HIS 310: Bob Dylan and the American Imagination
Spring 2018
T 6-8:30 | FERG 475

Dr. Court Carney
e-mail: carneycp@sfasu.edu / courtcarney@gmail.com
Office: LAN 338
Tel: 468-2039
Office Hours: T 3:30-6; W 2:30-5

Required Books
Allen Ginsberg, Howl and Other Poems
Bob Dylan, Chronicles, Volume One
Benjamin Hedin, Studio A: The Bob Dylan Reader
David Hajdu, Positively 4th Street: The Lives and Times of Joan Baez, Bob Dylan, Mimi Baez Fariña and Richard Fariña

Course Description
To focus a course on one particular person seems at first glance as rather antithetical to the larger goals of history. And yet, by focusing on the life and career and music of Bob Dylan, this course seeks to broaden our understanding of modern America by using such a specific focal point. Overall, this class will use Dylan to examine the postwar American landscape—the Cold War, the Civil Rights Movement, the youth culture of the 1960s, the politics of expression—in fresh ways. Through lectures, discussions, roundtables with guest lecturers, reading, writing, and of course, listening, this course will encourage you to reexamine what you understand of contemporary America by placing it within new contexts.

Assignments and Grades
There will be two review essays this semester, which will incorporate both films and books. Each essay will be worth 15% of your final grade. A separate prompt on D2L will elaborate on the format and content of the essays. You will also wrote weekly responses to the playlists created for the class. Together, these repossess will be worth 15% of your grade. The midterm (20% of your grade) will be an assignment centered on the crafting of a annotated discography. In addition, you will be required to write a final, music-based paper. This paper will be worth 25% of your final grade. I will provide more details in a subsequent handout. Finally, you will have a participation component to your grade (10%), which will consist of your attendance as well as your taking part in class discussions.

1. Two Review Essays—30%
2. Playlist Responses—15%
3. Annotated Discography (Midterm)—20%
4. Final Paper—25%
5. Participation—10%
Course Responsibilities

Regular (and preferably attentive) attendance is mandatory for your success in this class. Also, you are responsible for all material that you missed, regardless of reason. Course schedules occasionally change and all major changes will be announced in class and on D2L—you are responsible for all changes announced in your absence. Excessive absences will make it difficult for you to achieve a good grade in this course. If you would like to record any lecture or use a computer to aid you in taking notes, please come and talk to me first. To pass this class you must complete and turn in all of the assignments. Also, course schedules occasionally change and all major changes will be announced on D2L. Other than opportunities I provide for the entire class, no extra credit assignments will be offered during the course of the semester, after the semester is over, or on an individual basis.

Program Learning Objectives

The SFA History Department has identified the following PLOs for all students earning a B.A. degree in History:

1. Interpret the Past in Context
2. Understand the Complex Nature of the Historical Record
3. Engage in Historical Inquiry, Research and Analysis
4. Craft Historical Narrative and Argument
5. Practice Historical Thinking as Central to Engaged Citizenship

Although we will touch on each of these objectives, this course will focus more on numbers 1, 3, and 4.

Student Learning Objectives

The more specific Student Learning Outcomes (SLOs) for this particular course are listed below:

1. The student will be able to explain the development of the modern folk music scene with a particular focus on the cultural and social parameters of the period.
2. The student will develop an appreciation of the historical context of American popular music and the role Bob Dylan played in this development.
3. The student will be able to analyze the role of musical technology and records and their impact on modern America.
4. The student will be able to analyze the impact of the Cold War and the Civil Rights Movement on American culture and politics.
5. The student will be able to explain the importance of using music as a lens to study American history.

Academic Integrity (A-9.1)

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Definition of Academic Dishonesty

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp.
Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Withheld Grades (Semester Grades Policy, A-54)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Readings</th>
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<tbody>
<tr>
<td>Jan. 16</td>
<td>Dylan Goes Electric: Newport / Folk Music in America</td>
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<td>Jan. 30</td>
<td>The Beats / Screening: Inside Llewyn Davis</td>
<td>Readings: Howl; Hedin: 51-63, 93-4, 130-144</td>
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<td>Feb. 6</td>
<td>Cold War Roundtable: From Bomb Shelters to Reagan</td>
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<td>Feb. 13</td>
<td>Freedom Now!: The Civil Rights Movement</td>
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<td>Feb. 20</td>
<td>Bringing it All Back Home</td>
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<td>Feb. 27</td>
<td>Highway 61 Revisited</td>
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<td>Mar. 6</td>
<td>The Invisible Republic: Woodstock, Big Pink, and Nashville</td>
<td>Readings: Hedin: 68-70, 116-121</td>
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<td>Mar. 13</td>
<td>No Class – Spring Break</td>
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<td>Mar. 20</td>
<td>John Wesley Harding</td>
<td>Readings: Hedin: 64-7</td>
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<td>Mar. 27</td>
<td>The Death of the 1960s: and the New Morning of the 70s</td>
<td>Readings: Hedin: 73-91, 94-108, 122-129</td>
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<td>Apr. 3</td>
<td>Blood on the Tracks</td>
<td>Readings: Hedin: 109-115</td>
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<td>Apr. 10</td>
<td>The Gospel Years / Evangelicalism in the 1970s Roundtable</td>
<td>Readings: Hedin: 147-165, 280-284</td>
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<td>Apr. 17</td>
<td>Screening: I’m Not There</td>
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<td>Apr. 24</td>
<td>Love and Theft</td>
<td>Readings: Hedin: 166-221, 235-243, 254-90</td>
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<td>May 1</td>
<td>Love and Theft: Plagiarism and the Post-Truth Landscape</td>
<td>Readings: Hedin: 280-312</td>
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<td>May 8</td>
<td>Final Exam</td>
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