



The Age of Irony: 20th Century America
12 Credit Program Fall/Winter/Spring 2014-15*

Faculty: John Baldridge baldridj@evergreen.edu

Susan Preciso 867-6011 precisos@evergreen.edu

Expenses: \$25 museum/field trip

Meets: Mondays, Wednesdays, and Thursdays 6:00-9:30 p.m.
and Saturday, October 18, 9 a.m. - 5 p.m.

Seminar II B1105

What is history for? This year-long investigation of 20th Century American history and culture will be organized around the pivotal roles of wars and social movements as shapers of American life and thought, especially the development of our sense of irony as reflected in politics and culture. Fall quarter's work will focus on World Wars I and II and the Vietnam War. During winter quarter, we will study three key movements for social change: the Progressive movements of the early 20th century, the African American Civil Rights Movement of the mid-century, and the second wave of feminism of the 1960s and 1970s. Students will write articles based on their own historical research and will publish them in a program web-zine. During spring quarter's study of culture as history, we will see how these turning points were and are reflected in our cultural lives. This is an all-level program, ideal for returning and transfer students, especially those pursuing the "Upside Down" BA degree. It is a broad liberal arts program designed for students who want to improve their historical knowledge, research skills and (multi)cultural literacy. We especially encourage those who would like a supportive atmosphere for senior-level project work to attend.

Credits will be awarded in twentieth-century American history, literature, geography, cultural studies, and academic writing. It will be possible in our work over three quarters to meet some endorsement prerequisites for the Master in Teaching program, depending on the focus of a student's individual project.

*We strongly encourage students to plan to enter the program in the fall and stay with us for winter and spring. Evergreen is unique in that it gives students the chance to be engaged with a complex intellectual project over time. By the concluding quarter of an all-

year program, students amaze us with the quality and complexity of their work.

Fall Reading List

The Cambridge History of American Foreign Relations Vol. 3, The Globalizing of America, 1913- 1945, by Akira Iriye
Over Here: The First World War and American Society, by David M. Kennedy
Wartime: Understanding and Behavior in the Second World War, by Paul Fussell
Double Victory: A Multicultural History of America in World War II, by Ronald Takaki
Vietnam and America, edited by Marvin Gettleman et al.
Our War: What We Did in Vietnam and What it Did to Us, by David Harris
Catfish and Mandala, by Andrew X. Pham
Common Errors in English Usage, by Paul Brian

Schedule: we will undoubtedly make some changes. . . .

Wk	Monday	Wednesday	Thursday	Readings for the week
1	<p>September 29: Activities: Introductions What is History? Class constitution War Workshop</p>	<p>October 1: Activities: Visit from former <i>Age of Irony</i> students, including their research topics and how they chose them. Critical reading in class—Eric Foner essay. Write an annotation of the article.</p>	<p>October 2 Activities (Sarah Huntington) Library Introduce project assignment. Research about WWI.</p>	<p>Begin reading Iriye, chapters 1-7 due by Monday take excellent reading notes on Iriye.</p>
2	<p>October 6: Assignment Due: Iriye, Chapters 1-7 and Concept Worksheet 1 Activities: Present library research posters Seminar: Iriye Picking a topic and shaping questions and topics.</p>	<p>October 8: Assignment Due: Read Lenin and Wilson (handout) Activities: Lenin/Wilson Workshop Begin Timelines</p>	<p>October 9 Activities: Timelines Film: <i>Farewell to Arms</i> /</p>	<p>Finish Iriye for Monday Lenin (Imperialism), Wilson (Fourteen Points) for Wednesday</p>

3	<p>October 13:</p> <p>Assignment Due: Turn in research topic proposal.</p> <p>Activities: Lecture—Historians and their lenses (John) Citation/annotation workshop (Susan)</p>	<p>October 15:</p> <p>Assignment Due: <i>Over Here</i>: Chapters 1-3 Concept Worksheet 2</p> <p>Activities: Seminar on <i>Over Here</i> chapters 1-3; Lecture: John on Political Geography, WWI</p>	<p>October 16:</p> <p>Activities: Meet in the library Cartography and design</p> <p>Geography of imperialism workshop</p>	<p><i>Over Here</i> SATURDAY 10.18</p> <p>FIELD TRIP</p> <p>DETAILS AND SCHEDULE TBA</p>
4	<p>October 20:</p> <p>Assignment Due: <i>Over Here</i> to conclusion. Concept Wksheet 3</p> <p>Activities: Seminar on <i>Over Here</i> chapters 4-6, epilogue. Background on WWII (Susan and John)</p>	<p>October 22:</p> <p>Activities: Primary documents workshop, including citation and annotation. Film: <i>Why We Fight</i>.</p>	<p>October 23:</p> <p>Project Work Short Individual meetings with faculty</p>	<p><i>Over Here</i> to conclusion for Monday. CW 3</p> <p>Read Iriye, chapters 8-12 by Wednesday</p>
5	<p>October 27:</p> <p>Assignments Due: <i>Wartime</i>, 1st half Concept Worksheet 4</p> <p>Activities: Seminar: <i>Wartime</i></p> <p>Academic Statement Writing—In class workshop.</p>	<p>October 29:</p> <p>Assignments Due:</p> <p>First draft due of Annotated Bibliography w/intro and 5 annotations</p> <p>Finish <i>Wartime</i> (no concept wksht) Activities: Seminar on <i>Wartime</i> (1.5 hrs) Mid-Quarter reflection—program conversation</p>	<p>October 30:</p> <p>Activities: “Historical Thinking and other Unnatural Acts” article and workshop.</p> <p>Timelines</p>	<p><i>Wartime</i></p>

6	<p>November 3: Assignments Due begin reading <i>Double Victory</i></p> <p>Activities:</p> <p>Lecture:</p> <p>John on Japan, WWII and 50th Anniversary of the bombings of Hiroshima and Nagasaki. Timelines.</p>	<p>November 5: Assignments Due: Read <i>Double Victory</i>, Concept Wksheet 5</p> <p>Seminar on <i>Double Victory</i>,</p> <p>Film: <i>Conscience and the Constitution</i></p>	<p>November 6: off to work on projects</p>	<i>Double Victory</i>
7	<p>November 10: Assignments Due: begin reading <i>Our War</i> Lecture: Armistice Day history (Susan) Film: <i>Hearts and Minds</i></p>	<p>November 12: Assignments Due: Read <i>Our War</i> Concept Worksheet 6</p> <p>Activities: Veterans panel; Seminar on <i>Our War</i></p>	<p>November 13 Seminar on reading and on <i>Hearts and Minds</i></p> <p>Bring 2nd draft of annotated bibliography for in class work.</p>	<i>Our War</i>
8	<p>November 17: Assignments Due: Selections from <i>Vietnam and America</i> Activities: Timeline work Seminar on selections from <i>Vietnam and America</i></p>	<p>November 19: Activities:</p> <p>In class: Eisenhower's Military Industrial Complex speech</p> <p>Film and discussion: <i>Atomic Café</i></p>	<p>November 20: (John) Plan the symposium</p>	Selections from <i>Vietnam and America</i>
	Thanksgiving Week	Break -- No Class	Break	Break
9	<p>December 1: Assignment Due: Final draft Annotated Bibliography</p>	<p>December 3: Activities: Film: <i>Berkeley in the 60s</i> Discussion</p>	<p>December 4: synthesis workshop</p>	Start reading <i>Catfish and Mandala</i> for next week.

	Symposium panels	of the film	Present and Turn in Timelines	
10	December 6: Assignment Due: Read: <i>Catfish and Mandala</i> Seminar on <i>Catfish and Mandala</i>	December 8: Potluck and program reflection Portfolios due.	No class	<i>Catfish & Mandala</i>
Eval week	Appointments with faculty.			

Fall Research Project The Annotated Bibliography

An annotated bibliography is a list of sources pertinent to a specific topic. The researcher (you) compiles a list of sources, primary and secondary. “Annotated” means that you provide commentary on each source. In your annotated bibliography you will provide the bibliographic information in correct format. (For our purposes, follow MLA conventions.) Following the bibliographic listing, you will provide a *concise* annotation for your reader. This means that you will give your reader, who is someone who may be researching a similar project, a one paragraph description of what she/he can expect to find in this source. You will, for example, want to tell your reader about the nature and scope of the work. Is this a short newspaper report published the in December 1941 in the *New York Times*, or is it an analysis of Japanese policy leading up to the attack on Pearl Harbor, published in 2008? Keep in mind what *you* would like to know. If there is an extensive list of other sources at the end of the book or article, that would be helpful for your reader. If the information is poorly documented, you should let your reader know that, too. Perhaps the source has wonderful illustrations, links to other useful sources, or especially helpful notes; mention that, as well. The point is to write annotations that are precise, concise, and focused. The bibliography will begin with a short (1 page max) introduction, telling your reader about the topic and the direction your research has taken.

Assignment Requirements:

- A 1 paragraph project proposal submitted to your seminar faculty
- A Week 5 draft, which will include the draft introduction and citations and annotations for at least 5 sources.
- The final annotated bibliography.

The annotated bibliography should include at least 15 sources, of which only 2 may be web sites. (Should you have more than 15 sources, of course you may include more from the Internet.) We expect you to use primary and secondary sources; of your 15 sources 2 *must*

be primary sources. Your sources might be books, articles, historical artifacts, maps, data tables or other sources you found most pertinent to your subject. (See William Cronon's very useful website for more ideas: <http://www.williamcronon.net/researching/index.htm>)

Do not rely on the Internet for your source material. Part of the fun is to get into the library, museum, and archives and get your hands on the real material. Remember, of your 15 sources, only 2 may be on-line. (Full text articles from academic journals are readily available on line through your library account, and we don't consider them Internet sources that you might just google. We treat them as the real thing.)

[A Sample—Concocted from the books on my study shelf, so don't be too critical—the project is fictional, but now that I think about it, pretty interesting.]

Note: --Start with a brief introductory paragraph, then begin the bibliography, listing sources alphabetically by last name of author.

Susan Preciso
The Age of Irony
Annotated Bibliography
October 5, 2014

The following bibliography, while not inclusive, covers some useful sources for a forthcoming study: "The Importance of Place in American Thought." My interest in the particular way geographic space and how we perceive it shapes American thinking comes from my years teaching American literature. Certainly, from the Puritan concept of the "City on the Hill" to the central motifs in Hawthorne's novels, from the land and landscape permeating Willa Cather's fiction to the suburban landscape in John Updike's work, the specific qualities of different places color the stories we tell. Place becomes iconic as reference point (see Edmundson's *Nightmare on Main Street* below). Photography, painting, film and television all rely on specific images and iconography we have come to recognize as they idealize, criticize, and re-imagine American places. The few sources below provide widely divergent approaches to the idea of place, each using a different disciplinary lens through which the author understands and uses the cultural and physical geography that makes the American landscape.

Edmundson, Mark. *Nightmare on Main Street: Angels, Sodomasochism, and the Culture of the Gothic*. Cambridge, MA: Harvard UP, 1997. Print.

Focusing primarily on American popular culture—movies, television, and literature, Edmundson argues that American culture in the 1990s turns to the Gothic formula as a way of understanding complex human behavior and relationships. He argues that

“addicted” is “our current word for the traditional Gothic term ‘haunted’”(xiv). He examines as well the “facile transcendence” of New Age panaceas. Finally, referring extensively to Freud’s *Civilization and Its Discontents*, Edmundson posits an American culture tending to go where the Gothic pushes us, to a sadomasochistic narrative of power and revenge. Divided into three sections, “American Gothic,” “The World According to Garp,” and “S and M Culture,” Edmundson’s book is especially useful for the study of film, literature and television in modern American society. Notes are thorough and useful and the index is complete and helpful.

Jackson, Kenneth T. *Crabgrass Frontier: The Suburbanization of the United States*. New York: Oxford UP, 1985. Print.

Jackson’s historical analysis of American suburban movement begins with a careful and well documented examination of 19th century thought and early suburbs. Jackson ties his analysis to a complex context of technological innovation, changes in the economy and employment, and cultural ideas expressed in physical environment. He says, “This book is about American havens. It suggests that the space around us---the physical organization of neighborhoods, roads, yards, houses, and apartments—sets up living patterns that condition our behavior”(3). “American havens” encompasses one of his major assertions: that Americans have traditionally wanted to separate themselves from the seeming chaos of urban life. The scope of the book is ambitious, taking the reader from the early 19th century to the 1980s. Jackson includes detailed appendices and extensive chapter notes.

Miller, Perry. Ed. *The American Puritans: Their Prose and Poetry*. Garden City, NY: Doubleday, 1956. Print.

Miller’s collection contains the essays, poetry, and sermons of major writers in Puritan New England. For each, the place—New England—and the author’s sense of ownership and divine mission is central. The book is a valuable anthology of these early (and influential) Americans.

Pratt, Geraldine. “Grids of Difference: Place and Identity Formation.” *Cities of Difference*. Fincher, Ruth and Jane Jacobs, Eds. New York: Guilford Press, 1998. 26-48. Print.

Once one has waded through a rather turgid, discipline specific prose style, Pratt has interesting analysis of the ways that identities are “territorialized in contemporary North American cities and the varying scales at which boundaries are produced”(27). She bases her exploration on a study of Worcester, MA, so provides a useful contrast and comparison to early New England culture. She uses three vignettes to raise issues of multiculturalism. The essay includes good resource materials, but is useful perhaps only for the very specialized researcher.

Rotella, Anthony. *October Cities: The Redevelopment of Urban Literature*. Berkeley:

U of California Press, 1998. Print.

A literary historian, Rotella examines the relationship between urban life and the literature it produces. The book is divided into three parts: “The Decline and Fall of the Old Neighborhood,” “The Neighborhood Novel and the Transformation of the Inner City,” and “The City of Feeling in Crisis.” In his 355 page examination of a short period in American literature and urban history (1950-1965), Rotella uses three sites, Chicago, Philadelphia, and Manhattan, and provides analysis of writers based in these specific times and places. He looks at the cities as literary constructs and as geographic/social entities. Extensive chapter notes.

Stafford, Kim. *Having Everything Right: Essays of Place*. New York: Penguin, 1986. Print.

This is a collection of reflective essays about specific places in the Pacific Northwest. Stafford uses natural history, Indian stories and observations based on his relationship with each place he includes.

Whitaker, Craig. *Architecture and the American Dream*. New York: Clarkson N. Potter, 1996. Print.

Whitaker writes, “I am a practicing architect, not a historian; consequently, this book is not an attempt to write history, but an effort to set form a point of view. . . It is an assertion that cultural values, more than any other attribute, determine how we shape our man-made environment”(ix). The author includes hundreds of photographs, drawings and plans. He begins with the American penchant for choice and continues to look at what is not chaos, but a recognizable American feel. Whitaker includes extensive chapter notes, a bibliography that covers sources from a broad spectrum of disciplinary foci, and meticulous and useful credits for the illustrations.

Timeline assignment for The Age of Irony

In groups of five, you will create a timeline of 20th century history and culture. We will use these throughout the program to help us gain perspective on chronology, the relationships between events, historical context, and periods or trends. The timelines will help you document the detail and complexity of your learning, as well as your creativity.

First, on the roll of paper provided, create a 20th century timeline to scale. That means that a decade should take a consistent amount of space. Lay out the scale to start. You may choose to start before 1900 (but be able to explain the significance of your start date) and you may continue to the present. Then, each person should add an event that is personally significant to you. Each group member should sign her/his name to the timeline.

From time to time during the program, you will be given in-class time to work on the timeline. As you read each book, add important events, ideas, trends, people. Talk about each entry as a group. The group should agree to post the entry and should know why it is important. Don't just add random "stuff."

Try to organize your entries clearly, and try to be creative. You may find or draw illustrations to add, as well.

Faculty will evaluate the timelines at the end of each quarter and will include the timeline evaluation in your own evaluation. You will stick with the same timeline group throughout the program. You will be surprised and pleased with the way the project reflects the complexity and richness of your learning, if you do this with care.

Portfolio checklist: Your portfolio is due December 10.

- Concept Worksheets
- Class notes
- Reading notes, typed and handwritten
- Your group timeline, submitted separately by the group
- Drafts of your annotated bibliography
 - proposal
 - 5th week draft
 - final
- Signed copy of the constitution
- Study time planner
- Self evaluation (also posted on your "My.Evergreen" page)
- Faculty evaluation (posted on your "My.Evergreen" page)
- Draft of your Academic Statement (posted on you're my.Evergreen page)