

American Studies Junior Seminar: The Cultural Consequences of Modern American Wars
Professor Hilary Hallett
Tuesdays, American Studies Seminar Room
Office Hours: TU 4-5 & by apt, RAB 205D

Spring 2007 American Studies 01:050:389
RAB, 12:35-3:35
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War is an engine of change like no other. This interdisciplinary seminar aims to take the measure of war's impact on American culture by examining its costs and consequences both domestically and internationally in particular historical moments, beginning with the Civil War and concluding with the "War on Terror." This class, then, is a study of postwars, of the way that images, families, jobs, story, song, word's fairs, federal policies, and remembrance all are constructed and reconstructed in the wake of national conflicts involving deadly force.

After familiarizing yourself with the key themes of this seminar you will be asked to select a topic—related to the subject of the class and then to produce a piece of original interdisciplinary scholarship based on primary research. To this end, students will engage in ongoing workshops associated with the conduct of scholarly research. These workshops are designed to help students develop interesting research questions, locate sources, interpret and deploy evidence, draw from useful analytical and methodological approaches, and develop persuasive narrative strategies. Other classes will be devoted to the mechanics of writing a research paper, allowing us to revisit and sharpen our ideas through multiple drafts and to assist one another by offering constructive criticism of each others' work.

Required Texts are available for purchase at the Douglass Student Co-op Bookstore and will also be placed on reserve at the Douglass Library

- Alexander Gardner, *Gardner's Photographic Sketchbook of the Civil War*
 - Susan Sontag, *Regarding the Pain of Others*
 - John Dos Passos, *1919: Volume Two of the USA Trilogy* (1932, 2000 ed.).
 - Joanne Meyerowitz, ed., *Not June Cleaver: Women and Gender in Postwar America, 1945-1960*.
 - John Okada, *No-No Boy* (1976, 1992 edition).
 - Penny Von Eschen, *Satchmo Blows Up The World: Jazz Ambassadors Play the Cold War*(2004).
 - Marilyn B. Young, John J. Fitzgerald, and A. Tom Grunfeld, *The Vietnam War: A History in Documents* (2003).
 - Joan Didion, *Slouching Towards Bethlehem* (1968)
- All other Readings marked * are on reserve on line under Instructors "Wu" and/or "Hallett."

Films and Documentaries:

- The Best Years Of Our Lives* (1946)
- First Personal Plural* (2000)
- Hair* (1984)
- Bontoc Eulogy* (1997)
- When I Came Home* (2005)

Participation: The success of the seminar depends upon you and your willingness to get out and research your topic! Students should complete readings and come prepared to share your thoughts.

Attendance: If you miss more than one class, your grade will drop by 20%. If you miss more than four classes, you will fail the class. (In an emergency, please ask your college dean to write me a letter of an excuse.)

Academic Integrity: Basic principles of honesty and integrity are crucial to work in the university. Plagiarism in written work violates the Rutgers Policy on Academic Integrity. If you are not familiar with its consequences view it at <http://teachx.rutgers.edu/integrity/faculty.html>.

Requirements:	Grade calculation
Attendance and participation:	20% of final grade
Short paper on Gardner's Sketchbook	10% of final grade
Research proposal:	15% of final grade
Students will write a 1,000 word proposal outlining their research project. Each paper must include an annotated bibliography that explains the relevance and relative strengths and weaknesses of the secondary material you have selected to ground your topic. Proposals will also specify a question, or set of questions, you plan to explore and detail a research strategy.	
First Draft: Introduction and at least one section	15% of final grade
Second Draft: Full Rough Draft	20% of final grade
Each other must submit a <u>complete</u> first draft of the seminar paper of between 10 to 12 pages	
Final Draft: <i>Polished and Complete</i>	20% of final grade
Authors will turn in their finished drafts, complete with an annotated bibliography.	

1. Tu. January 16: Introductions
Workshop: writing a research paper

2. Tu. January 23: Representing the Civil War **SHORT PAPER DUE IN CLASS**
Gardiner's Photographic Sketchbook of the Civil War.
Susan Sontag, *Regarding the Pain of Others*
Workshop: Drafting Paper Proposals

3. Tu. January 30: Spanish-American/Philippine-American War
*Mae M. Ngai, Introduction to Part II, "Migrants at the Margins of Law and Nation," pp. 91-95, and Chapter 3, "From Colonial Subject to Undesirable Alien: Filipino Migration in the Invisible Empire," pp. 96-126 and notes, 301-307, in *Impossible Subjects: Illegal Aliens and the Making of Modern America* (Princeton: Princeton University Press, 2004).
*Paul Kramer, "Making Concessions: Race and Empire Revisited at the Philippine Exposition, St. Louis, 1901-1905," *Radical History Review* 73 (Winter 1999): 74-114.
Screening: Bontoc Eulogy (1997)

4. Tu. 6 February: The Great War
John Dos Passos, *1919: Volume Two of the USA Trilogy* [selections]
Adam Gopnik, "The Big One; Historians rethink the war to end all war"
Workshop: narrative construction and historiography

5: Tu February 13: World War II (Part One)
Selections from *Not June Cleaver: Women and Gender in Postwar America, 1945-1960*,
Joanne Meyerowitz, ed.
Screening: *The Best Years of Our Lives* (1946)

PROPOSALS DUE FRIDAY FEBRUARY 16 NOON IN MY BOX AT RAB

6: Tu. 20 February: Writing Week
Individual Meetings to discuss proposal [meet in **RAB 205D**]

7: Tu. 27 February: World War II (Part Two)
*Philip Gleason, "Americans All: World War II and the Shaping of American Identity,"
The Review of Politics 43 (October 1981): 482-518.
John Okada, *No-No Boy*
Workshop: Bibliography and Citations

8: Tuesday 6 March: Korean-American War

Arissa Oh, "A New Kind of Missionary Work: Christians, Christian Americans, and the Adoption of Korean GI Babies, 1955-1961," *Women's Studies Quarterly* 33: 3-4 (2005): 161-188; Eleana Kim, "Gathering 'Roots' and Making History in the Korean Adoptee Community," in *Local Actions: Cultural Activism, Power, and Public Life in America*, eds. Melissa Checker and Maggie Fishman (New York: Columbia University Press, 2004), pp. 208-230.

Screening: *First Person Plural*

First Drafts due to GROUP VIA EMAIL and in my BOX by Friday March 9, noon

9: Tu. 20 March: Writing Week

Group meeting to critique First Drafts

10: Tu. 27 March: The Cold War

Von Eschen, *Satchmo Blows Up The World: Jazz Ambassadors Play the Cold War*
Music Day, Play-list of songs TBA

Workshop: Texts and Contexts

11: Tu. 3 April: Vietnam (Part One)

Marilyn Young et al, *A History of the Vietnam War With Documents*

Workshop: Working with historical documents

Complete rough drafts Due to GROUP VIA EMAIL and in my box, Friday, April 6 noon

12: Tu. 10 April Writing Week

Group meetings to critique Second Drafts

13: Tu. 17 April: Vietnam (Part Two)

Joan Didion, *Slouching Towards Bethlehem*

Screening: *Hair*

14. Tu: April 21: "War On Terror"

*Leti Volpp, "The Citizen and the Terrorist," *UCLA Law Review* 49: (2002): 1575-1600.

*Tram Nguyen, Introduction (pp. xiii-xxiii), Chapter One, "Becoming Suspects: Brooklyn and New Jersey" (pp. 1-19), and Chapter Four, "The New Racial Profiling: Los Angeles" (pp. 72-90), and notes (pp. 178-180, 183-184), in *We Are All Suspects Now: Untold Stories from Immigrant Communities After 9/11* (Boston: Beacon Press, 2005).

Screening, *When I Came Home*

FINAL PAPER DUE MONDAY April 30 by 12 noon