MAD MEN: A History of Modern America  
HIS 310 — Spring 2019  
T 6-8:30 | FERG 475  

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Tel: 468-2039  
Office Hours: TWTh 11-12:30  

Required Books  
Richard Yates, *Revolutionary Road*  
David Riesman, *The Lonely Crowd*  
Fred Kaplan, *1959: The Year Everything Changed*  

Thomas Frank, *Conquest of Cool*  
Susan Douglas, *Where the Girls Are*  
Robert Self, *All in the Family*  

Course Description  
Using the television series *Mad Men* as a central text, this course examines the cultural, social, and political development of the United States since 1945. Topics of the class include the development of postwar youth subcultures, the politics of gender, the Vietnam War, the Civil Rights Movement, and the impact these tensions had on shaping modern America. Through lectures, discussions, essays, and roundtables with guest speakers, this course encourages a reexamination of contemporary America by placing it within new contexts.  

Assignments and Grades  
As an upper-level undergraduate history course, this class will center on a heavy dose of reading, thinking, and writing. The core composition of the assignments then are essays, discussions, and a semester-long research paper. Assignment descriptions and the grade breakdown are as follows:  

Midterm:  
There will be one in-class exam covering the first half of the semester. This exam will incorporate an essay as well as shorter writing prompts. More information will be provided in class. This exam is on March 12th and is worth 20% of your final grade.  

Essays:  
You will also write two essays this semester based on assigned readings. The first essay will be a comparative book review incorporating *Revolutionary Road* and *The Lonely Crowd*. The second essay will cover one of the two books on gender and the family (your choice). Each essay should be approximately 1250-1300 words. Essay One is due February 12th and Essay Two is due April 9th. Each essay is worth 15% of your final grade.  

Research Project:  
For this project, I want you to dig into one particular year of *Life* magazine and craft a research paper based on your findings. First, choose a year from *Life* between 1960 and 1970 for your focal point — all of the magazine can be accessed digitally via Google Books. Then, dig into the issues *Life* ran weekly so you have a lot of material with which to work. Your paper (3000-4000 words) should then be an analysis of the ways in which this particular year was covered in terms of news, photography, and advertising. What was important? What was omitted? What themes
emerge? How do these issues cohere? Ultimately, you are writing a detailed, analytical, primary-source-based essay on the way one major American publication covered one year in a volatile and unpredictable era. Remember: craft an argument, be creative, and do good work. This essay is due May 14th and is worth 30% of your final grade.

Note: you do not need to read each issue from cover-to-cover, necessarily, but you need to grasp in sufficient detail the stories and news being covered.

Presentation:
Connected to this project is an in-class presentation based around some of this research. This presentation (roughly ten minutes in length) requires a PowerPoint centered on a collection of advertisements you select that cohere around a particular theme. What kind of ads floated through your chosen year? What kind of ad strategies did you see? How does the show reflect (or fail to reflect) this particular year? This presentation should not be a reiteration of your larger essay, but it should provide some guideposts to what is significant with your research project. This presentation will be in class on April 30th and is worth 10% of your final grade.

Précis/Discussions:
Finally, throughout this semester there will be discussions, in which you should be an involved participant, and various small summary papers (précis), which will relate to specific readings. These assignments serve as guidepost to your general involvement and engagement in the class and will be worth a total of 10% of your final grade.

1. Midterm — 20%
2. Essay One — 15%
3. Essay Two — 15%
4. Précis/Discussions — 10%
5. Presentation — 10%
6. Research Paper — 30%

A Note on Citations
All work (except in-class assignments) must cohere to the Chicago Manual of Style. All citations, footnotes, bibliographies must adhere to this style guide. As historians, we generally use Chicago as our style guide to provide for clarity and coherence. It is not a difficult guide to master (especially for the routine citations that you will encounter) and it provides consistency to your citations. All direct quotes must be cited, and all citations (and bibliographies, if necessary) must adhere to the Chicago style. Kate Turabian, a dissertation secretary at the University of Chicago, published A Manual of Writers as a sort of student-centered version of the much larger and detailed Manual of Style. This book version is acceptable and, in many ways, preferable to the larger style guide. You may also access various online resources based on Chicago, including a popular version put together by OWL--Purdue University's writing lab. Whether you access the information online or in one of the many published versions, just please be aware of the necessary citation conventions.

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

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 modern America with a particular focus on the cultural and social parameters of the period after 1945.
2. The student will be to explain the ways in which race, gender, and class have come to define many of the tensions in modern American culture and society.
3. The student will be able to analyze the impact of advertising and commercialism on modern America.
4. The student will be able to analyze the importance of television and the impact of the war in Vietnam and the Civil Rights Movement on American culture and society.
5. The student will be able to explain the importance of using culture 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.
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<td>Constructing an American Identity: The 19th Century Roots of the American Self</td>
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<td>Jan. 29</td>
<td>Advertising America: Brand Consciousness and the Culture of Consumerism</td>
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<td>Feb. 5</td>
<td>The Culture of Conformity: Cold War America</td>
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<td>Feb. 12</td>
<td>Television and the American Dream</td>
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<td>Cold War Masculinity: Gender at Midcentury</td>
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<td>Feminine Mystique: Women in the Workplace after World War II</td>
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<td>Mar. 5</td>
<td>Culture Clash: The Youth Movements of the 1960s</td>
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<td>Mar. 26</td>
<td>“It’s a time machine”: Nostalgia and American Identity</td>
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<td>Apr. 2</td>
<td>Feminism, Sexuality, and the Question of the Modern American Woman</td>
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<td>Apr. 9</td>
<td>Psychedelia: Untethering the American Mind</td>
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<td>Reach Out of the Darkness: America in 1968</td>
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<td>Apr. 23</td>
<td>The Age of Aquarius: Self-Help, Therapy, and the Collapse of Self</td>
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<td>May 7</td>
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