

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

**Fall 2013      Tu/Thurs 10-11.20am, Conklin 447**

**Dr. Susan Carruthers** (Conklin, 318)

Office hours: Tuesday and Thursday 11.30-12.30 and other times by appointment

email: [scarruth@andromeda.rutgers.edu](mailto:scarruth@andromeda.rutgers.edu)

### **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 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, and contested by soldiers, civilians, journalists, moviemakers and politicians, you should have mastered the following:

- how to devise 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; autobiographical writings; official documents; newspaper sources; on-line resources)
- how to read scholarly works critically
- how to work an initial statement into an outline of the paper itself
- how to sharpen your writing and make informed, persuasive critical arguments
- how to respond effectively to feedback, using constructive commentary to improve your work
- how to present your work orally to peers
- how to critique others' work constructively

**Attendance:** This is a seminar with a deliberately small enrollment—designed for small group discussion and collaborative work as a team. Attendance is a requirement, and if you miss more than two classes without valid cause, your grade will be marked down accordingly. If you know you'll be absent from class for bona fide reasons, please let me know ahead of time. If you're sick or an emergency arises, please notify me as soon as possible after the class you missed.

**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.

Week 1

Tues Sept 3 Introduction

Thurs Sept 5 In class-screening: *Newsreels to Nightly News*

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

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

Week 2 **PART ONE: Picturing War**

Sept 10 **The Civil War**

Geoffrey Klingsporn, "Icon of Real War: A Harvest of Death and American War Photography," *Velvet Light Trap*, 45 (Spring 2000), 4-19

Work due: One page response paper on Klingsporn

Sept 12 **"How to do research" workshop**

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

Week 3

Sept 17 **World War II: Rationing Death**

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

Sept. 19 **Post-War "Re-education": Forcible Exposure**

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

Work due: One page response paper on either Roeder or Barnouw

Week 4

Sept 24 **The Vietnam War: The Photography of Protest**

Michelle Murray Yang: "Still Burning: Self-Immolation as Photographic

Protest," *Quarterly Journal of Speech*, 97, i (Feb. 2011), 1-25

Research assignment: Pick one month from the Vietnam War, either randomly or because you're interested in a particular event or phase of the war. Using the bound volumes of *Life* in the basement of Dana, review the magazine's photographic coverage of the war for that particular month. Write a one page response to this coverage assessing both the quality and quantity of the coverage in the four issues of *Life* you looked at. You should address the following points: how prominently or marginally featured was war coverage what kind of photographs were printed; how were they captioned and framed by surrounding text)

Sept 26

### **Abu Ghraib: Picturing Atrocity**

Janina Struk, "Outrage at Abu Ghraib," from *Private Pictures: Soldiers' Inside View of War* (I.B. Tauris, 2011)\*\*\*

Work due:

Initial paper topic idea

Week 5

### **PART TWO: "Covering War"**

#### **The war correspondent, the state, the military, and public opinion**

Oct 1

### **World War I: A Crisis of "Coverage"**

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

Mathew Farish, "Modern Witnesses: Foreign Correspondents, Geopolitical Vision, and the First World War," *Transactions of the Institute of British Geographers*, 26, i (2001), 273-87

Oct 3

### **The Korean War: Spinning an Unpopular War**

Marilyn B. Young, "Hard Sell: The Korean War" from Kenneth Osgood & Andrew K. Frank (eds), *Selling War in a Media Age: The Presidency and Public Opinion in the American Century* (University Press of Florida, 2010)

Research assignment: Select one month of the Korean War to study. Using the Roper Center's iPOLL database, locate all available polls relating to US public attitudes towards the war for the month you've selected. Write a one page paper that: (a) gives a brief synopsis of the polls and the attitudes they revealed; (b) offers your reflections on what historians should bear in mind when using opinion polling data. (What do polls really tell us? What questions do they raise about how questions are posed and how representative segments of opinion are canvassed?)

Week 6

Oct 8 **The Vietnam War: Lost by the Media?**

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* (Routledge, 1994), pp.40-58\*\*\*

Michael Herr, "Hue: February 1968" from *Dispatches* (1977)\*\*\*

Oct 10 **The Vietnam War: Underground Media and Anti-War Protest**

Screening: *Sir! No Sir!*

Kimberley L. Phillips, "Sing No More of War: Black Freedom Struggles and Antiwar Activism, 1960-1973" from *War! What Is It Good For?: Black Freedom Struggles and the US Military* (UNC Press, 2012)\*\*\*

Work due: More refined paper topic idea

Week 7

Oct 15 **Soldiers' media**

Cindy Elmore, "Stars and Stripes: A Unique American Newspapers' Historical Struggle Against Military Interference and Control," *Media History*, 16, iii (2010), 301-317

Research assignment: Check out this Library of Congress website devoted to celebrated *Stars and Stripes'* cartoonist Bill Mauldin

<http://www.loc.gov/rr/print/swann/mauldin/>

The night before class, email SC a link to one of Mauldin's cartoons that you found particularly worthy of comment. I'll assemble these into a Powerpoint presentation and we'll discuss all the selected cartoons in class.

Oct 17 **Iraq: the embedded journalist**

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

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 op cit.\*\*\*

Work due: Preliminary bibliography of primary and secondary sources

Week 8	<b>PART THREE: Cinema and War Mobilization, Militarism, and Memorialization</b>
Oct 22	<b>World War I: Mobilizing Gender</b>  Susan Zeiger, "She Didn't Raise Her Boy to Be a Slacker: Motherhood, Conscription, and the Culture of the First World War," <i>Feminist Studies</i> , 22 (Spring 1996), 6-39
Oct 24	<b>WWII: GIs Go to the Movies</b>  William Friedman Fagelson, "Fighting Films: The Everyday Tactics of World War II Soldiers," <i>Cinema Journal</i> , 40, iii (Spring 2001) 94-112
Research task:	locate, print and bring to class a contemporary review of one of the wartime movies mentioned in this article
Work due	Second paper "treatment"
Week 9	<b>Individual meetings</b>
Oct 29	schedule a personal appointment on either Tues or Thurs
Oct 31	individual meetings
Week 10	
Nov 5	<b>WWII: What is a propaganda film?</b>  Screening: <i>The Memphis Belle</i> Reading: <i>Government Information Manual for Hollywood (sections I-VI)</i> <a href="http://www.libraries.iub.edu/index.php?pageId=3301">http://www.libraries.iub.edu/index.php?pageId=3301</a>
Nov 7	<b>Revisioning Vietnam: What is an anti-war film?</b>  Pre-class viewing assignment: watch either <i>Apocalypse Now</i> or <i>The Deer Hunter</i> [there are copies in Dana]  Michael Ryan and Douglas Kellner, "Vietnam and the New Militarism," from J. David Slocum (ed.), <i>Hollywood and War: The Film Reader</i> (Routledge, 2006)***
Work due:	One page response paper: Is there such a thing as an "anti-war film"? How do

you interpret the politics of either *The Deer Hunter* or *Apocalypse Now* relative to the Vietnam War?

Week 11

Nov 12

**Soldiers as cinematographers**

Screening: *The War Tapes* (2006)

Lilly Ann Boruszkowski, "Editing Subject-Filmed Documentary: Steve James and *The War Tapes*," *Journal of Film and Video*, 63, iv (Winter 2011), 44-52

Nov 14

**Final discussion:** preparation for presentations and phase II

Work due:

Longer paper statement plus full bibliography

Week 12

**Individual Meetings**

Nov 19

schedule a personal appointment on either Tues or Thurs

Nov 21

Individual meetings

Week 13

Nov 26

Individual meetings

Nov 28

NO CLASS-- THANKSGIVING

Week 14

Dec 3

PRESENTATIONS

Dec 5

PRESENTATIONS

Week 15

Dec 10

PRESENTATIONS

**DEC 17**

**Final deadline**

**Paper prospectus due**

## **ASSESSMENT:**

Class participation: 10%

Short research and writing assignments: 30%

Final presentation: 10%

Final paper prospectus: 50%

## **HANDING WORK IN:**

Please note that all assignments should be brought to class and handed in on the day that they're due, unless marked otherwise in the syllabus. It is your responsibility to print your work out for submission, not mine.

**Late submissions will not be accepted.**

## **ACADEMIC INTEGRITY:**

### **A note about plagiarism**

I take plagiarism, cheating, and all breaches of academic integrity very seriously indeed. 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' verbal formulations, you must ALWAYS acknowledge the intellectual debt, whether you're directly quoting that author, summarizing their work, or influenced by it more loosely.

[http://studentconduct.rutgers.edu/files/documents/AI\\_Policy\\_9\\_01\\_2011.pdf](http://studentconduct.rutgers.edu/files/documents/AI_Policy_9_01_2011.pdf)

Please take the time to familiarize yourself with Rutgers' statement on academic integrity. If you are in any doubt about its contents, or about what constitutes plagiarism and other forms of dishonesty, you should be sure to discuss those concerns with me before submitting written work.

Severe cases may result not only in the award of an F for the course in question but can also lead to separation from the university.

## **AND FINALLY...**

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

- arriving late to class
- texting, instant messaging or emailing during class
- leaving (and returning to) class part way through
- treating other classmates (or me!) disrespectfully. Lively discussion is very welcome; haranguing, emoting and/or treating others' views with contempt is not

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.