

HIST 231 – WAR AND 20TH CENTURY US CULTURE

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

SPRING 2022

Instructor: Marjorie Galelli

Class Time: Tuesday / Thursday 9:30-10:45 a.m. in 4002 Wescoe

Office Hours: Monday, 2-4pm & Wednesday, 1-3pm in 3631 Wescoe, and by appointment

Email: galelli@ku.edu (note that I usually only answer emails on weekdays, between 8am and 6pm)



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, Tuesdays will be dedicated to a discussion of the historical context, and Thursdays will be for conversations on the week's movie and the various themes it depicts in relation to the context in which it was created.

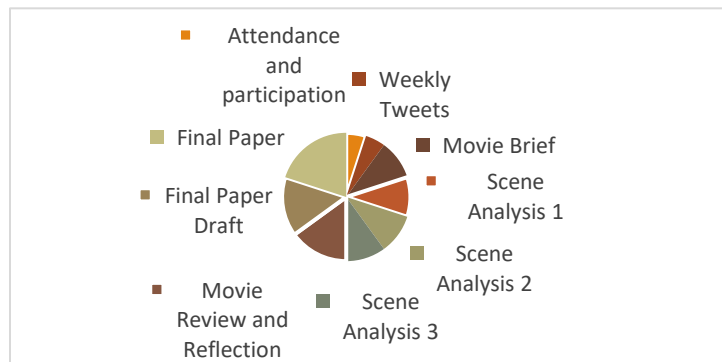
Objectives of the class

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: 5%
- ☐ Weekly Tweets: 5%
- ☐ Movie Brief: 10%
- ☐ Scene Analysis 1: 10%
- ☐ Scene Analysis 2: 10%
- ☐ Scene Analysis 3: 10%
- ☐ Movie Review and Reflection: 15%
- ☐ Final Paper Draft: 15%
- ☐ Final Paper: 20%



The use of cellphones, tablets, or any variation of the above in class is strongly discouraged. If you chose to use a laptop, I expect it to be for note taking only. 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: 5%

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' 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/quarantine, 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.

Weekly Tweets: 5%

There is a large and active community of historians on Twitter (self-proclaimed "twitterstorians") who debate a wide range of topics on a daily basis.

Each week, students will post (at least) one tweet related to the topic of the class followed by *#hist231KU* to share their insights outside of the classroom. You can choose to comment on the readings, the movies, share a quote, respond to another student's tweet, etc., to practice conveying knowledge to a public audience.

[Although the exercise is meant to interact with a larger public (including the authors of some of our readings), in the event that a student does not have a Twitter account and does not wish to create one, they will be required post the equivalent of their weekly tweet on Canvas.]

Movie Brief: 10%

On the week you selected at the beginning of the semester and based on the assignment 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.

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.

Movie Review and Reflection (due between week 2 and week 11): 10%

For one of the movies of the semester that came out before 2003, write a short (150-200 word) review. Then, find a review of this movie that was published when it first came out. Write a 200-300 word paragraph explaining the common elements and the dissimilarities between your review and the original one. What elements of historical/current context do you think were instrumental in creating these differences? **This paper must be turned in on Canvas before we discuss the movie on which it is based in class.**

Scene Analysis 1 (due week 4): 10%

Taking the historical context into consideration, write a 400-600 word comparative analysis of **one of the following** topics in the two movies *Heartbreak Ridge* (1986) and *Full Metal Jacket* (1987):

- The gunnery sergeants
- The Marines' attitude towards the enemy
- Religion/faith
- The commanding officers

Consider both what is similar and what is different. **Give specific examples.**

Scene Analysis 2 (due week 7): 10%

Taking the historical context into consideration, write a 400-600 word comparative analysis of **one of the following** topics in the two movies *Courage Under Fire* (1996) and *G.I. Jane* (1997):

- The representation of Washington officials
- The relationship between the main female character and her unit
- The behavior of the main female character
- The relationship between the main female character and her loved ones

Consider both what is similar and what is different. **Give specific examples.**

Scene Analysis 3 (due week 12): 10%

Taking the historical context into consideration, write a 400-600 word comparative analysis of **one of the following** topics in the movies *An Officer and A Gentleman* (1982) and *Annapolis* (2006):

- The arrival scene at the academy
- The drill instructors
- The relationship between the main character and their best friend at the academy
- The suicides
- The role of women
- The ending between the main character and the main female character

Consider both what is similar, what is different, and what kind of evolution, if any, you notice between the older and the more recent movie. **Give specific examples.**

Final Paper Draft (due week 13): 15%

1) Select **one** military movie that we did not watch for the course (it must have come out between 1980 and 2015) that you will compare with **at least one** of the movies from the class (there needs to be at least 10 years between the release of the earliest and latest movies). Run your choice of movie by me on week 11.

2) In a 2,500 to 3,500-word essay, compare the ways in which the movies depict the US military, specifically, 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 of the readings that we have done so far to contextualize the themes depicted in the movies (do they address the Cold War? women in combat? the Navy? etc... and if so, are the descriptions mostly accurate or inaccurate? Do the main themes change in the two movies or are they the same? Do the representations 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** and *not* a list of answers to these questions (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.

Final Paper (due week 17): 20%

Revise your final paper based on the feedback you received on the draft—for the new 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.

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 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 an example▪ Transitions take the reader from one paragraph to the next

Conclusion

- Briefly sums up the argumentation
- Brings the argument into a slightly larger context

Overall format

- 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?
- 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 personnel?
- 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**Accommodation**

"The Academic Achievement and Access Center (AAAC) coordinates academic accommodations and services for all eligible KU students with disabilities. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. They are located in 22 Strong Hall and can be reached at 785-864-4064 (V/TTY). Information about their services can be found at <http://www.access.ku.edu>. Please contact me privately in regard to your needs in this course."

Nondiscrimination

The University of Kansas prohibits discrimination on the basis of race, color, ethnicity, religion, sex, national origin, age, ancestry, disability, status as a veteran, sexual orientation, marital status, parental status, retaliation, gender identity, gender expression and genetic information in the University's programs and activities. Please contact the University's Title IX Coordinator at IOA@ku.edu with any inquiries.

Religious Observances

Should the examination schedule for this course conflict with your mandated religious observance, please contact me at the beginning of the semester so that we can schedule a make-up exam at a mutually acceptable time. In addition, students will not be penalized for absence from regularly scheduled class activities which conflict with mandated religious observances. Students are responsible for initiating discussion with the instructor to reach a mutually acceptable solution.

Link to policy on test taking, student responsibility and religious observance:

<http://policy.ku.edu/governance/USRR#art1sect4>

Link to policy on attendance evaluation and mandated religious observance:

<http://policy.ku.edu/governance/USRR#art2sect1>

Academic Misconduct

Students should review the university policy on academic conduct at:

<http://policy.ku.edu/governance/USRR#art2sect6>

If a student breaches academic integrity in any way (cheating, plagiarism, etc.) over the course of the semester, they will be reported to the department and face disciplinary measures.

Intellectual Property

<http://policy.ku.edu/provost/intellectual-property-policy>

Course materials prepared by the instructor, together with the content of all lectures and review sessions presented by the instructor are the property of the instructor. Video and audio recording of lectures and review sessions without the consent of the instructor is prohibited. On request, the instructor may grant permission for students to audio tape lectures, on the condition that these audio tapes are only used as a study aid by the individual making the recording. Unless explicit permission is obtained from the instructor, recordings of lectures and review sessions may not be modified and must not be transferred or transmitted to any other person, whether or not that individual is enrolled in the course.

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, since you will have to procure the movies that we will be watching in class, I made sure that all the readings I selected would be available to you for free through the library.

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 on hold at Watson Library):

An Officer and A Gentleman (1982)

*Top Gun** (1986)

Heartbreak Ridge (1986)

*Full Metal Jacket** (1987)

A Few Good Men (1992)

Crimson Tide (1995)

Courage Under Fire (1996)

G.I. Jane (1997)
Black Hawk Down (2001)
*We Were Soldiers** (2002)
Annapolis (2006)
*Iron Man 2** (2010)
Army Wives, season 6, episode 4 (2012)
NCIS, season 12, episode 8 (2014)
Last movie TBD—we'll choose it together

Links to all the required readings are provided on Canvas (please make sure you bring them to class so that we can discuss them):

Articles:

Ayers, William. "Hearts and Minds: Military Recruitment and the High School Battlefield." *Phi Delta Kappan* 87, no. 8 (2006): 594–99.

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

Doherty, Thomas. "The New War Movies As Moral Rearmament: Black Hawk Down & We Were Soldiers." *Cinéaste* 27, no. 3 (2002): 4–8.

Fukuyama, Francis. "The End of History?" *The National Interest*, no. 16 (1989): 3–18.

Ingierd, Helene, and Henrik Syse. "Responsibility and Culpability in War." *Journal of Military Ethics* 4, no. 2 (June 2005): 85–99.

McMahon, Robert J. "Contested Memory: The Vietnam War and American Society, 1975–2001." *Diplomatic History* 26, no. 2 (2002): 159–84.

Walzer, Michael. "Just & Unjust Targeted Killing & Drone Warfare." *Daedalus* 145, no. 4 (2016): 12–24.

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.

Book Chapters:

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

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

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

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.

Radio Broadcast:

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

Newspaper and Magazine Articles:

Baldor, Lolita C. "The Pentagon Will Increase Drone Flights By 50%." *Time*, August 25, 2015.

Demirjian, Karoun. "Broad Overhaul of Military Justice System Being Sidelined in Favor of Narrower Focus on Sexual Assault." *Washington Post*. December 5, 2021.

Druzin, Heath. "Former Medics Find Themselves on Bottom Rung in Civilian Field." *Stars and Stripes*, May 5, 2015.

Haynes, Dion. "Hollywood Boosts the Military: Movies, TV Spur Recruiting Drives" *Chicago Tribune*. May 27, 2001.

Keegan, Rebecca. "Military's Hollywood Connection: It's a Tricky Relationship, but the Services and the Film Industry Have Been at Each Other's Side for Years." *Los Angeles Times*. August 21, 2011.

Kilian, Michael. "Basic Training: What Hollywood Could Do for the Military--a Reality Check Perhaps?" *Chicago Tribune*. August 26, 1999.

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

Nissenbaum, Dion. "Building Iron Man: U.S. Military Turns To Hollywood to Outfit Soldier of the Future." *Wall Street Journal*, July 5, 2014.

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

Thompson, Mark. "America: Meet Your First Female Rangers." *Time*, August 20, 2015.

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.

McPherson, James M. *For Cause and Comrades: Why Men Fought in the Civil War*. New York, NY: Oxford University Press, 1997.

Singer, P. W. *Wired for War: The Robotics Revolution and Conflict in the 21st Century*. New York: Penguin Books, 2009.

Calendar

The dates on the calendar indicate the day for which the tasks need to be completed.

	Week 1	
	Tuesday – Jan. 18 Overview	Thursday – Jan. 20
To Watch		<i>An Officer and A Gentleman</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	
	Tuesday – Jan. 25 The Reagan Era	Thursday – Jan. 27
To Read	<input type="checkbox"/> Andrew Bacevich, "California Dreaming"	<input type="checkbox"/> Aaron O'Connell, Preface
To Watch		<i>Top Gun</i>
	Week 3	
	Tuesday – Feb. 1 Recruiting for the AVF	Thursday – Feb. 3
To Read	<input type="checkbox"/> Beth Bailey, "The Army in the Marketplace: Recruiting an All-Volunteer Force" <input type="checkbox"/> William Ayers, "Hearts and Minds: Military Recruitment and the High School Battlefield"	

	<input type="checkbox"/> Dion Haynes, “Hollywood Boosts the Military: Movies, TV Spur Recruiting Drives”	
To Watch		<i>Heartbreak Ridge</i>
	Week 4	
	Tuesday – Feb. 8 Vietnam War Legacies	Thursday – Feb. 10
To Read	<input type="checkbox"/> Robert McMahon, “Contested Memory”	
To Watch		<i>Full Metal Jacket</i>
To Do		<input type="checkbox"/> Turn in Scene Analysis 1 by 9am
Optional Readings	<input type="checkbox"/> Chris Appy, <i>American Reckoning</i>	
	Week 5	
	Tuesday – Feb. 15 The Military Judicial System	Thursday – Feb. 17
To Read	<input type="checkbox"/> Helene Ingierd and Henrik Syse, “Responsibility and Culpability in War”	
To Watch		<i>A Few Good Men</i>
	Week 6	
	Tuesday – Feb. 22 The End of the Cold War	Thursday – Feb. 24
To Read	<input type="checkbox"/> Francis Fukuyama, “The End of History?” <input type="checkbox"/> Lawrence Freedman, “The Revolution in Military Affairs”	
To Watch		<i>Crimson Tide</i>
	Week 7	
	Tuesday – March 1 Women in the Military	Thursday – March 3
To Read	<input type="checkbox"/> Megan MacKenzie, “Let Women Fight: Ending the U.S. Military’s Female Combat Ban” <input type="checkbox"/> Karoun Demirjian, “Broad Overhaul of Military Justice System Being Sidelined in Favor of Narrower Focus on Sexual Assault”	

To Watch		<i>Courage Under Fire</i>
	Week 8	
	Tuesday – March 8 Women in Combat	Thursday – March 10
To Read	<input type="checkbox"/> Michael Kilian, “Basic Training: What Hollywood Could Do for the Military--a Reality Check Perhaps?” <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>
To Do		<input type="checkbox"/> Turn in Scene Analysis 2 by 9am

WEEK 9: Spring Break – no classes

	Week 10	
	Tuesday – March 22 9/11	Thursday – March 24
To Read	<input type="checkbox"/> Thomas Doherty, “The New War Movies As Moral Rearmament” <input type="checkbox"/> Bob Mondello, “How Movies Have Shaped The Perception Of 9/11”	
To Watch		<i>Black Hawk Down</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 11	
	Tuesday – March 29 Roundtable with Military Personnel	Thursday – March 31
To Read		<input type="checkbox"/> Frank Wetta and Martin Novelli, “‘Now a Major Motion Picture’: War Films and Hollywood’s New Patriotism”
To Watch		<i>We Were Soldiers</i>
To Do	<input type="checkbox"/> Prepare questions for the panelists	<input type="checkbox"/> Select your movies for the final exam

		<input type="checkbox"/> Last week to turn in your movie review and reflection if you haven't done so already
Optional Reading	<input type="checkbox"/> James McPherson, <i>For Cause and Comrades</i>	
	Week 12	
	Tuesday – April 5 The Global War on Terror	Thursday – April 7
To Read	<input type="checkbox"/> Julian Zelizer, "Mission Accomplished?"	
To Watch		<i>Annapolis</i>
To Do		<input type="checkbox"/> Turn in Scene Analysis 3 by 9am
	Week 13	
	Tuesday – April 12 The Rise of Unmanned Weapons	Thursday – April 14
To Read	<input type="checkbox"/> Michael Walzer, "Just & Unjust Targeted Killing & Drone Warfare" <input type="checkbox"/> Lolita Baldor, "The Pentagon Will Increase Drone Flights By 50%"	
To Watch		<i>Iron Man 2</i>
To Do		<input type="checkbox"/> Turn in Final Paper Draft by 5pm
Optional Reading	<input type="checkbox"/> P.W. Singer, <i>Wired for War</i>	
	Week 14	
	Tuesday – April 19 Military Families and the Home Front	Thursday – April 21
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>
	Week 15	
	Tuesday – April 26 Final Paper Draft Debrief	Thursday – April 28
To Read	<input type="checkbox"/> Rebecca Keegan, "Military's Hollywood Connection: It's a Tricky Relationship, but the Services and the Film Industry	<input type="checkbox"/> Heath Druzin, "Former Medics Find Themselves on Bottom Rung in Civilian Field"

	Have Been at Each Other's Side for Years"	
To Watch		<i>NCIS</i>
	Week 16	
	Tuesday – May 3 Wrap Up Week	Thursday – May 5
To Read	TBD	
To Watch		<i>TBD</i>

WEEK 17: Finals Week – Turn in Final Paper by 5pm on Thursday, May 12
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