

HIST 301 – TOPICS IN HISTORY

HOLLYWOOD AND THE MILITARY: SOLDIERS AND CIVILIANS IN THE ALL-VOLUNTEER ERA

FALL 2023

Instructor: Marjorie Galelli

Class Time: Monday / Wednesday / Friday 10:30-11:20 a.m. in 210 Myers Hall

Office Hours: Monday, 2-4 p.m. & Wednesday, 4-5 p.m. in 103 Calvin Hall, and by appointment

Email: galelli@ksu.edu (note that I usually only answer emails on weekdays, between 9 a.m. and 5 p.m.)



Description

In this course, we will cover key themes about the US military in the late 20th century and use popular movies as a guiding thread. The movies will not simply be an illustration of the themes that we will address. Rather, we will use them as primary sources to better understand the historical context in which they were created.

We will mainly focus on the military as an institution and its interactions with the civilian world. War will be in the background. Through the lens of movie representations, we will be addressing questions such as: How do civilians become soldiers? What does it mean to be part of the US military? How do civilians and military personnel interact? How do movies influence civilians' perspective of the military? How does the military use Hollywood and what for? How do these popular representations evolve over time?

Each week, Mondays will focus on the historical context, Wednesdays will be dedicated to a discussion of readings on themes related to the week's movie, and Fridays will be for conversations on the movie and themes it depicts in relation to the context in which it was created.

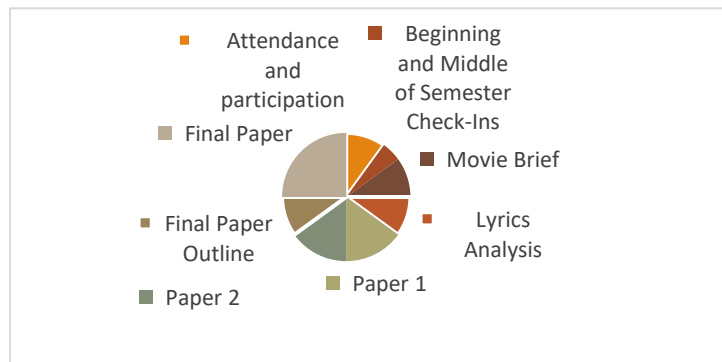
Objectives of the class

Over the course of the semester, students will become familiar with key questions regarding the American military in the late 20th century and draw connections to the present. As in any other history class, this course's main purpose is to help students become better-informed individuals by providing them with tools to understand history and engage with the present.

In addition, students will work on their writing and communication skills in order to learn and practice how to convey knowledge to various audiences.

Assignments and Grading

- Attendance and Participation: 10%
- Beginning and Middle of Semester Check-Ins: 5%
- Movie Brief: 10%
- Lyrics Analysis: 10%
- Paper 1: 15%
- Paper 2: 15%
- Final Paper Outline: 10%
- Final Paper: 25%



If you chose to use a laptop or a tablet, I expect it to be for notetaking only. I also ask you to please stay off your phones during class time. Being engaged in the class and the material is imperative. In the same spirit, attendance and punctuality are very important, please come to class on time and refrain from exiting during the class period.

Attendance and Participation: 10%

- | | |
|-------------------------|---|
| A (93 and above) | The student attended every class and turned in all the assignments. The student participated actively in the discussions and contributed in an enriching way to the class's reflection. |
| A-/B+ (87-92) | The student attended every class and turned in all the assignments. The student often participated in the discussions and gave some insightful comments. |
| B (83-86) | The student came to the majority of classes and turned in all the assignments. The student sometimes participated to the discussions but did not express a lot of personal reflection. |
| B-/C+ (77-82) | The student came to most of the classes and turned in all or most of the assignments. The student sometimes tried to participate in the discussions but struggled to understand the issues at hand. |
| C/C-/D (61-76) | The student was present in most of the classes and turned in some of the assignments. The student did not attempt to participate in the discussions. |

F (60 and below) The student was not present in most of the classes and did not turn in the required assignments.

A maximum of **2 unexcused absences** will not impact the student's final grade. You will need to inform me in advance for an absence to possibly be excused, and/or provide appropriate documentation. **In case of Covid or other illness, follow university guidelines and keep me informed if you need to miss class.**

If you are in a situation that makes attending classes regularly difficult (young children, work, chronic illness, etc.), you are responsible for contacting me within the first two weeks of the semester to discuss accommodations.

If you need to have absences excused for multiple classes, you can reach out to the Office of Student Life to request an absence verification: stulife@ksu.edu

Beginning and Middle of Semester Check-Ins: 5%

You will need to fill these out on Canvas. The goal is for you and I to be on the same page regarding your objectives for the class and whether you are on track to meet them. They will be graded pass/fail.

Movie Brief: 10%

At the beginning of the semester, you will sign up for either a movie overview or a scene analysis of one of the movies we'll be watching this semester. On the Friday you signed up for you will be asked to provide either:

- A 5 minute overview of the week's movie (some of the points you will need to address are the year in which it came out, who produced it, who directed it, who are the main actors, how it was initially received, and what, if anything, overlaps with other movies from the class).
- A 5-10 minute analysis of a scene of your choosing (supplemented with screenshots) and its relevance.

Make sure you rehearse your presentation to ensure that it fits the allotted time.

All papers must be typed in Times New Roman, size 12 font, single-spaced, and with 1-inch margins. They must be turned in **on Canvas on time**. Should you fail to meet any of these requirements, your grade will be deducted accordingly.

Lyrics Analysis (due week 2): 10%

Listen to the song [Born in the USA](#) by Bruce Springsteen and pay close attention to the lyrics.

Afterwards, copy the lyrics of the song in a blank document and annotate them to highlight recurrent themes and concepts for your reader. Use the course's lectures and readings to place them in their historical context in your comments (you can find an example of lyrics annotations on Canvas).

Once you're done with the annotations, answer the following questions:

- 1) What is the song's core message?

- 2) When have you heard this song played in the past? On/for what occasions?
- 3) Does it seem like the song lyrics match the events for which it is played?

Paper 1 (due week 6): 15%

Using three of the movies we've watched so far, write a 250-500 word essay in which you make an argument (thesis statement) about **one of the following topics**: (1) technology **or** (2) the enemy **or** (3) servicemembers, and the way it was depicted in 1980s military movies.

Consider both what is similar between the three movies and what is different, as well as the way it reflects the historical context in which the movies were made. **Give specific examples.**

Paper 2 (due week 10): 15%

Using the movies we've watched so far, write a 500-750 word analysis of the way representations of the Vietnam War have evolved from the early 1980s to the early 2000s. Consider both what is similar and what is different between the older and the more recent movies and explain the evolution you noticed by replacing the movies in the historical context in which they were created. **Give specific examples.**

Final Paper Outline (due week 13): 10%

Select one of the themes that we have discussed this semester and make an argument about the way its representation in military movies has evolved from the early 1980s to the present.

Your outline should include the following:

- The paper's overall argument/thesis statement
- The 3 or 4 topic sentences that will introduce each of your evidentiary body paragraphs
- For each body paragraph, you should provide evidence from the movies and from the readings (they can be bullet points or more detailed) to support your argument. Below is an example of what your outline could look like:

| Paragraph 1 – Topic Sentence: | |
|-------------------------------|----------------------------|
| Evidence from the movies | Evidence from the readings |
| • | • |
| • | • |
| • | • |
| • | • |

Final Paper (due week 17): 20%

Write your final paper based on the feedback you received on the outline—for the final paper to be successful you need to address all of my comments. Make sure to raise any questions you have with me either in class or during office hours.

In a 2,500 to 3,500-word essay, compare the ways in which the movies depict the theme you selected. What is the message that the movie is trying to convey? Make sure to use specific scenes/parts of the plot/character descriptions to illustrate your point(s).

Building upon skills we developed throughout the semester, the goal is for you to reflect upon the evolution of popular representations of the military over time. In other words: how did movies portray the military at different points in time and what that says about American society more broadly?

Rely on all the readings that we have done so far to contextualize the theme you selected and the way it is depicted in the movies (Are the representations mostly accurate or inaccurate? Do they become more accurate over time or less accurate? What does it say about choices made by the director?).

Note that you need to structure your work as an essay with **a main thesis supported by evidence** building on your outline (see the rubric below for a general idea of the structure--I am essentially asking for a traditional 5 paragraph essay, simply with a longer body).

Make sure that you use proper citations when you refer to various readings by referring to the Chicago Style Footnotes worksheet on Canvas.

This is a complex assignment that we have been building towards throughout the whole course, take your time to reflect upon it and don't hesitate to reach out if you have questions.

Check-list for Written Assignments

Here is a brief check-list of the elements that you need to pay attention to when writing your papers.

- Above all, make sure that they are organized.
- Adapt the amount of details you include in each category based on the overall length of the essay (i.e. for a 300 words paper, your introduction will not be more than a few sentences long).

| |
|--|
| Categories |
| Introduction <ul style="list-style-type: none">▪ Provides Context▪ States the argument/thesis statement of the paper▪ Gives a quick overview of the elements that will be addressed in the body |
| Body <ul style="list-style-type: none">▪ Each paragraph addresses only one idea in support of the paper's thesis, which is then illustrated by a couple examples▪ Transitions take the reader from one paragraph to the next |
| Conclusion <ul style="list-style-type: none">▪ Briefly sums up the argumentation▪ Brings the argument into a slightly larger context |
| Overall format <ul style="list-style-type: none">▪ Times New Roman, 12, single-spaced, 1-inch margins▪ Footnotes (Chicago Manual of Style)▪ Grammar and spelling |

List of questions to ask yourself while watching the movies

I recommend you take notes and answer most of these questions while or immediately after watching the movies so that you can rely on them during discussion and when writing papers.

- 1) When did the movie come out? What was going on at the time in the United States (politically, economically, culturally, etc.)?
- 2) How much time separates the movie from the elements it depicts? Does the movie have a lot of hindsight?
- 3) What is represented in the movie? What are its main themes?
- 4) What is the message, if any, that the movie is trying to convey?
- 5) Which branch of the military does the movie focus on?
- 6) Where does the movie take place? On US or foreign soil?
- 7) Are the main characters officers or enlisted servicemembers?
- 8) Does the movie address questions of race, class, or gender? If so, how?
- 9) How is the military portrayed in the movie? Does it appear under a positive or negative light?
- 10) Are there civilians represented in the movie? If so, are they mostly positive or negative characters?

Focus on patterns of rupture and continuity; the more movies we'll watch, the more comparisons you will be able to draw.

University Policies

Statement Regarding [Academic Honesty](#)

Kansas State University has an Honor and Integrity System based on personal integrity, which is presumed to be sufficient assurance that, in academic matters, one's work is performed honestly and without unauthorized assistance. Undergraduate and graduate students, by registration, acknowledge the jurisdiction of the Honor and Integrity System. The policies and procedures of the [Honor and Integrity System](#) apply to all full and part-time students enrolled in undergraduate and graduate courses on-campus, off-campus, and via distance learning. A component vital to the Honor and Integrity System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by students. The Honor Pledge is implied, whether or not it is stated: **"On my honor, as a student, I have neither given nor received unauthorized aid on this academic work."** A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation.

Note on AI Tools: You may use Artificial Intelligence (AI) tools to assist your learning in this course **only** for help with grammar/spelling/sentence structure. You may not use generative AI tools to produce, reproduce, and/or manufacture the content of papers and/or other assignments. If you choose to use AI appropriately, you are expected to provide a citation for it in a footnote in which you'll briefly disclose the work performed by the AI (this footnote does not count towards the assignment's overall word count).

Academic Freedom Statement

Kansas State University is a community of students, faculty, and staff who work together to discover new knowledge, create new ideas, and share the results of their scholarly inquiry with the wider public. Although new ideas or research results may be controversial or challenge established views, the health and growth of any society requires frank intellectual exchange. Academic freedom protects this type of free exchange and is thus essential to any university's mission.

Moreover, academic freedom supports collaborative work in the pursuit of truth and the dissemination of knowledge in an environment of inquiry, respectful debate, and professionalism. Academic freedom is not limited to the classroom or to scientific and scholarly research, but extends to the life of the university as well as to larger social and political questions. It is the right and responsibility of the university community to engage with such issues.

Statement Regarding [Students with Disabilities](#)

At K-State it is important that every student has access to course content and the means to demonstrate course mastery. Students with disabilities may benefit from services including accommodations provided by the Student Access Center. Disabilities can include physical, learning, executive functions, and mental health. You may register at the [Student Access Center](#) or to learn more contact:

Manhattan/Olathe/Global Campus – Student Access Center
accesscenter@k-state.edu
785-532-6441

Students already registered with the Student Access Center please request your Letters of Accommodation early in the semester to provide adequate time to arrange your approved academic accommodations. Once SAC approves your Letter of Accommodation it will be e-mailed to you, and your instructor(s) for this course. Please follow up with your instructor to discuss how best to implement the approved accommodations.

Statement Defining Expectations for Classroom Conduct

All student activities in the University, including this course, are governed by the [Student Judicial Conduct Code](#) as outlined in the Student Governing Association [By Laws](#), Article V, Section 3, number 2. Students who engage in behavior that disrupts the learning environment may be asked to leave the class.

Statement on Mutual Respect and Inclusion in K-State Teaching and Learning Spaces

At K-State, faculty and staff are committed to creating and maintaining an inclusive and supportive learning environment for students from diverse backgrounds and perspectives. K-State courses, labs, and other virtual and physical learning spaces promote equitable opportunity to learn, participate, contribute, and succeed, regardless of age, race, color, ethnicity, nationality, genetic information, ancestry, disability, socioeconomic status, military or veteran status, immigration status, Indigenous identity, gender identity, gender expression, sexuality, religion, culture, as well as other social identities.

Faculty and staff are committed to promoting equity and believe the success of an inclusive learning environment relies on the participation, support, and understanding of all students. Students are encouraged to share their views and lived experiences as they relate to the course or their course experience, while recognizing they are doing so in a learning environment in which all are expected to engage with respect to honor the rights, safety, and dignity of others in keeping with the K-State [Principles of Community](#).

If you feel uncomfortable because of comments or behavior encountered in this class, you may bring it to the attention of your instructor, advisors, and/or mentors. If you have questions about how to proceed with a confidential process to resolve concerns, please contact the [Student Ombudsperson Office](#). Violations of the [student code of conduct](#) can be reported using the [Code of Conduct Reporting Form](#). You can also report [discrimination, harassment or sexual harassment](#), if needed.

Statement Regarding Discrimination, Harassment, and Sexual Harassment

Kansas State University is committed to maintaining academic, housing, and work environments that are free of discrimination, harassment, and sexual harassment. Instructors support the University's commitment by creating a safe learning environment during this course, free of conduct that would interfere with your academic

opportunities. Instructors also have a [duty to report](#) any behavior they become aware of that potentially violates the University's policy prohibiting discrimination, harassment, and sexual harassment, as outlined by [PPM 3010](#).

If a student is subjected to discrimination, harassment, or sexual harassment, they are encouraged to make a non-confidential report to the University's [Office for Institutional Equity \(OIE\)](#) using the [online reporting form](#). Incident disclosure is not required to receive resources at K-State. Reports that include domestic and dating violence, sexual assault, or stalking, should be considered for reporting by the complainant to the [Kansas State University Police Department](#) or the [Riley County Police Department](#). Reports made to law enforcement are separate from reports made to OIE. A complainant can choose to report to one or both entities. Confidential support and advocacy can be found with the [K-State Center for Advocacy, Response, and Education \(CARE\)](#). Confidential mental health services can be found with [Lafene Counseling and Psychological Services \(CAPS\)](#). Academic support can be found with the [Office of Student Life \(OSL\)](#). OSL is a non-confidential resource. OIE also provides a [comprehensive list of resources](#) on their website. If you have questions about non-confidential and confidential resources, please contact OIE at equity@ksu.edu or (785) 532-6220.

If it becomes necessary to modify any information in this syllabus, you will be notified in class and via Canvas.

Materials for the Semester

In order for the cost of materials to stay reasonable, I made sure that all the readings I selected would be available to you for free through the library and/or on Canvas, but you will have to procure some of the movies yourself (to find where they're available you can check: <https://www.justwatch.com/>).

Movies and TV Show Episodes (you can buy, rent, or stream these movies in the way that is most convenient for you; the ones followed by an asterisk are available on reserve on DVD at the library, where you'll also find DVD players you can use):

Rambo: First Blood (1982)
WarGames (1983)
Top Gun (1986) [Swank, Paramount+, Prime]
Heartbreak Ridge (1986)
Full Metal Jacket (1987) [Showtime]
A Few Good Men (1992) [Swank, Pluto TV]
Crimson Tide (1995)
G.I. Jane (1997) [Tubi]
Black Hawk Down (2001)* [Netflix]
We Were Soldiers (2002)* [Paramount+]
The Hurt Locker (2008)* [Max]
Army Wives, season 6, episode 4 (2012) [Hulu]
Lone Survivor (2013) [Peacock]
Sandcastle (2017) [Netflix]
Top Gun: Maverick (2022) [Paramount+, Prime]

Required readings are available through the library or provided on Canvas (please make sure you bring them to class either on paper or digital format so that we can discuss them together):

Articles:

Bailey, Beth. "The Army in the Marketplace: Recruiting an All-Volunteer Force." *The Journal of American History* 94, no. 1 (2007): 47–74.

<https://www.jstor.org/stable/25094776>

Batura, Amber. "How Playboy Explains Vietnam." *The New York Times*, January 20, 2018, sec. Opinion.

<https://www.nytimes.com/2017/02/28/opinion/how-playboy-explains-vietnam.html>

Fukuyama, Francis. "The End of History?" *The National Interest*, no. 16 (1989): 3–18. <https://www.jstor.org/stable/24027184>

Ingierd, Helene, and Henrik Syse. "Responsibility and Culpability in War." *Journal of Military Ethics* 4, no. 2 (June 2005): 85–99. https://k-state.primo.exlibrisgroup.com/permalink/01KSU_INST/1260r8r/cdi_infomaworld_taylorfrancis_310_1080_15027570510030798

McMahon, Robert J. "Contested Memory: The Vietnam War and American Society, 1975–2001." *Diplomatic History* 26, no. 2 (2002): 159–84. <https://www.jstor.org/stable/24914305>

Wetta, Frank J., and Martin A. Novelli. "'Now a Major Motion Picture': War Films and Hollywood's New Patriotism." *The Journal of Military History* 67, no. 3 (2003): 861–82. <https://www.jstor.org/stable/3397330>

Book Chapters:

Bacevich, Andrew J. "California Dreaming" In *The New American Militarism: How Americans Are Seduced by War*, 97-121. Oxford: Oxford University Press, 2013.

<https://ebookcentral.proquest.com/lib/ksu/reader.action?docID=1154805&ppg=118>

Freedman, Lawrence. "Nuclear Games." In *Strategy: A History*. Oxford: Oxford University Press, 2013, pp. 145-150.

<https://ebookcentral.proquest.com/lib/ksu/reader.action?docID=1389064&ppg=162>

Freedman, Lawrence. "The Revolution in Military Affairs." In *Strategy: A History*. Oxford: Oxford University Press, 2013.

<https://ebookcentral.proquest.com/lib/ksu/reader.action?docID=1389064&ppg=231>

Lebov, Richard Ned. "National Security in the Nuclear Age." In *The Oxford Companion to American Military History*. Oxford: Oxford University Press, 2000.

<https://ebookcentral.proquest.com/lib/ksu/reader.action?docID=737392&ppg=507>

O'Connell, Aaron B. "Preface." In *Underdogs: The Making of the Modern Marine Corps*, xi–xiii. Cambridge, Massachusetts: Harvard University Press, 2012.

<https://ebookcentral.proquest.com/lib/ksu/reader.action?docID=3301146&ppg=12>

Paschall, Rod. "Special Operations Forces: Army Special Forces" and "Special Operations Forces: Navy Seals." In *The Oxford Companion to American Military History*. Oxford: Oxford University Press, 2000.

<https://ebookcentral.proquest.com/lib/ksu/reader.action?docID=737392&ppg=705>

Shea, Nancy. "Life on an Army Post." In *The Army Wife*, 86-106. New York: Harper, 1954.

Worsencroft, John. "'We Recruit Individuals but Retain Families': Managing Marriage and Family in the All-Volunteer Force, 1973-2001." In *Managing Sex*, Nebraska University Press, 2022.

Zelizer, Julian E. "Mission Accomplished?" In *Arsenal of Democracy: The Politics of National Security--From World War II to the War on Terrorism*. New York, NY: Basic Books, 2009.

<https://ebookcentral.proquest.com/lib/ksu/detail.action?docID=481172>

Radio Broadcast:

Mondello, Bob. "How Movies Have Shaped The Perception Of 9/11." *All Things Considered*. NPR, September 9, 2021.

<https://www.npr.org/2021/09/09/1002261083/how-movies-have-shaped-the-perception-of-9-11>

Newspaper, Magazine, and Blog Articles:

Dickstein, Corey. "'When Benning becomes Fort Moore, it will 'honor the Army Family'.'" *Stars and Stripes*. February 22, 2023.

<https://www.stripes.com/branches/army/2023-02-22/fort-benning-confederates-fort-moore-9219684.html>

MacKenzie, Megan H. "Let Women Fight: Ending the U.S. Military's Female Combat Ban." *Foreign Affairs* 91, no. 6 (2012): 32–42.

<https://www.jstor.org/stable/41720932>

Milburn, Andrew. "How to Fix a Broken Special Operations Culture." *War on the Rocks*, September 13, 2019.

<https://warontherocks.com/2019/09/how-to-fix-a-broken-special-operations-culture/>

Tan, Michelle. "Army Stats: Women Performed Comparably to Men in Ranger School." *Army Times*, November 11, 2015.

<https://www.armytimes.com/news/pentagon-congress/2015/11/11/army-stats-women-performed-comparably-to-men-in-ranger-school/>

Thompson, Mark. "America: Meet Your First Female Rangers." *Time*, August 20, 2015. <https://time.com/4005578/female-army-rangers/>

Optional Readings:

Appy, Christian G. *American Reckoning: The Vietnam War and Our National Identity*. Reprint edition. New York: Penguin Books, 2016.

Bailey, Beth L., and Richard H. Immerman, eds. *Understanding the U.S. Wars in Iraq and Afghanistan*. New York: New York University Press, 2015.

Burkholder, Pete and Dana Schaffer. "A Snapshot of the Public's Views on History," *AHA Report*, 2021. <https://www.historians.org/research-and-publications/perspectives-on-history/september-2021/a-snapshot-of-the-publics-views-on-history-national-poll-offers-valuable-insights-for-historians-and-advocates#:~:text=any%20dynamism%20therein-,Two%2Dthirds%20of%20our%20survey%20takers%20considered%20history%20to%20be,sources%20it%20deemed%20most%20trustworthy.>

Grassey, Thomas B. "American Military Ethics." In *A Companion to American Military History*. Hoboken, UK: John Wiley & Sons, 2009. <https://ebookcentral.proquest.com/lib/ksu/reader.action?docID=456050&ppg=1028>

Weitz, Mark. "Military Justice." In *A Companion to American Military History*. Hoboken, UK: John Wiley & Sons, 2009. <https://ebookcentral.proquest.com/lib/ksu/reader.action?docID=456050&ppg=830>

Zelizer, Julian E. "Rambo Meets *The Deer Hunter*" and "What Comes Next?" In *Arsenal of Democracy: The Politics of National Security--From World War II to the War on Terrorism*. New York, NY: Basic Books, 2009. <https://ebookcentral.proquest.com/lib/ksu/detail.action?docID=481172>

Calendar

The dates on the calendar indicate the day for which the tasks need to be completed before class, unless otherwise stated.

| Week 1 | | |
|-------------------------------|-------------------------------------|---------------|
| Monday Introduction | Wednesday The Vietnam War | Friday |

| | | | |
|------------------|---|--|--|
| To Watch | | | <i>Rambo: First Blood</i> |
| To Do | | <input type="checkbox"/> Go over the syllabus to make sure everything is clear, prepare questions for what isn't | |
| Optional Reading | <input type="checkbox"/> Pete Burkholder and Dana Schaffer, "A Snapshot of the Public's Views on History" | | |
| Week 2 | | | |
| | Monday From the Draft to the AVF | Wednesday | Friday |
| To Read | | <input type="checkbox"/> "National Security in the Nuclear Age" <input type="checkbox"/> Lawrence Freedman, "Nuclear Games," pp.145-150 | |
| To Watch | | | <i>WarGames</i> |
| To Do | | | <input type="checkbox"/> Turn in Lyrics Analysis by 9am |
| Week 3 | | | |
| | Monday | Wednesday Reagan and the Cold War | Friday |
| To Read | LABOR DAY – NO CLASS | <input type="checkbox"/> Andrew Bacevich, "California Dreaming" | <input type="checkbox"/> Aaron O'Connell, Preface |
| To Watch | | | <i>Top Gun</i> |
| Optional Reading | <input type="checkbox"/> Julian Zelizer, " <i>Rambo Meets The Deer Hunter</i> " | | |
| Week 4 | | | |
| | Monday The Invasion of Grenada | Wednesday | Friday |
| To Read | | <input type="checkbox"/> Beth Bailey, "The Army in the Marketplace: Recruiting an All-Volunteer Force" | |
| To Watch | | | <i>Heartbreak Ridge</i> |
| Week 5 | | | |
| | Monday The End of the Cold War | Wednesday | Friday |

| | | | |
|-------------------|---|---|--|
| To Read | <input type="checkbox"/> Francis Fukuyama, “The End of History?” | <input type="checkbox"/> Amber Batura, “How Playboy Explains Vietnam” | |
| To Watch | | | <i>Full Metal Jacket</i> |
| Optional Reading | <input type="checkbox"/> Julian Zelizer, “What Comes Next?” | | |
| | Week 6 | | |
| | Monday Operation Desert Storm | Wednesday | Friday |
| To Read | | <input type="checkbox"/> Helene Ingierd and Henrik Syse, “Responsibility and Culpability in War” | |
| To Watch | | | <i>A Few Good Men</i> |
| To Do | | | <input type="checkbox"/> Turn in Paper 1 by 5pm |
| Optional Readings | <input type="checkbox"/> Mark Weitz, “Military Justice” <input type="checkbox"/> Thomas Grasse, “American Military Ethics” | | |
| | Week 7 | | |
| | Monday Technology and the Post-Cold War | Wednesday | Friday |
| To Read | | <input type="checkbox"/> Lawrence Freedman, “The Revolution in Military Affairs” | |
| To Watch | | | <i>Crimson Tide</i> |
| | Week 8 | | |
| | Monday Gender and the Military | Wednesday | Friday |
| To Read | | <input type="checkbox"/> Megan MacKenzie, “Let Women Fight: Ending the U.S. Military’s Female Combat Ban” <input type="checkbox"/> Mark Thompson, “America: Meet Your First Female Rangers” <input type="checkbox"/> Michelle Tan, “Army Stats: Women Performed Comparably” | |

| | | | |
|------------------|---|--|--|
| | | to Men in Ranger School” | |
| To Watch | | | <i>G.I. Jane</i> |
| | Week 9 | | |
| | Monday Wars of the 1990s | Wednesday | Friday |
| To Read | | <input type="checkbox"/> Frank Wetta and Martin A. Novelli “‘Now a Major Motion Picture’: War Films and Hollywood’s New Patriotism” | |
| To Watch | | | <i>Black Hawk Down</i> |
| | Week 10 | | |
| | Monday 9/11 and the GWOT | Wednesday | Friday |
| To Read | | <input type="checkbox"/> Robert McMahon, “Contested Memory” <input type="checkbox"/> Corey Dickstein, “When Benning becomes Fort Moore” | |
| To Watch | | | <i>We Were Soldiers</i> |
| To Do | | | <input type="checkbox"/> Turn in Paper 2 by 5pm |
| Optional Reading | <input type="checkbox"/> Chris Appy, <i>American Reckoning</i> | | |
| | Week 11 | | |
| | Monday Operation Iraqi Freedom | Wednesday | Friday |
| To Read | <input type="checkbox"/> Julian Zelizer, “Mission Accomplished?” | <input type="checkbox"/> David Kieran, “Veterans’ Readjustment after the Iraq and Afghanistan Wars” | |
| To Watch | | | <i>The Hurt Locker</i> |
| Optional Reading | <input type="checkbox"/> Bailey, Beth L., and Richard H. Immerman, <i>Understanding the U.S. Wars in Iraq and Afghanistan</i> | | |
| | Week 12 | | |
| | Monday Final Paper Workshop | Wednesday | Friday |

| | | | |
|-----------------|---|--|---|
| To Read | | <input type="checkbox"/> John Worsencroft, “We Recruit Individuals but Retain Families’: Managing Marriage and Family in the All-Volunteer Force, 1973-2001” | <input type="checkbox"/> Nancy Shea, “Life on an Army Post” |
| To Watch | | | <i>Army Wives</i> |
| To Do | <input type="checkbox"/> Bring a draft of your final paper outline to workshop in class | | |
| Week 13 | | | |
| | Monday The War in Afghanistan | Wednesday | Friday Guest: Dr. Rob Williams |
| To Read | | <input type="checkbox"/> Rod Paschall, “Special Operations Forces: Army Special Forces” and “Special Operations Forces: Navy Seals” <input type="checkbox"/> Andrew Milburn, “How to Fix a Broken Special Operations Culture” | |
| To Watch | | | <i>Lone Survivor</i> |
| To Do | | | <input type="checkbox"/> Turn in your final paper outline by 5pm |

WEEK 14: Thanksgiving, no class

| | | | |
|-----------------|--|------------------|-------------------|
| Week 15 | | | |
| | Monday The Return to Near-Peer Adversaries | Wednesday | Friday |
| To Read | | <i>TBD</i> | |
| To Watch | | | <i>Sandcastle</i> |
| Week 16 | | | |
| | Monday The War in Ukraine | Wednesday | Friday |

| | | | |
|-----------------|--|------------|--------------------------|
| To Read | | <i>TBD</i> | |
| To Watch | | | <i>Top Gun: Maverick</i> |

WEEK 17: Finals Week – Turn in Final Paper by 5pm on Friday, Dec. 15