

HHUM 205: A Most Human Nation

Fall 2015, ANA 0120, M W 2-3:15

Section 0201

Dr. Ingrid Satelmajer

Office hours: M 3:30-4:30, and by appointment

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REQUIRED TEXTS:

Louisa May Alcott Civil War Hospital Sketches (978-0486449005)

Maya Lin Boundaries (Simon & Schuster 978-0743299596)

Dori Hadar Minger Mike: The Amazing Career of an Imaginary Soul Superstar (978-1568985695)

Course Packet and handouts (Gordon Parks, Langston Hughes, Katharine Graham, Dagoberto Gilb, Anthony Calypso, Marjorie Williams, Andrew Cohen, Ansel Adams, and more)

Folder for additional readings, plus a journal

Movies: *Mr. Smith Goes to Washington*; *Talk to Me*; *Shattered Glass*

COURSE OBJECTIVES:

In 1965, President Lyndon B. Johnson formally established the National Arts and Humanities Foundation with an elaborate bill-signing ceremony in the White House Rose Garden. Who was there? What had brought about the creation of a federal agency committed to the humanities? And what would that agency's birth mean for the moral, social, and educational concerns of the United States -- and of Washington, D.C.?

This class surveys the physical, sociological, and cultural history of Washington, D.C., against a backdrop of institutional attempts to explore and explain humanity on a national and international level. We will ask how work and daily life have taken place in a city so often concerned with conversation and ceremony; how personal needs and journeys have been balanced with (or ignored in the face of) public ones; and how tensions between local, national, and international concerns have formed within our nation's capital.

Grades will be based on daily work, two short essays, a short presentation, a journal, and a final project. This course will emphasize analysis, as well as creative and original research.

COURSE POLICIES AND REQUIREMENTS:

Attendance: I expect you to be here. Not attending class means you will miss material that will affect your grade both directly (points missed from quizzes and daily assignments; points missed from your class participation grade, to which I apply a multiplier based on your attendance) and indirectly (material missed that you will need for your papers and other assignments). It's important that you're here *at the start of class* (two tardies equal an absence). Not attending, or coming late to class, almost always creates grade-related problems for students.

Excused absences are: classes that you miss because of serious illness (supported by a signed letter from a doctor) or because of a serious emergency, such as a death in your family. If you know that you will be missing class, you must notify me ahead of time. The day that you return to class, you must bring a note identifying the date of and reason for the absence, and acknowledging that the information in the note is accurate. It also is your responsibility to find out on the day you return if there is any possibility to make up missed work.

If you are absent more than one time, I require documentation signed by a health care professional.

If you are absent on days when there are formally scheduled assignments (tests and papers), you are required to notify me in advance and, upon returning to class, bring documentation of the illness, signed by a health care professional.

Note: If you will be missing any classes/deadlines on the basis of religious observance, you must let me know in writing during the first two weeks of the semester.

Requirements:

Note: Assignments are due at the start of class and must be typewritten and handed in as hardcopy. Do not send assignments via email. And here's the advice I was given as an undergraduate (though not with any guarantees): Best shot at A-level work comes from three hours of study per course credit hour (i.e., 9 hours per week for a three-credit class).

Reading

We will read a lot of texts for this class. Assignments are listed next to the date that they are due and should be done before class begins.

Quizzes, short exams, homework; Participation (12.5% and 12.5%; 25% total)

Expect unannounced reading quizzes, which will be given at the beginning of class. You cannot make up missed quizzes, but I will drop your lowest quiz grade. There also may be typed informal responses, small cultural context assignments, as well as typed notes assignments. I expect you to come to class having completed the day's assignment and ready to engage in thoughtful discussion in response to the material (bring relevant material in hardcopy; demonstrate careful note-taking; turn off all electronic devices). Failing to observe these guidelines will result in a zero for class participation that day. In addition to at-large class discussions and in-class group work, you will be called on individually to help with class discussion. Please see attendance expectations as stated above.

Short formal papers (15% and 15%; 30% total)

In addition to your final project report, you will write two short formal analytical essays. A handout with detailed instructions will be given out for both short assignments. (~3 pgs. each)

Presentation on "Public Space" (15%) You'll deliver a short (10 min.) presentation on a D.C. public space/public space event, on one of several days throughout the semester.

Journal plus individual conference (10%)

You'll keep a journal throughout the semester with section responses and at least one collection of cultural clippings; the journal also will include drafts and work done in connection to your final project text. Also as part of preparation for your final paper/project, you will meet for at least one individual conference.

Formal Final Paper (20%)

After choosing a topic in consultation with me, you will write a final paper (option A: Project plus 3-5 pp. paper; option B: ~7-10 pgs.). Detailed handouts will explain further the separate components, but a successful final project will in part reflect a thorough understanding and critical consideration of course material covered throughout the whole of the semester.

Course requirements will determine your grade as follows:

Quizzes and homework; class participation (12.5% and 12.5%; 25% total)

Formal Analytical Papers (15% & 15%)
Journal (10%)
Presentation (15%)
Final Project Paper (20%)

Final letter grades will be determined by the following percentages:

A/B+/C+/D+	97-100/87-89/77-79/67-69
A/B/C/D	93-96/83-86/73-76/63-66
A-/B-/C-/D-	90-92/80-82/70-72/60-62
F	59 and lower

Academic Integrity: Plagiarism, whether it is submitting someone else's work as your own, submitting your own work completed for another class without my permission, or otherwise violating the University's Code of Academic Integrity, will not be tolerated and will result in a grade of XF. If you have questions about how to use and attribute use of sources, talk to me and see the "students" link on the Student Honor Council website. The Honors Code prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents, and forging signatures. The University's Code is on line at www.studenthonorcouncil.umd.edu/code.html.

You will be asked to write and sign The Honor Pledge, a statement of integrity, on each formal paper you turn in to this class: "I pledge on my honor that I have not given or received any unauthorized (or unacknowledged) assistance on this assignment. Moreover, I have not taken or 'borrowed' the ideas or words of another without properly citing that source."

The Honors College works to enrich its community life by promoting an atmosphere of honesty, trust, and mutual responsibility. In the event that an Honors College student is found responsible for a violation of the Code of Academic Integrity by the Student Honor Council, he or she will be dismissed from the Honors College for the semester in which the violation took place and for all subsequent semesters in which the student is enrolled as an undergraduate at Maryland.

What to do about additional questions or problems:

If you have questions about procedures, if a problem occurs, or if you want to request flexibility in connection with a course requirement, write me a memo, making clear what you are asking for and telling me whatever I need to know to make a decision. I can make better decisions if I am given good information and time to consider a question or problem. Please keep in mind that submitting a memo will not necessarily result in the fulfillment of your request.

Inclement weather/other closings:

The university announces closings via the UM website, Terp Radio (1640 AM), and local media venues (e.g., 103.5 FM). In case of university closing, continue with scheduled readings and assignments per the syllabus, and check your university email account for additional instructions.

Special Circumstances: If you have a registered disability that requires accommodation (see www.counseling.umd.edu/DSS/receivingserv.html), please see me immediately. If you have a

disability and have not yet registered with Disability Support Services in the Shoemaker Building (4-7682 or 5-7683 TDD), you should do so promptly.

NOTE: This syllabus might change. Advance notice will be given of changes that affect grading, assignments, etc.

Syllabus

"Whatever may be the character of some things said and done at the National Capital, the place itself, for a variety of reasons, some good and some bad, has powerful attractions and is wonderfully popular in the sense that everybody knows a great deal about it and wants to know a great deal more." Frederick Douglass, "A Lecture on Our National Capital" (1876/1877)

I. Mud City: Founding to McMillan Commission

". . . woods are all you see from Baltimore until you reach the city, which is only so in name."
Abigail Adams, letter to her sister (Mary Cranch), November 21, 1800

"May none but honest and wise Men ever rule under this roof." John Adams, from "Presidents House,"
Nov. 2, 1800

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| M 8/31 | Saucer Attack |
| W 9/02 | Goodbye, Trees: Early city planning; early city residents
Also: Definitions
Reading due: John Adams, select letters; Margaret Bayard Smith ("Reminiscence"); La Rochefoucauld-Liancourt (journal selection) (Handout, all) |
| M 9/07 | NO CLASS--LABOR DAY |
| W 9/09 | Frances Trollope, selection; Alexis de Tocqueville, selection; Charles Dickens, selection; Alice Frazier hugs the Queen; (handout/ELMS, all) |
| M 9/14 | Solomon Northup, <i>Twelve Years a Slave</i> , selection; Mark Twain, <i>The Gilded Age</i> , selection (handout; ELMS) |
| W 9/16 | Louisa May Alcott, <i>Hospital Sketches</i> , chs. I-III |
| M 9/21 | Alcott, <i>Hospital Sketches</i> , IV-end; Walt Whitman, selection |
| W 9/23 | <i>Mr. Smith Goes to Washington</i> (in-class viewing) |
| M 9/28 | <i>Mr. Smith Goes to Washington</i> (in-class viewing)
Due: Short Paper 1 |
| W 9/30 | Langston Hughes and Gordon Parks, excerpts (course packet, both) |

Also: Parks, photographs (view online), cont.

M 10/05 Gordon Parks, photographs (view online)

II. "A gash in the earth"

"I had a simple impulse to cut into the earth." Maya Lin, *Boundaries*

W 10/07 Frederick Douglass, "A Lecture on Our National Capital" (originally delivered in 1876 to dedicate the Emancipation Memorial); Paul Laurence Dunbar, "Just Whistle a Bit"; "The Stirrup Cup"; "A Choice"--poems from *Lyrics of the Hearthside*

M 10/12 **Public Spaces Presentations I:** Mary Church Terrell, "What It Means to Be Colored in the Capital of the U.S." (1906); "The Army of the Hudson" march (1913); "Cox's Army" (1932); Marian Anderson sings from the Lincoln Memorial (1939); more

W 10/14 Edward P. Jones, "The First Day" (course packet)

M 10/19 *Talk to Me* (in-class viewing)

W 10/21 *Talk to Me* (in-class viewing)

M 10/26 Maya Lin, *Boundaries*, up to 7:00 ("Shaping the Earth")

W 10/28 Lin, *Boundaries*, cont., "Shaping the Earth" to end

M 11/02 In the Garden: Ansel Adams, Gregory Peck, Ralph Ellison, Dumans Malone, Paul Mellon, and the founding of the NEH/NEA

Due: Short Paper 2

III. "How Ya Like Me Now," D.C.?: from S. Dillon Ripley to the Rally to Restore Sanity and/or Fear

W 11/04 Andrew Cohen, "Dark Was the Night" (course packet); *All the President's Men*

M 11/09 Katherine Graham (on the printers' guild strike), *Personal History*, selection (course packet)

W 11/11 Marjorie Williams, "The Wife: Barbara Bush," *The Woman at the Washington Zoo* (course packet)

M 11/16 **Public Spaces Presentations, II:** March for Life (National Mall; annual since 1974); Tractorcade (1979); Enola Gay controversy (National Air and Space Museum); The AIDS Memorial Quilt (National Mall); First Ladies, Political Role

and Public Image (Smithsonian American History Museum, 1992)

W 11/18 Anthony Calypso, "The Million Man March" (course packet); Dagoberto Gilb, two selections

M 11/23 *Shattered Glass*; plus conferences

W 11/25 *Shattered Glass*; Janet Cooke, "Jimmy's World"; Ruben Castaneda; plus conferences

Due: Journals

Thanksgiving Break--November 26-29

M 11/30 Minging Mike and Dori Hadar, *Minging Mike: The Amazing Career of an Imaginary Soul Superstar*

W 12/02 Minging Mike and Dori Hadar, cont.

M 12/07 The National Portrait Gallery: From George Washington to How Ya Like Me Now?, Roger Shimomura, and More

W 12/09 **Public Spaces Presentations, III:** Movement of 1876 Synagogue; Rally to Restore Sanity and/or Fear (2010); more

DUE: Final Paper

Last Day of Class

12/17 Final exam period, 10:30 a.m.-12:30 p.m.