to one extent or another guilty of harboring racist feelings (prejudice), whether or not they act upon them (discrimination).

Following a few paragraphs outlining the plots of both movies, focus on the overriding question of how relationships between whites and African Americans are portrayed. How do the characters in both films demonstrate prejudice? Which characters actively discriminate? Which characters are racist? In “Guess” pay close attention to Tillie, especially her comment “civil rights is one thing but this here’s something else.” What does she mean? What’s the significance of the scene in Mr. Drayton’s study between John and his father? In “Do” what does Senor Mr. Love Daddy mean by “truth” (“and that’s the truth, Ruth”). What is the significance of the order of the two quotations are the end of the film?

**In a concluding paragraphs explain how “Guess Who’s Coming to Dinner” and “Do the Right Thing” help you understand the development of liberty? How do the lives of Sal and Mookie and Joey and Dr. Prentice compare to the Homesteaders, Dick and Maggie, the Robinson and Joad families, and how are their lives reflected in the writing of James Baldwin? Also, in this paragraph relate this assignment to Foner—cite specific references, including page numbers from Foner.**

***“Casualties of War” (see especially Foner, ch 26)***

“Casualties of War” is a brutal, gritty anti-war movie from 1989, directed by Brian De Palma and based on an incident reported in *The New Yorker*, similar to another atrocity that gained much more attention. What is that incident and how does it mirror Casualties? In this movie, who are the “casualties”? Be as comprehensive as possible and be sure to defend your choices. Describe Eriksson’s dilemma. What is the significance of Brownie’s character? To what extent, if any, does Eriksson suffer from PTSD.

**In a concluding paragraph explain how “Casualties of War” explores the development of liberty. How do Eriksson and Meserve compare to the Homesteaders, Dick and Maggie, the Robinson and Joad families, James Baldwin and “Guess Who’s Coming to Dinner” and “Do The Right Thing”? Be sure to include references to Foner, including page numbers.**

**Module Eight: Liberty Writing Assignment**

**You have read books, watched movies and attempted to tie them all together through using Foner, *Give me liberty* around the idea of liberty and how it has been expanded and perhaps contracted since 1865. This is your last assignment: after the final exam reflect in a few paragraphs (1-2 pages) how these works have helped to expand your understanding of who enjoys the benefits of the last phrase in the Pledge of Allegiance that we all recited at least through elementary school—“with liberty and justice for all.” Do ALL Americans enjoy the right of liberty to the same extent, and do All Americans enjoy the right of justice to the same extent. There is no right or wrong answer, just your thoughtful belief.**

**Tutoring Statement**

**Tutoring included in your tuition**

AU provides students with peer tutoring **in any of your undergraduate courses**, drop-in on most requested courses from Monday – Thursdays 7 – 9 pm. **We also offer Time Management, Study Skills, Note Taking, and Test Taking Strategies tutoring.**

Please visit **www.ashland.edu/tutor** for a full drop-in courses schedule or click on “One on One Tutoring” to request a tutor by filling out the form, and we will be in touch with you very soon. The ideal time to request tutoring is during your 3rd week of class to get you ready for your mid-term taking place during week 8.

Questions? Denisia Stoops, Tutoring Programs Coordinator, dstoops@ashland.edu, 419.207.6779, or 701 Library during regular business hours.

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Walk-in Request a tutor

**Disability Services Statement**

* It is Ashland University’s goal that learning experiences be as accessible as possible. If you anticipate or experience physical or academic barriers based on a disability, please contact Disability Services at 419-289-5904, or send an email to dservices@ashland.edu. The Disability Services office and the course instructor will work together in order to establish accommodations, and to meet your learning needs.

**Writing Center Statement**

The Ashland University Writing Center is here to assist students with take-home writing projects in all disciplines.  Students receive one-on-one attention from trained Undergraduate Writing Assistants and can use the writing center space for writing and group workshops.  Appointments are available Monday-Wednesday from 9am-9pm and Thursday-Friday from 9am-5pm.  Visit:<https://www.ashland.edu/administration/center-academic-support/university-writing-center> to schedule an appointment.