

**Colonnade Program Course Proposal: Connections Category**  
**History 340: Popular Culture since 1500**  
**Eric Reed**

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***Connections: Understanding Individual and Social Responsibility***

*Connections* courses direct students to apply and integrate discipline-specific knowledge and skills to the significant issues challenging our individual and shared responsibility as global citizens. Students will learn to analyze and evaluate cultural contexts, examine issues on both a local and global scale, and apply system-level approaches to the stewardship of our social and physical environments. Although they may be used with a major or minor program, *Connections* courses are classes at the 200-level or above designed for the general student population, and may be taken *only after* students have earned at least 21 hours in **WKU Colonnade Program** coursework or have achieved junior status. *Connections* courses may not have graduate components or prerequisites other than approved courses within the **WKU Colonnade Program**.

Proposed courses must be designed to address specifically the goals and outcomes of one (1) of the subcategories listed below. Students will take one course from each of the three following areas, selecting three different disciplines (usually defined by course prefixes).

- **Social and Cultural** (3 hours)  
Students will investigate ways in which individuals shape, and are shaped by, the societies and cultures within which they live. Courses will consider the ethical questions and shared cultural values that shape societal norms and behaviors, the independent and collective or collaborative artistic expression of those values, and/or the role of social and cultural institutions in developing and sustaining norms, values, and beliefs.
  1. Analyze the development of self in relation to others and society.
  2. Examine diverse values that form civically engaged and informed members of society.
  3. Evaluate solutions to real-world social and cultural problems.
- **Local to Global** (3 hours)  
Students will examine local and global issues within the context of an increasingly interconnected world. Courses will consider the origins and dynamics of a global society, the significance of local phenomena on a global scale, and/or material, cultural, and ethical challenges in today's world.
  1. Analyze issues on local and global scales.
  2. Examine the local and global interrelationships of one or more issues.
  3. Evaluate the consequences of decision-making on local and global scales.

- **Systems** (3 hours)

Students will examine systems, whether natural or human, by breaking them down into their component parts or processes and seeing how these parts interact. Courses will consider the evolution and dynamics of a particular system or systems and the application of system-level thinking.

1. Analyze how systems evolve.
2. Compare the study of individual components to the analysis of entire systems.
3. Evaluate how system-level thinking informs decision-making, public policy, and/or the sustainability of the system itself.

**Please complete the following and return electronically to colonnadeplan@wku.edu.**

1. What course does the department plan to offer in Connections? Which subcategory are you proposing for this course? (Social and Cultural, Local to Global, Systems)

*The course is proposed for the Social and Cultural category.*

2. How will this course meet the specific learning objectives of the appropriate subcategory? Please address **all** of the learning outcomes listed for the appropriate subcategory.

1. Analyze the development of self in relation to others and society.

*The class examines how the way that average people in the Atlantic World worked, played, and prayed change since 1500 A.D. in reaction to rapid economic and technological change, social and political upheavals, the rise of city life, industrialization, evolving religious views, and the emergence of a global consumer society. Students will perform historical research, read scholarly books and articles, and engage in informed debates about the history of Atlantic World popular culture.*

2. Examine diverse values that form civically engaged and informed members of society.

*In the course of examining the history of Atlantic World popular culture, students will be required to engage in informed debates and discussions, perform historical research, and read scholarly books and articles about our shared past.*

3. Evaluate solutions to real-world social and cultural problems.

*The course includes modules that address timeless and current real-world social and cultural problems including race, racial identities, and the evolution of racism; evolving religious beliefs and practices; the emergence of modern urban lifestyles; cultures of violence and vice; youth culture and protest; sport culture; hero culture; the rise of global regimes of travel, leisure, and consumerism. Without an understanding of how such trends evolved in the past, it is impossible to evaluate, address, or contemplate solutions to current social and cultural problems.*

3. In addition to meeting the posted learning outcomes, how does this course contribute uniquely to the *Connections* category (i.e., why should this course be in Colonnade)? Discuss in detail.

*Popular culture can be defined as the culture of everyday life. More specifically, it can be defined as the beliefs and practices, and the objects through which they are organized, that are widely shared among a population. This includes folk beliefs, practices and objects rooted in local traditions, and mass beliefs, practices, and objects*

*generated in political and commercial centers. It includes elite cultural forms that have been popularized as well as popular forms that have been elevated to the museum tradition. Although everyone participates in and contributes to the process that makes popular culture, there are no courses in the Connections category that analyze how and why our shared popular culture has changed over time.*

*The course focuses on the ways that local, national, trans-Atlantic, and global communities interacted as our contemporary popular culture took shape. The course takes a world history approach to the subject by looking at popular culture as an Atlantic basin process with powerful links to global cultural networks. This course will require students to apply and integrate historical knowledge and skills, as well as writing and critical thinking skills, developed in Foundations courses while examining the development of Atlantic World popular culture.*

4. Please identify any prerequisites for this course. NOTE: Any prerequisites MUST be Colonnade Foundations or Explorations courses.

*History 101 or 102 and English 100, or permission of instructor.*

5. Syllabus statement of learning outcomes for the course.

*Students will explore the shared cultural values that shape societal norms and behaviors, the independent and collective or collaborative expression of those values, and/or the role of social and cultural institutions in developing and sustaining norms, values, and beliefs by exploring the development of Atlantic World popular culture since 1500.*

*By the end of the course, students will:*

- *Demonstrate knowledge of the development of Atlantic World popular culture since 1500*
- *Demonstrate the ability to analyze critically major themes of popular culture history*
- *Develop an understanding of how the evolution of popular culture is a process that influences us all, and is shaped by individual behavior.*

6. Give a brief description of how the department will assess the course beyond student grades for these learning objectives.

*Students will take two in-class essay exams. Each exam will have two essays. In one essay, students must take an interpretive position on a significant historical trend or event and support their position using evidence. In another essay, students will be asked to discuss a primary source by placing it in its proper historical context and explaining what historians might learn from the primary source about the time in which the primary source was created.*

*The interpretive position essays on the second, final exam will be evaluated using the attached rubric (SEE BELOW) and according to the following criteria:*

*(Social and Cultural Objectives Subcategory 1) How well does the essay demonstrate an understanding of how broad trends in the evolution of popular culture shaped everyday lives?*

*(Social and Cultural Objectives Subcategory 2) Does the essay demonstrate adequate knowledge of the cultural history of the following themes (specific thematic focus of essays will vary): race, racial identities, and the evolution of racism; evolving religious beliefs and practices; the emergence of modern urban lifestyles; cultures of violence and vice; youth culture and protest; sport culture; hero culture; the rise of global regimes of travel, leisure, and consumerism?*

*(Social and Cultural Objectives Subcategory 3) Does the essay demonstrate that the student can develop a convincing interpretive position on a significant historical trend or event in popular culture history and support his/her position using evidence from class debates and/or assigned scholarly readings.*

7. How many sections of this course will your department offer each semester?

*Approximately one section per year.*

8. Please attach sample syllabus for the course. SEE BELOW.

# History 340: Popular Culture since 1500

## Course Description

This course examines popular culture from 1500 to the present, focusing especially on how popular culture evolved in reaction to social, economic, political, and technological change and from local, national, trans-Atlantic and global perspectives. Students engage the questions, debates, methods and approaches of popular culture history.

## Colonnade Program and Course Goals/Structure

This course fulfills the Connections – Social and Cultural category of the Colonnade Program.

Students will explore the shared cultural values that shape societal norms and behaviors, the independent and collective or collaborative expression of those values, and/or the role of social and cultural institutions in developing and sustaining norms, values, and beliefs by exploring the development of popular culture since 1500.

By the end of the course, students will:

- Demonstrate knowledge of the development of popular culture since 1500
- Demonstrate the ability to analyze critically major themes of popular culture history
- Develop an understanding of how the evolution of popular culture is a process that influences us all, and is shaped by individual behavior.

To achieve these goals, the class will address the following question: How did the way that average people worked, played, and prayed change over time in reaction to rapid economic and technological change, social and political upheavals, the rise of city life, industrialization, evolving religious views, and the emergence of a global consumer society? The class will engage the history of popular culture from local, national, trans-Atlantic and global perspectives and will cover themes and topics that illustrate the growing interconnections among local, national, and global cultures during the early modern and modern era. Students will complete readings, write papers, and engage in discussions and debates that will address the above questions and themes. The course will be organized on a lecture/discussion model.

## Readings

The following texts are required:

Emile Zola, *The Ladies' Paradise*

Bradford Wright, *Comic Book Nation*

Jason Vuic, *The Yugo: The Rise and Fall of the Worst Car in History*

Vanessa Schwartz, *It's So French! Hollywood, Paris and the Making of Cosmopolitan Film Culture*

Other readings (scholarly articles and book chapters, primary sources) will be assigned.

## Course Requirements

1. *Exams and written work*: Failure to take all scheduled exams and turn in all take home essays will result in an “F” grade for the course. You must complete all written work to pass the class, regardless of your grade average for the course. In-class quizzes may be administered and additional homework may be assigned at the instructor’s discretion.

2. *Attendance*: You are required to attend all scheduled class meetings. Any student who misses more than 6 scheduled classes will receive an “F” grade for the entire course, regardless of the quality of written work submitted by the student.

3. *Participation in discussions*: Participation in our discussions is required. The quality of your participation in discussions will factor into your final grade as explained below. Frequent absence from class will lower your class participation grade.

### **Grading**

Your final grade will be based in-class exams, take-home essays, and class participation. Each of the written assignments and the exams will be worth 100 possible points. Class participation will be worth 100 possible points. Final grades will be determined as follows:

Total Points Earned During Semester	Grade for the Course
94% of possible points or better	A
90-93.99% of possible points	A-
87-89.99% of possible points	B+
84-86.99% of possible points	B
80-83.99% of possible points	B-
77-79.99% of possible points	C+
74-76.99% of possible points	C
70-73.99% of possible points	C-
60-69.99% of possible points	D
59.99% of points or less	F

### **Plagiarism and Academic Dishonesty**

Dishonest plagiarism and other forms of academic dishonesty will not be tolerated. Students who cheat or plagiarize dishonestly will be penalized heavily because these are the worst academic offenses that it is possible for a student to commit. Any instance of dishonest plagiarism or academic dishonesty will result in a score of 0 points awarded for the assignment. In some cases, if the instructor feels that the occurrence of plagiarism or academic dishonesty is extremely grave, the instructor may assign the student a grade of “F” for the entire course, regardless of the quality of the student’s prior work in the course. The university’s policies on plagiarism and academic dishonesty are outlined in detail in the student handbook and at the following internet address:

<http://www.wku.edu/handbook/academic-dishonesty.php>

If you do not understand what plagiarism is, ***it is your responsibility to approach the instructor for clarification***. Just as ignorance of the law is not an excuse for committing a crime, ignorance of what constitutes plagiarism is not an excuse for committing plagiarism.

**\*\* Special note:** The University subscribes to Turnitin.com, the world's largest and best plagiarism detection service. If the instructor feels it necessary, he may require students to submit their papers electronically to this service for a plagiarism review. Instructions for electronic submission of papers will be provided if necessary.

### **Other Comments**

I am happy to accommodate students with disabilities. Students who qualify for special accommodations should contact the Office for Student Disability Services, Room 445 Potter Hall, ext. 5004. The OFSDS will work with you and with me to arrange the appropriate services.

Do not record lectures. Recording devices are a distraction no matter how quiet or unobtrusive they are. Please turn off your cell phones during class. I hope that it is not necessary to explain why.

### **Schedule of Classes and Assignments (subject to change)**

NOTE: The course syllabus may be changed during the course of the semester. I will make announcements of any changes in class and on the Blackboard site.

#### Week 1

Topics:

- Introduction to Class
- What Is Popular Culture?

Readings: Burke, chapters 1 and 2

#### Week 2

Topic: Elite and Non-Elite Culture: Printing, Reading, and Storytelling

Readings:

- Peter Burke, chapters 4, 5, and 6
- Natalie Davis, "Printing and the People"
- Robert Darnton, "Peasants Tell Tales"

#### Week 3

Topic: The World of Carnival in the Atlantic World

Readings:

- Burke, chapter 7
- Davis, "Reasons of Misrule"
- Linda Carroll, "Carnival Rites"

Primary Sources: Discussion of visual sources from PowerPoint presentation

#### Week 4

**Primary Source Analysis Due:** Witchcraft Trials in 17<sup>th</sup>-Century France and the Massachusetts Colony

Topic: Witchcraft in the Atlantic World



### Week 5

Topic: Violence, Vice, and Attempts to Reform Popular Culture in the Early Modern Atlantic World

Readings

- Burke, chapter 8
- Gary Cross, chapters 2, 3, and 4

Primary Sources

- William Prynne, "*Histrio-Mastix*" (1633)
- King James I, "Declaration Concerning Lawfull Sports" (1618)
- Restrictive Sabbath Statutes of Colonial Massachusetts (1658)
- Elkanah Watson's Misgivings on Cockfighting, Virginia (1787)

### Week 6

#### **First Exam**

Topic: The "Age of Revolutions" as a Cultural Turning Point in the Atlantic World

Readings:

- Burke, chapter 9
- Cross, chapters 5, 6, 7, and 8
- Alan Trachtenburg, "Mysteries of the Great City"

Primary Sources

- "Old Dollar Alarm Clock" (Song, 1916)
- "The International" (Song, 1871)
- William Matthews, "A Summer Vacation in Europe," *Church Review* (1890)

### Week 7

Topic: Mass Culture and Ritual in the Industrial Era: Global Cycling

Readings:

- Robert Smith, *A Social History of the Bicycle*, excerpts
- Amir Esfehiani, "The Bicycle's Long Way to China"
- Jeffrey Alexander, *Japan's Motorcycle Wars*, chapter 1

Primary Source Discussion: Women, Gender, and Bicycling in late 19<sup>th</sup> century America and Britain

- Frances Willard, "How I Learned to Ride the Bicycle" (1895)
- Arabella Kenealy, "Woman as an Athlete" (1899)

### Week 8

**Primary Source Analysis due:** Student Revolt in the Global Context: Paris, Japan, Mexico, and WKU in the Late 1960s and early 1970s.

Topic: Youth Protest and Youth Culture in a Global Context

### Week 9

Topic: Consumer Culture and Space: The Department Store in Europe and America

**Paper on Zola Due!**

Readings:

- Michael Miller, “Selling Consumption,” in *The Bon Marche*
- William Leach, “Women and Department Stores”
- Robert Fogelson, “The Business District,” in *Downtown, Its Rise and Fall*

#### Week 10

**Primary Source Analysis Due:** The Nazi Olympics in the New York Times, 1934-1938.

Topic: Sport as Global International Competition: The Nazi Olympics

Readings:

- Richard Mandel, *The Nazi Olympics*, selections
- Allen Guttman and Lee Thompson Austin, “Japan at the Olympics, 1912-1940”

#### Week 11

Topic: Sport Heroes, Honor, and Authenticity: The Tour de France and Baseball in a Global Context

Readings:

- Eric Reed, *Selling the Yellow Jersey*, selections
- Donald Roden, “Baseball and the Quest for National Dignity in Meiji Japan”

#### Week 12

**Paper on Schwartz Due!**

Topic: Globalization and Culture – Film and Food

Film and Discussion: *And God Created Woman*, starring Brigitte Bardot

Readings:

- Jack Goody, “Industrial Food: Towards the Development of a World Cuisine”
- Primary Sources for Class Analysis: Japanese and American fast food menus

#### Week 13

Topic: Suburban Society, Automobility, Travel Culture, and Authenticity in the Atlantic World

Readings:

- Selections from Rudy Koshar, ed., *Histories of Leisure*
- Ellen Furlough, “Packaging Pleasures: Club Med. and French Consumer Culture, 1950-1968”

#### Week 14

**Paper on Vuic Due!**

Topic: Comics and the Rise of Global Publishing and Reading Culture

Readings:

- Jeffrey Johnson “Superhero Mythology”
- Kinko Ito, “History of Manga in the Context of Japanese Culture and Society”
- Wendy Siuyi Wong, *Globalizing Manga: From Japan to Hong Kong and Beyond*

#### Week 15

**Wright Paper Due!**

Topic: Race and Sport: The Negro Leagues in America and Professional Soccer in France

Readings:

- Benjamin Rader, selections

- Laurent Dubois, selections

Week 16

**Final Exam: Scheduled by the University**

***RUBRIC for HISTORY 340 ANALYTICAL ESSAY EXAM***

	<b>1. EXCELLENT</b>	<b>2. GOOD</b>	<b>3. NEEDS WORK</b>	<b>4. POOR</b>
<b>A. THESIS</b>	Thesis is easily identifiable, plausible, novel, sophisticated, insightful, and clear.	Thesis is promising, but may be slightly unclear, or lacking insight or originality.	Thesis is unclear or unoriginal. Uses vague language. Provides little around which to structure the essay.	Thesis is difficult to identify, non-existent, or merely restates the question. Shows little effort or comprehension of the essay prompt.
<b>B. STRUCTURE</b>	Structure is evident, understandable, and appropriate for thesis. Excellent transitions from point to point. Paragraphs support solid topic sentences.	Structure is generally clear and appropriate, though may wander occasionally. Essay may have a few unclear transitions, or a few paragraphs without strong topic sentences.	Structure is generally unclear, often wanders, or jumps around. Transitions are few and/or weak, and many paragraphs lack topic sentences.	Structure is unclear, often because thesis is weak or non-existent. Essay has little or no structure or organization. Transitions are confusing and unclear. Topic sentences are few or non-existent.
<b>C. USE OF EVIDENCE</b>	Primary source and historical context information is incorporated to support every point. Examples support thesis and fit within paragraph. Specific, explicit references to assigned readings are incorporated. Factual information is incorporated.	Author uses examples to support most points. Some evidence does not support point or is out of place. Quotations are generally integrated well into sentences and paragraphs. Some factual information is incorporated.	Author uses examples to support some points. References to assigned readings unclear or incorrect. There may not be a clear point. Moderate amount of factual information is incorporated.	Very few or weak examples. Essay is weakened by a general failure to support statements. Evidence supports no particular point. Little or no factual information is incorporated, and primary sources remain mostly not interpreted or are merely summarized.
<b>D. LOGIC AND ARGUMENTATION</b>	All ideas flow logically. The argument is identifiable, reasonable, and sound. Author anticipates and successfully defuses counter-arguments. Makes original connections that illuminate thesis.	Argument is clear and usually flows logically and makes sense. Some counter-arguments are acknowledged, though perhaps not addressed. Occasional insightful connections to evidence appear.	The argument may often be unclear or not make sense. Author may not address counter-arguments or make sufficient connections with the thesis. Essay may contain logical contradictions.	Ideas do not flow at all, usually because there is no argument to support. Essay displays simplistic view of topic, and no consideration of possible alternative views. Any attempts to relate evidence to argument are very weak. Argument is too incoherent to determine.