

21:510:489 History Seminar: *Media and War*

Fall 2016 Monday, 6-9pm; Conklin 348

Dr. Susan Carruthers (Conklin, 318)

Office hours: Monday, 4.30-5.30pm; Wednesday, 12-1pm. Other times by appointment.

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Objectives

This course has two central objectives. The first is to provide an introduction to the study of mass media and war. The second is to equip you to write a long research paper, on a topic of your choosing in this broad field, which will be completed in the second semester.

We'll spend as much time thinking about what historians and other scholars do-- and how to go about the business of researching and writing a long paper-- as we'll devote to studying the history of war and the media. Throughout the semester we will work-step-by step to craft a viable paper topic and hone the skills necessary to appraise different kinds of historical evidence and construct a compelling argument based on original research. By the end of the semester, in addition to historical insights into how war has been depicted, understood, remembered, and contested by soldiers, civilians, journalists, moviemakers and politicians, you should have mastered the following:

- ▲ how to identify and hone a "do-able" historical topic
- ▲ how to locate relevant primary and secondary source materials
- ▲ how to assemble and annotate a bibliography
- ▲ how to critically evaluate different kinds of primary source evidence (including film; photographs; autobiographical materials; official documents; newspaper sources etc.)
- ▲ how to analyze scholarly works critically
- ▲ how to work an initial statement into an outline
- ▲ how to sharpen your writing and make informed, persuasive arguments
- ▲ how to respond effectively to feedback, using constructive commentary to improve your work
- ▲ how to present your work orally to peers

Attendance: This seminar has a small enrollment—designed for group discussion and collaborative work. Attendance is an *absolute requirement*. If you miss more than two classes without valid cause, you will be marked down by a grade (e.g. from a B+ to a B). If you miss three sessions, you will *fail the class*. If you know you'll be absent for bona fide reasons, please let me know ahead of time.

Participation: in class discussion is a key requirement. For a small group to work, everyone has to take responsibility for sustaining the conversation. That means (a) reading before class; (b) coming to class with questions, issues for clarification and discussion points; and (c) taking part in discussion.

Don't be afraid to ask for advice! Please seek me out during office hours or at other times by appointment. It's always helpful to ask questions sooner rather than later, and I'm happy to make time to talk things over-- preferably before an issue becomes a full-fledged problem.

Readings: Items denoted by an asterisk (*) are posted as pdfs on BlackBoard. Other readings-- from scholarly journal articles-- are available via the Rutgers library system. It is your responsibility to retrieve them. *Please always bring each week's readings with you to class*. We will refer to them.

Schedule of classes, readings and writing assignments

09/12 Introduction: Why the media matter in wartime

Patrick Rael, *Reading, Writing and Researching for History* (Introduction; "Reading")

<http://www.bowdoin.edu/writing-guides/>

09/19 **The Spanish-Cuban-American War (1898): Manufacturing Consent?**

Bonnie M. Miller, "The Image-Makers' Arsenal in the Age of War and Empire, 1898-1899: A Cartoon Essay, Featuring the Work of Charles Bartholomew (of the *Minneapolis Journal*) and Albert Wilbur Steele (of the *Denver Post*)," *Journal of American Studies*, 45, i (Feb. 2011): 53-75

James Castonguay, "The Spanish-American War in United States Media Culture," from J. David Slocum, *Hollywood and War: The Film Reader* (New York: Routledge, 2006), pp. 97-108*

<https://www.loc.gov/collection/spanish-american-war-in-motion-pictures/about-this-collection/>

Writing: Response paper

09/26 **World War I: Mobilizing Motherhood**

Susan Zeiger, "She Didn't Raise Her Boy to Be a Slacker: Motherhood, Conscription, and the Culture of the First World War," *Feminist Studies*, 22 (Spring 1996), 6-39

Patrick Rael, *Reading, Writing and Researching for History* ("Historical Arguments" and "Research" sections)

Writing: Response paper on Zeiger

In class orientation on "doing research"

10/03 **World War II: Rationing death/exhibiting death**

George Roeder, Visual Essay "Playing the Death Card," and Chapter 3, "War as a Way of Seeing," from *The Censored War* (New Haven: Yale University Press, 1993)*

Dagmar Barnouw, "To Make Them See: Photography, Identification and Identity" from *Germany 1945: Views of War and Violence* (Bloomington: Indiana University Press, 2008)*

Writing: Response paper

10/10 **World War II: Propaganda and morale at the movies**

William Friedman Fagelson, "Fighting Films: The Everyday Tactics of World War II Soldiers," *Cinema Journal*, 40, iii (Spring 2001): 94-112

Reading: *Government Information Manual for Hollywood (sections I-VI)*
<http://www.libraries.iub.edu/index.php?pageId=3301>

In-class viewing: *Memphis Belle* (1944)

Research task: using the ProQuest database find a contemporary review of this film, print it out, read it, and bring it to class

Writing: Response paper on Fagelson

10/17 **Assessing popular attitudes from the past:
American responses to the atomic bombing of Japan, August 1945**

In-class team exercise-- locating and appraising sources.

Research task: Produce a two paragraph-long description of your proposed research paper topic. You must also provide a short preliminary bibliography, including all of the following: 3-4 books on the topic; approx. 5 scholarly articles on the topic; some suggested primary sources. You should also detail *how* you compiled your list (which online databases you used)

10/24 **Individual meetings** to discuss paper ideas

10/31 **Vietnam: the "living room war" lost by the media?**

Michael Arlen, "Living Room War," from *The New Yorker*, Oct. 15, 1966*

William Westmoreland, "Vietnam in Perspective," *Military Review*, 59, i (1979): 34-43*

Daniel Hallin, "The Media, the War in Vietnam, and Political Support: A Critique of the Thesis of an Oppositional Media," from *We Keep America on Top of the World* (New York: Routledge, 1994), 40-58*

In-class discussion: Doing television research

Writing: Response paper

11/07 **Protesting the War**

Kimberley Phillips, "Machine Gun Blues: Black America and the Vietnam War"*

Research task: Browse the holdings of the Pacific Northwest "Antiwar and Radical History Project" online

http://depts.washington.edu/antiwar/gi_papers.shtml

Writing: More focused and detailed outline of paper topic; longer bibliography of proposed sources

In-class viewing: *Sir! No Sir!*

11/14 **Making News: Objective Journalism?**

Mark W. Brewin, "A Short History of the History of Objectivity," *The Communication Review*, vol. 16 (2013): 211-29

Selection from Mark Pedelty, *War Stories**

Writing: Response paper

11/21 The "embedded journalist:" what's new?

Either: Michael S. Sweeney, "Reporters and 'Willing Propagandists': AEF Correspondents Define Their Roles," *American Journalism*, 29, i (Winter 2012): 7-31

Or: S. Brockus, "Coming to You 'Live': Exclusive Witnessing and the Battlefield Reporter," *Journal of Communication Inquiry*, 33, i (2009): 27-42

All: Amr El-Kakhy, "Trapped in the Media Crossfire," from Bill Katovsky and Timothy Carlson (eds.), *Embedded: The Media at War in Iraq* (Lyons Press, 2003)* [NB this reading and the next are both contained in the "Iraq" pdf]

Rick Levanthal, "They Fight. We Report. You Decide" from Katovsky*

Writing: Begin work on annotated bibliography

11/28 **Self-representations from a war zone: US soldiers, Iraqi women**

Liam Kennedy, "Soldier Photography: Visualizing the War in Iraq," *Review of International Studies*, 35 (2009): 817-33

Perri Campbell and Luke Howie, "Fractured Lives, Digital Selves: Writing the Self in Post-Invasion Iraq," *Journal of Sociology*, 52 (2016): 235-48

In-class viewing: *The War Tapes* (2006)

Writing: Draft prospectus; plus annotated bibliography

12/05 **Individual meetings** to discuss draft prospectus

12/12 Individual meetings

12/19 **FINAL PRESENTATIONS**
[NB: This session, in exam period, is scheduled from 6.20pm-9.20pm]

Hand in final paper prospectus

ASSESSMENT:

Class participation: 10%

Short research and writing assignments: 40%

Final presentation: 10%

Final paper prospectus: 40%

HANDING WORK IN:

Please note that all assignments must be brought to class and handed in at the start of class on the day that they're due.

I would prefer that work be word processed rather than hand written, though the latter is permissible if you don't have access to a computer/printer readily-- and provided that your handwriting is legible.

Late submissions emailed after class will NOT be accepted. One goal of the writing assignments is to help you process the readings and sort out your responses. These will then be shared in class discussion. So, I want to see how you think about the readings *before* we've analyzed them together.

ACADEMIC INTEGRITY:

I take plagiarism, cheating, and all breaches of academic integrity very seriously indeed, as does Rutgers. Work you submit should always constitute your own interpretations and arguments-- *in your own words*. Where you draw on the ideas of others and/or borrow other scholars' phrasing, you must ALWAYS acknowledge the intellectual debt, whether you're directly quoting that author, summarizing their work, or influenced by it more loosely.

<http://academicintegrity.rutgers.edu/academic-integrity-policy/>

Please take the time to familiarize yourself with Rutgers' policy on academic integrity. It is YOUR responsibility to be aware of what academic integrity is and which behaviors constitute violations. If you are in any doubt about the contents, or confused about what constitutes plagiarism and other forms of dishonesty, you should be sure to discuss those concerns with me before submitting written work.

STUDENTS WITH DISABILITIES:

Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation:

<https://ods.rutgers.edu/students/documentation-guidelines>.

If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at:

<https://ods.rutgers.edu/students/registration-form>.

For more information please contact Kate Torres at (973)353-5375 or in the Office of Disability Services in the Paul Robeson Campus Center, in suite 219 or by contacting odsnewark@rutgers.edu.

AND FINALLY...

Behavior that irks the instructor—to be avoided at all costs!!

- ⤴ arriving late to class. If work or a family emergency is liable to make you late, it's courteous to let me know in advance. I will understand if there's a good reason.
- ⤴ use of electronic devices-- laptops, phones, tablets-- for texting, instant messaging or emailing during class is not permitted. Your full attention is required.
- ⤴ treating other classmates (or me!) disrespectfully. Lively discussion is very welcome; haranguing, emoting and/or treating others' views with contempt is not

In this class, we will be discussing extremely difficult-- sometimes distressing, often contentious-- material. Something would be very wrong if discussions about war were *not* intermittently wrenching. But civility towards others is imperative at all times.

The bottom line: I will give you my best attention— in and out of class—and I expect you to do likewise by focusing, without distraction, on our classroom interactions.