

First Midterm, HST/AMS 335, Professor Lavender, Spring 2009

In order to prepare for the midterm exam, to be given 18 March 2009, you should be prepared to do the following:

I – Genre Studies:

A) Identify the genre-specific characteristics and ways of analyzing the following genres which we have addressed in class and seen modeled in course readings:

Painting and Sculpture (both “academic” and “Outsider” art)

Poetry (both “academic” and “vernacular”)

Folk Music (both as folkloric/oral tradition and in the age of mechanical reproduction)

II – Identification: Using the genre-specific analyses addressed above,

A) Identify and analyze the following poems (or sections of poems):

Edgar Allan Poe, “The Raven,” (1845)

Walt Whitman, “I Hear America Singing,” (1855); Stanza 11 (“Twenty-eight young men bathe by the shore”), from “Song of Myself,” (1855, 1891); Stanza 7 (“A man's body at auction”), from “I Sing the Body Electric” (1855, 1891).

Emily Dickinson, 254 (“HOPE’ is the thing with feathers”); 288 (“I ’m Nobody! Who are you?”); 303 (“THE SOUL selects her own Society”); 441 (“THIS is my letter to the World”); 449 (“I DIED for Beauty — but was scarce”); 465 (“I HEARD a fly buzz — when I died —”)

Don Marquis, “the coming of archy” (1916) and “mehitabel and her kittens” (1916)

Edgar Lee Masters, Selections from *Spoon River Anthology* (1916), esp. “The Hill”; “Minerva Jones”; “Aner Clute”; “Elsa Wertman”; “Hamilton Greene”; “Butch’ Weldy”

Langston Hughes, “I, Too” (1926); “The Negro Speaks Of Rivers” (1926)

Wallace Stevens, “Thirteen Ways of Looking at a Blackbird” (1926)

B) Identify and analyze the following paintings and sculptures:

John Singleton Copley, *Watson and the Shark* (1777)

Lilly Martin Spencer, *Peeling Onions* (ca. 1852)

George Bellows, *Both Members of This Club* (1909); *Forty-Two Kids* (1907); *New York* (1911)

Daniel Chester French, *The Four Continents* (1907)

Achilles G. Rizzoli, *The Spirit of Cooperation*, 1935; *Mother Symbolically Represented/The Cathedral*, 1935; *The Primalglimpse at Forty*, 1938

Edward Hopper, *Nighthawks* (1942)

Martin Ramirez, “*Never-ending journey* (untitled),” ca 1948-1963; *Madonna Figure* (1950-53);

Hollywood Caballero (untitled), ca 1948-1963; *Courtyard* (1953)

Henry Darger, selections from *The Story of the Vivian Girls, in what is Known as the Realms of the Unreal, of the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion*.

C) Compare the following recordings of Tom Dooley and argue which is the “authentic” version (and why):

Grayson and Whittier, “Tom Dooley,” Victor, 1929.

Frank Proffitt, “Tom Dooley,” field recording by Frank Warner, 1940.

The Kingston Trio, “Tom Dooley,” Capitol, 1958.

Doc Watson, “Tom Dooley,” Vanguard Records, 1964.

III – Contextual Analysis: Write about the following (drawing, where possible, from the readings listed):

A) Explain the connections between folklore and folksong in the development of songs like “Tom Dooley.”

E. Martin Pedersen, “Factlore, Fakelore, or Folklore: Sorting Through Folk Song Origins,” *Social Studies*, Volume 88, Number 4 (1997): 181-85.

B) Examine the impact that the life histories and historical contexts of Wallace Stevens, Walt Whitman, and Emily Dickinson had on the poetry they wrote.

Mark Jarman, “Solving for X: The Poetry and Prose of Wallace Stevens (Review of *Wallace Stevens: Collected Poetry and Prose*, ed. by Frank Kermode and Joan Richardson. The Library of America),” *The Hudson Review*, Vol. 51, No. 1 (Spring 1998): 250-256.

- Deatt Hudson, "Wallace Stevens," *Twentieth Century Literature*, Vol. 1, No. 3 (October 1955): 135-138.
- Heinz Ickstadt, "Emily Dickinson's Place in Literary History; or, the Public Function of a Private Poet," *The Emily Dickinson Journal*, Vol. X, No. 1 (2001): 55-69.
- Paul H. Outka, "'Whitman and Race (He's Queer, He's Unclear, Get Used to It)," *Journal of American Studies*, 36/2 (2002): 293-318.

C) Examine the impact that the life histories and contexts of Martin Ramirez, Henry Darger, and Achilles G. Rizzoli had on their artwork.

- N.F. Karlins, "Review – A.G. Rizzoli: *Architect of Magnificent Visions*," *Art Journal*, Winter 1997.
- Kristin E. Espinosa, and Victor M. Espinosa, "Outsider Art and Biography: The Social Construction of a Mystery," *Conference Papers -- American Sociological Association, 2004 Annual Meeting*, San Francisco, CA.
- Jessica Yu, Director, *In the Realms of the Unreal* (2004).

C) Discuss why "Outsider Artists" are useful to study for scholars seeking to examine everyday American life.

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D) Examine how works of art, such as those created by George Bellows, reflect the times in which they were produced.

- John Fagg, "Anecdote and the Painting of George Bellows," *Journal of American Studies*, Volume 38, Issue 03 (December 2004): 473-488.

IV: Comparative Analysis:

A) Compare and contrast two of the following for their treatment of melancholy and/or death: Edgar Allan Poe, "The Raven," (1845); Emily Dickinson, 465 ("I HEARD a fly buzz — when I died —"); Lilly Martin Spencer, *Peeling Onions* (ca. 1852); Daniel Chester French, *The Four Continents – Asia* (1907); Edgar Lee Masters, "Minerva Jones" (1916); Edward Hopper, *Nighthawks* (1942); Doc Watson, "Tom Dooley," Vanguard Records, 1964.

B) Compare and contrast two of the following for their treatment of "belonging": John Singleton Copley, *Watson and the Shark* (1777); Walt Whitman, Stanza 7 ("A man's body at auction"), from "I Sing the Body Electric" (1855, 1891); Emily Dickinson, 303 ("THE SOUL selects her own Society"); Daniel Chester French, *The Four Continents – Africa* (1907); George Bellows, *Both Members of This Club* (1909); Don Marquis, "the coming of archy" (1916); Edgar Lee Masters, "'Butch' Weldy" (1916); Langston Hughes, "The Negro Speaks Of Rivers" (1926); Achilles G. Rizzoli, *The Spirit of Cooperation* 1935; (The Kingston Trio, "Tom Dooley," Capitol, 1958.

C) Compare and contrast two of the following for their treatment of the human body: Walt Whitman, Stanza 11 ("Twenty-eight young men bathe by the shore"), from "Song of Myself," (1855, 1891); Emily Dickinson, 449 ("I DIED for Beauty — but was scarce"); Achilles G. Rizzoli, *The Primalglimpse at Forty*, 1938; Henry Darger, selections from *The Story of the Vivian Girls, in what is Known as the Realms of the Unreal, of the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion*;

D) Compare and contrast two of the following for their treatment of American citizenship: John Singleton Copley, *Watson and the Shark* (1777); Walt Whitman, "I Hear America Singing," (1855); Emily Dickinson, 288 ("I 'm Nobody! Who are you?"); Daniel Chester French, *The Four Continents – America* (1907); George Bellows, *Both Members of This Club* (1909); Langston Hughes, "I, Too" (1926); Edward Hopper, *Nighthawks* (1942).

E) Compare and contrast two of the following for their treatment of gender and domesticity: Lilly Martin Spencer, *Peeling Onions* (ca. 1852); Don Marquis, "mehitabel and her kittens" (1916); Edgar Lee Masters, "Elsa Wertman" (1916); Achilles G. Rizzoli, *Mother Symbolically Represented/The Cathedral*, 1935; Martin Ramirez, *Madonna Figure* (1950-53); Doc Watson, "Tom Dooley," Vanguard Records, 1964.