[D]eviant forms of behavior, by marking the outer edges of group life, give the inner structure its special character and thus supply the framework within which the people of the group develop an orderly sense of their own cultural identity . . . One of the surest ways to confirm an identity, for communities as well as for individuals, is to find some way of measuring what one is not.

Kai Erikson

**Catalogue Description:**
Topically structured, interdisciplinary introduction to the cultural experiences of historically under-represented groups. Historical and contemporary events, as well as values and beliefs in American culture, are examined through various artistic expressions, such as, painting, architecture and literature (Fulfills C4, General Education requirement).

**Course Description:**
In this course, we will explore the evolutionary and contemporary issues that act to define the experiences of our “multicultural America.” By way of an examination of different histories, artistic expressions and voices of the “other,” we will seek to understand what it means to live and interact within a society woven through with cultural multiplicities. Our goal will be to come to understand and appreciate the differences and similarities between and among peoples and cultures by way of an in-depth analysis of our Nation’s history and the social forces that affected that history. With this in mind, the course unfolds within an interdisciplinary framework. Thus, we will lay down an extensive and complex historical foundation upon which to build up a detailed analytical structure marked by the materials of art, architecture, and literature.
Learning Goals:
- Identify, explain, and analyze the ideological perspectives revealed by course materials
- Apply the techniques of formal analysis to various works of literary and visual arts within interdisciplinary contexts
- Understand and appreciate the distinction between descriptive and analytical writing and be able to use this knowledge to produce conceptually based essays
- Demonstrate visual literacy
- Compare and contrast basic values and behaviors of various Western and non-Western cultures that have influenced the identity of the United States
- Appreciate the diversity of American culture
- Recognize and value the contributions to the richness of the American experience, both past and present, of various individuals and groups

Required Texts:
- David Bjelajac: *American Art: A Cultural History*
- Ronald Takaki: *A Different Mirror: A History of Multicultural America*
- John Neihardt: *Black Elk Speaks*
- Upton Sinclair: *The Jungle*
- Toni Morrison: *The Bluest Eye*

Requirements:
1. **This course is reading and writing intensive!** In order to do well in the course, students should be able to read, digest, and analyze 100-200 pages of complex material per week and to be ready to discuss and write about this material.
2. You will have ten (10) quizzes covering the material in Takaki’s *A Different Mirror*. These quizzes will be comprised of a single essay question requiring a short response. If you are not staying up with the reading or missing class sessions you will not do well on these quizzes. In order to receive credit for the quizzes, students must attend lecture sessions after quizzes. These quizzes will be worth 10 points each for a total of 100 points.
3. You will have three (3) “art exams” based on the material from Bjelajac’s *American Art*. These exams will be comprised of essay questions requiring in-depth responses. Study guides will be distributed at least one week prior to exam date. If you are not staying up with the reading or missing class sessions you will not do well on these exams. These essay exams will be worth 50 points each for a total of 150 points.
4. You will write three (3) take-home essays (2-3 pages) in which you explore themes from the assigned reading material from *Black Elk Speaks*, *The Jungle*, and *The Bluest Eye*. You will be given extensive essay prompts explaining each assignment approximately one week before the assignment is due. Each essay must be submitted to receive a grade for that assignment. If you fail to submit an essay, it will receive a “0,” which will be averaged together with your other grades. These take-home essays will be worth 50 points each for a total of 150
points. Essays are due in class at the beginning of class session and may not be turned into the Department secretary. Late essays must be approved by the instructor and will suffer a one grade penalty.

5. You will have the option of writing an extra-credit essay at the end of the term, which can be used to replace your lowest score on the three essays you submit during the term. Extra-credit essays may not be used to replace a “0” score.

6. Essays should be stylistically appropriate and grammatically sound when submitted. You will be given a detailed “criteria” handout explaining what I am looking for on your essays.

7. Although I will not take roll, it is highly recommended that you come to class and participate in class discussions. Further, although I do not have a “participation” requirement, your willingness to discuss the material in class may influence my decision concerning a borderline grade.

Grade Breakdown: Quiz, Exam and Essay Due Dates

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<thead>
<tr>
<th>Grade Range</th>
<th>Quiz 1:</th>
<th>Quiz 2:</th>
<th>Quiz 3:</th>
<th>Quiz 4:</th>
<th>Quiz 5:</th>
<th>Quiz 6:</th>
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<th>Quiz 8:</th>
<th>Quiz 9:</th>
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<tbody>
<tr>
<td>400-384=A</td>
<td>Tuesday, February 6</td>
<td>Black Elk Speaks Essay</td>
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<td>383-360=A-</td>
<td>Tuesday, February 13</td>
<td>Due Date: April 3</td>
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<td>359-352=B+</td>
<td>Tuesday, February 20</td>
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<td>351-332=B</td>
<td>Tuesday, February 27</td>
<td>The Jungle Essay</td>
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<td>331-320=B-</td>
<td>Tuesday, March 6</td>
<td>Due Date: May 1</td>
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<td>319-312=C+</td>
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<td>311-292=C</td>
<td>Tuesday, April 3</td>
<td>The Bluest Eye Essay</td>
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<td>291-280=C-</td>
<td>Tuesday, April 17</td>
<td>Due Date: May 15</td>
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<td>279-272=D+</td>
<td>Tuesday, May 1</td>
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<td>271-252=D</td>
<td>Tuesday, May 8</td>
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<td>239-0=F</td>
<td>First Art Exam: Tuesday, March 13</td>
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<td>Second Art Exam: Tuesday, April 24</td>
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<td>Third Art Exam: Tuesday, May 22</td>
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Course outline:
Weeks 1-2: January 30 and February 6
Introduction to Course
Read: *American Art*
  - Chapter 1: The Invention and Mapping of America, 1492-1760
  - Chapter 2: Religious Rituals and the Visual Arts in Colonial America, 1620-1760
  - Chapter 3: Art and the Consumer Revolution in Colonial America, 1700-75

*A Different Mirror*
  - Chapter 1: A Different Mirror
  - Chapter 2: The “Tempest” in the Wilderness: The Racialization of Savagery
  - Chapter 3: The “Giddy Multitude”

Quiz 1: Tuesday, February 6
Weeks 3-4: February 13 and February 20
Read: *American Art*
   - Chapter 4: Revolutionary Icons and the Representation of Republican Virtue, 1765-1825
   - *A Different Mirror*
     - Chapter 4: Toward the Stony Mountains: From Removal to Restoration
Quiz 2: Tuesday, February 13
Quiz 3: Tuesday, February 20

Weeks 5-7: February 27, March 6, March 13
Read: *American Art*
   - Chapter 5: National Identity and Private Interests in Antebellum America, 1825-65
   - *A Different Mirror*
     - Chapter 5: No More Peck o’ Corn: Slavery and Its Discontents
     - Chapter 6: Emigrants from Erin: Ethnicity and Class Within White America
     - Chapter 7: Foreigners in Their Native Land: Manifest Destiny in the Southwest
     - Chapter 9: The “Indian Question”: From Reservation to Reorganization
   - *Black Elk Speaks* (entire text)
Quiz 4: Tuesday, February 27
Quiz 5: Tuesday, March 6
First Art Exam: Tuesday, March 13

Weeks 8-9: March 20 and April 3
Read: *American Art*
   - Chapter 6: Art and Commerce in the Gilded Age, 1865-1905
   - *A Different Mirror*
     - Chapter 8: Searching for Gold Mountain
     - Chapter 10: Pacific Crossings: Seeking the Land of the Money Trees
     - Chapter 11: Between Two Endless Days: The Continuous Journey to the Promised Land
Quiz 6: Tuesday, March 20
Quiz 7: Tuesday, April 3
Black Elk Essay Due: Tuesday, April 3

Spring Recess: March 26-April 1, no classes

Weeks 10-12: April 10, April 17, April 24
Read: *American Art*
   - Chapter 7: Modern Art and Politics, 1905-41
   - *A Different Mirror*
     - Chapter 12: El Norte: The Borderland of Chicano America
     - Chapter 13: To the Promised Land: Blacks in the Urban North
   - *The Jungle* (entire text)
Quiz 8: April 17
Second Art Exam: Tuesday, April 24
Weeks 13-15: May 1, May 8, May 15

Read: *American Art*

Chapter 8: Modernism, Postmodernism, and the Survival of a Critical Vision, 1941-80

Chapter 9: Globalization and the Culture Wars, 1980-2003

*A Different Mirror*

Chapter 14: Through a Glass Darkly: Toward the Twenty-first Century

*The Bluest Eye* (entire text)

The Jungle Essay Due: Tuesday, May 1

Quiz 9: Tuesday, May 1

Quiz 10: Tuesday, May 8

The Bluest Eye Essay Due: May 15

Week Sixteen: Finals Week, May 21-25

Third Art Exam: Tuesday, May 22, 5:15-7:15

I. Definitions of Academic Dishonesty

A. CHEATING. At CSUS, cheating is the act of obtaining or attempting to obtain credit for academic work through the use of any dishonest, deceptive, or fraudulent means. Cheating at CSUS includes but is not limited to:

1. Copying, in part or in whole, from another’s test or other evaluation instrument;
2. Using crib sheets, “cheat notes,” or any other device in aid of writing the exam not permitted by the instructor;
3. Submitting work previously graded in another course unless this has been approved by the course instructor or by departmental policy;
4. Submitting work simultaneously presented in two courses, unless this has been approved by both course instructors or by the department policies of both departments;
5. Altering or interfering with grading or grading instructions;
6. Sitting for an examination by a surrogate, or as a surrogate;
7. Any other act committed by a student in the course of his or her academic work which defrauds or misrepresents, including aiding or abetting in any of the actions defined above.

B. PLAGIARISM: At CSUS plagiarism is the use of distinctive ideas or works belonging to another person without providing adequate acknowledgement of that person’s contribution. Regardless of the means of appropriation, incorporation of another’s work into one’s own requires adequate identification and acknowledgement. Plagiarism is doubly unethical because it deprives the author of rightful credit and gives credit to someone who has not earned it. Acknowledgement is not necessary when the material used is common knowledge. Plagiarism at CSUS includes but is not limited to:

1. The act of incorporating the ideas, words, sentences, paragraphs, or parts thereof, or the specific substance of another’s work, without giving appropriate credit, and representing the product as one’s own work. Examples include not only word-for-word copying, but also the “mosaic” (i.e., interspersing a few of one’s own words while, in essence, copying another’s work), the paraphrase (i.e., rewriting another’s work while still using the other’s fundamental idea or theory); fabrication (i.e., inventing or counterfeiting sources), ghost-writing (i.e., submitting another’s work as one’s own) and failure to include quotation marks on material that is otherwise acknowledged; and (2) Representing another’s artistic or scholarly works such as musical compositions, computer programs, photographs, paintings, drawing, sculptures, or similar works as one’s own.
II. Sanctions
The instructor of record in a course where academic dishonesty is alleged to have occurred and the Office of Student Affairs shall have exclusive jurisdiction of the trial of charges of academic dishonesty that may give rise to academic and administrative sanctions under this policy. Academic and administrative sanctions may be imposed for violations of this policy. Academic sanctions are defined as those actions related to the coursework and grades and are the province of the instructor. Administrative sanctions may alter a student’s status on campus and are assigned by the Office of the Vice President of Student Affairs. The imposition of one type of sanction shall not preclude the additional imposition of the other.