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<http://academic.evergreen.edu/curricular/ageofirony/>

## **Reflections on The Age of Irony: Active and Collaborative Learning in an American Studies Program**

"The great force of history comes from the fact that we carry it within us, are unconsciously controlled by it in many ways, and history is literally present in all that we do." James Baldwin, "White Man's Guilt"

This was one of the two epigraphs we put on the board at the first meeting of The Age of Irony. The second was "History is just one damned thing after another." Winston Churchill

It is the first which articulates a habit of mind that we wanted our students to acquire—a willingness to confront our nation's 20<sup>th</sup> Century history, to try to understand it, and to then ask, "what next?" The second quotation expresses the disempowerment and alienation that accompany historical illiteracy that many, if not most, felt.

### **Who Were Our Students?**

*The Age of Irony* was constructed to respond to our students as they expressed their feelings of distance from history. In the conversations leading up to our program, we discussed the students that we were meeting in our evening and weekend classes. Generally, they worked full time during the day and attended school after hours. They, as James Baldwin noted, were "dimly, or vividly, aware that the history they have fed themselves is mainly a lie, but they do not know how to release themselves from it, and they suffer enormously from the resulting personal incoherence." ("White Man's Guilt.")The suffering took the form of alienation from their own citizenship, a reluctance to discuss and take action in the world ("I'm not political," the saying goes), and an inability to appreciate and respond to literary irony and satire.

### **Faculty Agenda**

As faculty members, we both came to the program with an interest in the American Studies perspective, where history and culture are permitted to mingle. Our experience had been that it's a struggle to pry them apart in understanding ourselves and society, even in an academic setting. We had big questions about the virtual absence of irony and satire in response to the September 11, 2001 terrorist attacks, the subsequent start of the Iraq war, and the accompanying political rhetoric. We wanted to figure out how irony worked, or failed to work, and if it could be taught.

## **Context**

The Iraq war began in the Spring of 2003; we planned our program in its shadow and began in the Fall of 2003. We chose war as our first historical theme as we examined the 20<sup>th</sup> Century United States, but without feeling settled about what we, or the students, would decide about comparison and contrast with Iraq and other wars. We decided not to try to study the Iraq conflict directly; rather, we'd look at three other 20<sup>th</sup> Century wars to see how they informed our understanding. To ignore war would be to fight the present historical context rather than seeing it as creating the possibility for new knowledge. The war continued, of course, throughout the program, and we discovered that earlier social movements were also powerfully shaped and changed by the wars of their times. Important ironic cultural statements, most especially literature and film, were also entangled in these conflicts.

Our year-long program was organized thematically, examining turning points in American life and thought, especially the development of our sense of irony, as reflected in politics and culture. Each quarter had a distinct focus, but all had clear interdisciplinary connections. Fall quarter's work focused on wars and their consequences--intended and unintended—concentrating on World Wars I and II and the Vietnam War. During winter quarter, we examined 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 wrote articles based on their historical research and published them in a program web-zine. During spring quarter's study of culture as history, we looked at how these turning points were and are reflected in our cultural lives.

**Program structure**—This was an 8 qtr. Hr. credit interdisciplinary program that met Monday and Wednesday nights from 6:00-9:30 and two Saturdays per quarter, all day. It began in fall of 2003 and ended in Spring of 2004. We will next teach it over the 2006-2007 school year. (see Appendix 1, Three Syllabi)

## **I. Central Concepts**

Four central concepts shaped our work in the program. While easily stated; experienced, they are each complex and powerful. Historical citizenship requires the ability to “speak” history. History is public, socially constructed, and shared. Historians are situated in a particular time, place, and set of ideas. Historical knowledge is (and has been) contested. We returned to these concepts in almost all of our work, but there were two ideas that pushed them into many of our conversations. The first was metaphorical: history seen, constructed, and shared through different lenses of time, geography, purpose, and cultural/historical context. The second was interrogatory—asking “Who has power and how is it exercised?”

These central concepts needed time and thought in order to develop. In several instances, it wasn’t until the third quarter that some students, particularly some of our adults, acquired the confidence, tools, and arguments to speak powerfully and articulate their unique views. Our experience shows that the social construction of knowledge is at work here on more than one level. The acquisition of knowledge isn’t about building blocks; a more apt metaphor might be a spiral. It’s not that one thing builds on the previous thing, but that the context, materials, reading, writing, seminar, workshops, complicate the picture exponentially. The reality is that we come back to something, say the concepts in *Perils of Prosperity*, over and over again, each time bringing something else—and each something else has its complex associations and implications.

As we moved to the cultural expressions of the history we had studied in fall and winter, even we were surprised at how much richer each of the novels and films had become because of the historical/cultural knowledge we brought to them. Students who had studied WWI and examined the Progressive Era and 1920s through the Leuchtenburg’s *Perils of Prosperity* came to *The Great Gatsby* with a rich context. Though the text works beautifully as a story, and the words as writing, the literary irony cannot work at all absent the reader knowing about the worship of money in the 1920s, the critique of wealth and consumerism of the same time, the popularity of scientific racism, and the era’s romance with the Old South. And a novel like *Babbitt* might seem incomprehensible without the background we brought. It was certainly more difficult for the students who joined us spring quarter to understand—and we saw the returning students acting more and more as teachers in our discussions of the works. Then, watching *American Beauty* with *Babbitt* and *Perils* as background was powerful. The film as commentary on middle class America in the first decade of the 21<sup>st</sup> century draws on these earlier ironic and iconic narratives. In the “Prologue” to *What is History?—Now*, Richard Evans writes, “History is like a palimpsest, a medieval parchment in which, as the ink of one set of writing faded, another document was written on top of it, until over the years several layers of writing accumulated, one on top of the other” (Cannadine, 9).

## II. Skills: What Our Students Needed to Know How to Do (or how to do better)

Research, analysis, interpretation and writing are some broad skill groups necessary for history and cultural criticism. The ways that academic disciplines mold these skills may vary, and we believed in our students' ability to adapt these to other environments and questions, but we wanted them to realize that they have value outside of academic practice as well. Doing research, analyzing a problem, interpreting the meaning of a text or event, and writing all have value for citizen action and for an engaged life.

We gave students a chance to practice the following skills, most often in class, in non-competitive, collaborative settings. We sweated to make the activities intrinsically interesting and connected to the big questions and themes as skill was being acquired and shared.

1. **Surfacing existing knowledge about a topic.** We asked groups of students to explain and share the knowledge and ideas they already possessed about an event, issue, or work of art. Often, we asked them to make a poster or drawing to map the knowledge and the relationships between ideas. Here, we may be quarreling with other faculty who feel students need to "unlearn" faulty ideas or feel that everything they know is wrong. Often, our students knew historical facts and cultural theories from their own experience that the faculty would never have been able to locate or explain. And even a faulty idea, when explored and revisited, is grist for learning and enriches the whole community.
2. **Becoming aware of authorship and point of view.** Teachers will recognize these words as a sign of failure to see authorship, "In the text, it says . . ." Most of our students' prior academic experience had been authoritarian, where the textbook represents the truth, and the teachers are the holders and judges of knowledge. Textbooks discourage students from seeing point of view as they mask their own authors. Though some of the students' literature classes may have taught them to look at narration and point of view in literature, seldom were they asked to see authors as historical beings with a crafted message, much less to see history and culture as discourse. We kept working on this by using texts from a variety of viewpoints and eras and encouraging students to set the author in context.
3. **Become conscious and self-conscious of the "situatedness" of themselves and authors, and conscious of cultural and ideological influences.** We asked them to try to understand what things they, or a particular author, could see especially well, or especially poorly, depending on the time, place and sets of ideas that surrounded them. We asked

- them to address these issues in their papers, and by studying the historical context of literary works, they could see this situatedness in operation.
4. **Assessing community knowledge and experience.** As they prepared for research projects, we asked them to talk to their peers, family, neighbors, faculty, librarians about their topic. We were helping them to locate sources with direct experience and authority which may have surrounded them all along. We did this as well by bringing in speakers, particularly those with experience in World War II and Vietnam, and by encouraging research projects that connected with local or personal sources of knowledge and information.
  5. **Finding and selecting data and sources.** In addition to exploring personal and community sources, we took our teaching into libraries and created connected library workshops that helped students better understand texts and ideas by conducting research with a wide variety of sources. They had the experience of using government data, microfilm publications, academic journals, reference books, monographs, primary documents, and maps in connection with class activities before they had to do this for their projects. The projects – an annotated bibliography and an historical magazine article – had explicit minimum requirements for types of sources, so that they could not fall back on the internet as an adequate answer for all research questions. (see Appendix 2, Library Workshop)
  6. **Observation of evidence, text, and artifacts.** One of the most important steps students often miss is looking carefully at what's actually in front of them. What do the data say? What did the author say? What are the elements and forms you can see in an artifact? In seminars, we asked them to draw attention to an important passage in the text before jumping to analysis. We organized workshops where they analyzed primary documents and cultural artifacts. They were directed to explore first what was actually there before moving on to interpretation. When they failed to notice a date or a return address on an old letter, for instance, they realized that it's not so easy to see what's before you and were better able to practice careful analysis.
  7. **Reading for research.** Researchers looking for information on a particular topic read differently than others, especially in their initial explorations. The students' Fall quarter project was the preparation of an annotated bibliography on a 20<sup>th</sup> century historical topic related to class themes. We gave them an assignment with sample annotations, web links for other college's instructions for annotated bibliographies, and suggested what should go into preparing a useful annotation. They were remarkably successful in learning to quickly look for and describe a work's general nature and value to their research project. (See Appendix 3, Annotated Bibliography Assignment)

8. **Constructing context.** In class, we did workshops which helped them construct context for understanding various texts. In one, we had them draw maps of the relationships between imperial or dominant nations and those in the colonized areas of the world, prior to World War I. We asked them to find out and summarize what changed in these relationships after the Armistice. This required them to consult historical maps and atlases, and, with pens in hand, understand geographic boundaries and nationhood itself as historically constructed. (See Appendix 4, Geography Workshop)
9. **Writing and citation conventions.** The most important idea about academic writing we tried to convey was this: that they learn to recognize, respond to, or make an argument based on evidence. This was necessary for them to become participants in the discourse. We spent time in seminars locating arguments and evidence, prompted them to respond to and make arguments in their writing about texts, and encouraged them to share and discuss their short essays about the texts with their peers. We tried to keep the idea of audience or readership present; first, in a practical sense by asking them to see their classmates as the audience for their papers. In the second quarter, though, with the articles based on their earlier research, we asked them to write for an intelligent general reader and to attempt to make their writing inviting, much in the style a magazine writer may use on a historical topic. Finally, we looked at the idea of anticipated audiences and reader reception in cultural theory. Academic citation conventions were taught in workshops, where groups wrote up citations in MLA, APA, or Chicago style for a wide variety of documents, sound recordings, photographs, monograms, and reference books.
10. **Crafting and refining a research question.** We decided to give students some time in which to behave as historians actually might – to explore the broad outlines of a topic, discover documents, and gradually refine the question that they wanted to explore in their writing. They were asked to begin to define the question at the start of the annotated bibliography work, but returned again to the issue to refine it in the subsequent quarter. As their question became focused on something they could actually handle in a 15-page article, they left behind some of their sources and set out to locate others.

### **III. Method: How we did what we did:**

1. **Time:** As we noted above, that having the real, chronological span of time, the year long program, was essential to our work and to students' development. Not only does it take time to reflect on ideas and information, time to go back

and reexamine, re-read, rewrite, but it also takes time for research, reading, and writing experience to become *practice*. We began to see skills develop and become habits of mind, ways of thinking. (see below: What Students Said—excerpts from student self evaluations.)

**2. Multiple Perspectives:** For example, when we studied the Progressive Era we read both *The Perils of Prosperity* and Alan Dawley's *Changing the World*. Earlier, students had been introduced to Lenin's essay, "Imperialism, the Highest Form of Capitalism," and Wilson's "Fourteen Points" speech—each as response to the question of self-determination in a globalized world. We had them read the text of each and then define and compare concepts in a workshop. (See Appendix 5—Lenin/Wilson Workshop) Guest speakers also provided important perspectives. As part of our study of WW II, a veteran of the war in the Pacific shared his experience—and shared the students' seminar on Paul Fussell's *Wartime*, in which the author pushed forward the ironic stance taken by the many of the reluctant soldiers. When we studied the Vietnam War, veterans from that conflict who are faculty and staff at the college came to talk about their experience and the consequences of that experience for themselves—and for the country. Students were powerfully engaged and grateful because the guests were generous and emotionally honest. Study of Vietnam included reading primary documents from many sources, documentary film, a memoir of a war protester, *Our War*, and that of a young man who had emigrated from Vietnam to the U.S. after the war, *Catfish and Mandala*.

Another important perspective came from librarian and film studies faculty. As both, Caryn Cline's contribution to the program was invaluable. She participated in our faculty seminars, came to give background and work with students on film critique, and put film into the big context of history and culture. We wanted students to be able to recognize and use film as both historical/cultural artifact; for example, *Mildred Pierce* in the context of post WWII anxieties about women and work, and as historical analysis; for example, 1971 documentary *Hearts and Minds* about Americans and the Vietnam conflict.

**3. Workshops:** Workshops were the primary method of constructing knowledge and context. We began with something we wanted our students to surface, explore, clarify, or construct. In small groups, they engaged actively and collaboratively in this setting and were almost always also responsible for sharing their thinking and conclusions by making a poster or other visual representation and reporting to the whole program about it. By the end of the program, they were adamant that they didn't want to make even one more poster. However, at our last meeting, when we put some of them up on the walls, along with books, workshops, and other program materials, they used them to reflect on some of the big ideas from which the posters had come.

4. **Setting:** Connected to many of these workshops was their location. We moved the class physically to libraries, most often to our own college library, but also in a field trip to the Tacoma Public Library's Pacific Northwest Room. There, students had real work to do with primary sources, reference materials, maps, government documents. They became more comfortable with the resources and less willing to rely on Internet searches for information.

5. **Work is Public:** Because we wanted our students to situate themselves within the discourse, to see themselves as doing history, their work was public and published. While essay responses to readings were shared with us and two peers at the beginning of each seminar (a fairly limited public), their annotated bibliographies became part of program material, and their history article (winter quarter) was published as an e-zine on line.

(<http://academic.evergreen.edu/curricular/ageofirony/>)

In spring, they shared their expressive piece with the program. As noted above, results of small group effort in workshop settings were made into posters and presented to the whole program.

6. **Commitment to and real interest in faculty seminar.** We needed our faculty seminar to explore with each other (and with Caryn, who most often joined us) because we needed to hear from each other about our take on each of the readings. Just as we saw students in seminar constructing knowledge together, we also did so in this weekly conversation. We were careful to set aside this time as time for talking about the book, not time to do other program business. It helped us with all of our work, as we generated questions and connections. It nourished us as scholars, encouraging a rigorous approach.

#### **IV. Differences in preparation and perspective**

Students in our Evening and Weekend program had widely varied levels of academic preparation and a really diverse set of perspectives. We structured the class to make these differences a resource to the community, by creating small group teams that relied on the variety of backgrounds and skills. Our class included wartime military veterans, political refugees, a descendant of pioneer industrial engineers, a feminist punk rock innovator, graphic designers, occupational therapists, nurses, musicians and cartoonists. Almost every one found a moment in a workshop or discussion when her or his expertise was needed. The variations in academic preparation provided the opportunity for "natural tutoring," as students were encouraged to help each other in a variety of ways, from thinking critically and asking good questions about texts, to using technology, to designing a project. There were a few students who came to the program with writing skills that would put them at "developmental" or "remedial"

levels in other colleges. We strongly encouraged their work with campus tutors, they shared their work with peers, and all, by the end of the second quarter, were able to produce an organized and coherent magazine article. By connecting the development of their writing skill to their passion for a topic, they made more rapid progress than they would have in isolation from their interests or from a community of writers.

## V. Conclusions

This method of devising and organizing an academic inquiry could work with a variety of faculty specialties and interests; it could be framed with different central questions or topics. We strongly feel, however, that one element must be present: faculty engagement and excitement in exploring the themes and ideas. This kind of course design cannot be adapted to a standardized model, separate from the actual people who teach it.

The discussions that the faculty members had while designing *The Age of Irony* were exciting. In preparation for the program, and in trying to figure out exactly how we would create this, we both read widely in new areas, amassed piles of books and sorted them out in relation to each other, attended two planning retreats, and participated in an institute on the internment of Japanese-Americans during World War II, together with other faculty and one of our former students. We allowed plenty of time for the ideas to percolate.

We had a weekly faculty seminar, often involving the library faculty member who helped us connect film studies and who provided our class with interpretive lectures and notes on “what to notice” about films. Our seminars were animated, brought in our outside research, and helped us identify and sort through the most important questions for our students’ discussions. The program generated mini-projects for us, much in the way that student projects were generated, so we could convey excitement and share our own sense of discovery.

We’ve concluded that the faculty’s own engagement, and ability to connect their own intellectual agenda to the program’s course of study, matters enormously. The students took both our guidance, and our presence as co-learners, more seriously, because we shared these reflections in class.

Another important conclusion is that time matters. We’re talking not just of “seat time” but of chronological time, and we think our students’ learning argues powerfully for year-long programs, particularly in Evening and Weekend Studies. The faculty spent a full year developing and revising and reading for the program. The spaces in between meetings allowed us to think over and develop

this as a project, informed by our studies and our teaching experiences. Students who remained in the program for a full year experienced this phenomenon, producing the most satisfying bodies of work and writing the most convincing arguments, in their evaluations, for how the program built their confidence as citizens and scholars. It wasn't just the in-class time that mattered. Ideas, habits and questions lived with them during quarter breaks, and the expanded chronology gave them time to explore the issues they shared with their families, co-workers, and even some of their own students.

For the next iteration of the program, planned for Fall 2006 through Spring 2007, we'll probably stay with wars and social movements as themes, while being careful about the inevitably changing context and what it means for our teaching. Realizing the pressure that the financial aid system puts on students to take 12 quarter hours of credit, even while working full time, we plan to connect our own interests in historiography and literary theory with this need. We'll offer a 12-credit option for continuing students in the winter and spring quarters, with winter's study focused on historiography and spring's on literary theory. The books are piling up as we speak.

We'll keep, refine and add to our stock of workshops as the predominant mode of constructing knowledge. We're thinking about writing assignments as well, as we compose this document, and want to build in more opportunities for comparison and revision. We will work actively with our students in crafting future writing assignments which should have the added benefit, for them, of enhanced meta-cognition, of self-consciousness about what school is for.

We want this to be a true all-level program and plan to promote it as such. It will be offered as an "Entry Point" program by Evening and Weekend admissions staff, but the description and recruitment will also advertise the program as a supportive environment for advanced work and senior-level projects in history and literature. For the program to function at either end of the spectrum, though, students must attend the full year.

**Finally, we'll share excerpts from Student Self-Evaluations** (taken from self-evaluations of students who participated in the program for the full three quarters)

"My earlier studies were based on high school history classes and condensed versions of everything. The Age of Irony gave me a new understanding of what really went on during those trying times. I plan to incorporate what I've learned into my every day life by being more aware of present oppression. Passing this valuable knowledge onto my children and future students and continue to be respectful to all I meet."

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"I have learned to critique the medium according to the time that it was created, and also to apply its message to today's times. . . I combined my efforts with my classmates' in seminar and discovered some different new notions about the mediums we were analyzing."

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"I am now aware of and well versed in the details of the Vietnam War. This was a pivotal subject this year. Realizing the factors that led up to, and kept the fires burning during that war changed my perspective of the United States government and its relationship to the rest of the world. Exploring the background of Vietnam, I was moved to learn about the countless struggles of that tiny nation. This knowledge cemented in my mind the defining points of Lenin's Imperialism."

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"These connections are the complexities—the inherent ironies—in modern American history. I can use the topic of World War II as a perfect example of this. I come from a background of World War historical training in the "Stephen Ambrose" vein. But my sense that there could be a good or just war came into question first quarter after reading Paul Fussell's Wartime. During second quarter, the expanded study of the experience of this war on women and their economic standing revealed further the moral complexities of a time period that I had before perceived as unquestionably honorable. And during this quarter, I read Kurt Vonnegut's Slaughterhouse-Five, and suddenly the inherent hopelessness and confusion of war, however great the ideals involved, made sense. The circle was completed."

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"The Age of Irony has made me cautious in my belief in the things of this world. It has given me a historical foundation against which to view the problems confronting my country today. And while I might insist that the class had made me a cynic, I think it would be better to say that the class has made me look closer to find the beauty and humanity inherent in the fact that we still look for improvement and hope in our world."

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"I wrote an annotated bibliography in preparation for an upcoming research paper and participated in library workshops where I learned to use the library search engines, the microfilm machines, the map room, the Tacoma Public Library and worked closely with librarians to utilize Evergreen's special collections of underground press and herstory periodicals. This was my first introduction to the library since the Internet became a big part of research and the experience I got in this arena was invaluable."

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"The Age of Irony is a three quarter program that examines 20<sup>th</sup> Century America through the lenses of war, social movements, and culture. The class enhanced my knowledge of these elements by presenting them, not as stand-alone subjects, but as interwoven components of American history. . . Of particular note . . . was learning how to prepare an annotated bibliography. "

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"I did a lot of research on my own throughout the Fall, and came up with a paper showing how the music of California affected music as a whole. I was able to get some great sources from magazines, books, and a phone interview with a performer at the Monterey Pop festival. The paper that I wrote I was proud of, and the time involved in it couldn't have produced a better project."

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"The readings, film, and seminar discussions on the Vietnam War, I found, were the most profound and most memorable because it forever changed my point of view. I don't believe I will read another book or see another movie on Vietnam in the same way. Comments made by the panel of Vietnam veterans were especially moving . . . "

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"The program has helped me think creatively and critically about how history is written. History for Sale by Elliott J. Gorn was an excellent topic for discussion . . . because I found that I have developed a stronger point of view on how authors should be held accountable for plagiarism and ethical interpretation on writing history."

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"My writing and critical analysis skills were sharpened while working through the program. Researching and documenting information for my e-zine article expanded my appreciation for the resources that went into producing the nonfiction works we read."

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"Incorporating Berger's theories into my essay responses clarified the different perspectives one can take on any given material and helped me see how most material could be seen from a variety of viewpoints. This discovery enriched my appreciation for creator and creation alike."

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"These were the Great Wars, the necessary ones that would secure America's emergence as the premier world power. Many promises were made to folks back home in order to garner support from the masses. Equal rights, economic prosperity, and an end to all war were just a few."

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"My research paper evolved over the course of the quarter, from an examination of socially conscious music in each major war of the 20<sup>th</sup> Century, to a more focused piece on Woody Guthrie, Joe Hill, and Woodstock and their enveloping mythos'."

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“During the Winter quarter, I contributed an article to the class web site involving a comparison between the captives of the Japanese Internment and the present-day Arab American victims of hate crimes.”

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“This year of study has been a roller coaster of emotional and intellectual work. I feel that the sobering historical topics we have covered this year have forever changed my thinking about the accountability of people on an individual and collective level during volatile moments in history.”

## Appendix 1 Three Syllabi

### The Age of Irony: Twentieth Century America Fall/Winter/Spring 2003-2004

**Faculty: Susan Preciso**

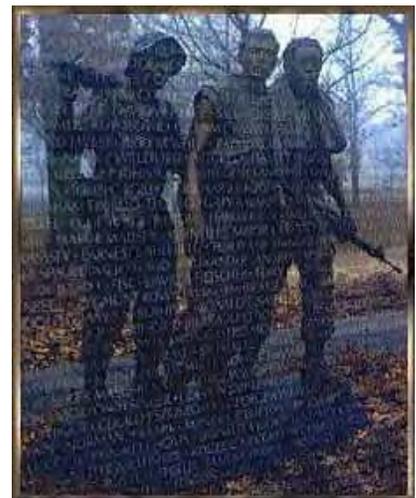
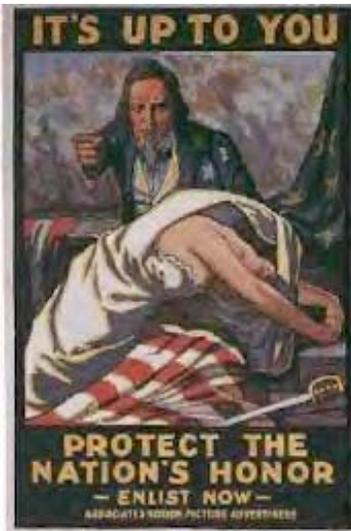
**X6011** [precisos@evergreen.edu](mailto:precisos@evergreen.edu) **Credits: 8**

**Sarah Ryan**

**X6720** [ryans@evergreen.edu](mailto:ryans@evergreen.edu) **Expenses: \$10**

**museum/field trip**

**Meets: M&W 6:00-9:30**



**Saturday, Oct. 11 and Saturday Nov. 1 10:00-4:00**

This yearlong program will be organized thematically, examining turning points in American life and thought, especially the development of our sense of irony, reflected in politics and culture. Each quarter will have a distinct focus, but will have clear interdisciplinary connections. **Fall quarter's** work will focus on wars and their consequences-intended and unintended-concentrating on World Wars I and II and the Vietnam War. **During winter quarter**, we will concentrate on movements for social change, beginning with the Progressive era and continuing through the Civil Rights, Women's and Anti-War movements. During **spring quarter's** study of culture and creativity, we will see how these turning points were and are reflected in our cultural lives. We will examine literature, film, music and the arts. This is an all-level program, ideal for returning and transfer students. It is a broad liberal arts program designed for students who want to improve their historical knowledge, research skills and (multi)cultural literacy. There will be four-credit courses linked to the program, focusing on mathematics and writing. We will also work closely with Caryn Cline to integrate film study into our work each quarter.

**Credits** may include twentieth-century American history, labor history, twentieth-century American literature, research skills and academic writing. It will be possible in our work over three quarters to meet some endorsement prerequisites for the Master in Teaching Program in U.S. history, political science and American literature and Writing.

### **Program Requirements:**

1. Excellent attendance and full participation in all program activities.
2. Completed essay response to each reading, posted on our program Web Crossing site (see below).
3. Background for and facilitation of one seminar (see below).
4. Completion of Annotated Bibliography (see below)
5. Completed portfolio to include all written work: essay responses, lecture notes, annotated bibliography, 1 page evaluation of Evening and Weekend Studies Liberal Arts Forum, self-evaluation and faculty evaluation.

### **Reading List**

*The Cambridge History of American Foreign Relations* Vol. 3, The Globalizing of America, 1913-1945. Akira Iriye

*Over Here: The First World War and American Society*, David M. Kennedy

*Wartime: Understanding and Behavior in the Second World War*, Paul Fussell

*Double Victory: A Multicultural History of America in World War II*, Ronald Takaki

*Our War: What We Did in Vietnam and What it Did to Us*, David Harris

*Catfish and Mandala*, Andrew Pham

## A Reader of Selected Chapters and Articles

### **The Essay Response**

The Essay Response to reading serves as an interaction with the author and an expression of your attempts to fully understand the book. Your response is also your preparation for seminar discussion. Essay responses should be posted on the program web-crossing site on the day before the seminar on the book. This will allow the facilitators to work much more effectively and will provide a rich, thoughtful discussion of each reading. Length: About two pages.

For non-fiction works, you should aim for concise summary of the thematic arguments. One way to do that is to attempt to summarize the major theme in one topic sentence, then to summarize the major contributing themes and arguments in succeeding paragraphs. You might address the author's methodology, its effectiveness, and your assessment of the work. You should include several ideas, questions, or issues you want to discuss in seminar.

Fiction or poetry needs to be approached a little differently, as most often the author is not making an overt argument. The author conveys the message using images, mood, character development, plot, and setting. Here, you want to describe for your reader the theme and images the author uses. Your critique involves a discussion both of the theme and how well the author conveyed it. It might examine the images and symbols—have we seen them before? Can you make a connection to the historical context? What are the formal elements and how effective is the author at using them? Again, your essay should include several ideas or issues you want to discuss in seminar.

### **Seminar Facilitation**

After the first seminar, which will be facilitated by the faculty, students will be expected to facilitate their own seminars, with faculty as participant/observer. Two or three of you will work together and your responsibilities will be two-fold: providing background information for the seminar and facilitating the seminar. Providing background information will consist in doing some extra research on applicable writers, artists, themes or historical context to present to your seminar group. You can divide the responsibilities; each person can prepare to give **a five minute presentation (MAXIMUM)** that you feel will be helpful in getting your seminar moving in an interesting direction. You can do your research in books or on the internet, but please, don't just find a site, hit the print button, and then read what you've printed. You can research and take notes or write out what you want to say, but be sure and put your presentation into your own words and strive to connect with your audience. You can bring visual aids. Generally a presentation works well

if you can convey your own enthusiasm as well as your knowledge of a topic to your audience. You do not have to do an essay response paper for the time you facilitate seminar. In leading the seminar, your main responsibility will be to keep the conversational ball rolling. You can choose any format that you feel will work best—round robin, free style, fishbowl, etc. You will also need to ensure that everyone is treated in a respectful manner, even if the argument gets heated. Your group will be assisted by using Web CT, where you can read your peers' response papers ahead of time and see what issues they are interested in raising during the seminar. That way, you don't have to do all the work or come up with all of the themes or ideas yourself; it will be a larger group effort.

### **Annotated Bibliography**

Will include

Note cards for each paper source, printout for web locations

Correct conventional citation—following MLA or Chicago style manuals

Paragraph describing the nature and scope of work, how useful, special features, flaws.—(There will be a hand-out and workshop on format/conventions/requirements for the annotated bibliography)

### **A Note About Plagiarism**

**We will follow the college policy as stated in *The Evergreen State College Student Advising Handbook* regarding academic honesty. The *Handbook* states:**

### **Academic Honesty**

Academic honesty is a necessity in a learning community. It makes coherent discourse possible and is a necessary condition for all sharing, dialogue and evaluation. All forms of academic dishonesty including cheating, fabricating, facilitating academic dishonesty and plagiarism are violations of the Social Contract (see page 15). Cheating is defined as using or attempting to use unauthorized materials, information or study aids in any academic exercise. Fabrication is defined as faking data, footnotes or other evidence. Plagiarism is defined as representing the works or ideas of another as one's own in any academic exercise. It includes, but is not limited to, copying materials directly, failure to cite sources of arguments and data and failure to explicitly acknowledge joint work or authorship of assignments.

Your academic program often provides a covenant that sets out the roles and responsibilities of the members of your learning community. It may include possible penalties and procedures for appeal to the deans. Penalties for violation of the standards of academic honesty may be severe, such as expulsion from programs or even the college.

### **Schedule**

**Week 1**

**Monday, Sept. 29** What is History For? Analysis of "things" as historical artifacts. Short lectures: Sarah on social history. Susan on cultural history. Discussion of "history wars."

Assignment: Read Chapters 1-7 in *The Cambridge History* and write two paragraph response.

**Wednesday, Oct. 1** Timeline. Seminar on *The Cambridge History* selections

Assignment: Begin reading *Over Here*

**Week 2**

**Monday, Oct. 6**, Library Workshop

Caryn (?) Film: *A Farewell to Arms*

Assignment: Read Wilson speech on 14 Points (on-line)

Four students in each seminar group read Lenin (Imperialism and the Highest Stage of Capitalism) on-line: Marxists.org

Write a one paragraph proposal for your research topic. It should include the general question you want to address and where (at this point) you think you'll find information.

Due Wednesday.

**Wednesday, Oct 8** Seminar on Wilson Speech. Workshop on Annotated Bibliography

Assignment Finish *Over Here* and post essay response

**Saturday, Oct 11** Geography workshop in the map room. Seminar *Over Here*

Movie: Documentary

Assignment: Read : finish Iyiye and Slotkin (Ch 10) from reader

**Week 3**

**Monday, Oct 13** Seminar Slotkin and Iyiye

Movie: A WWII movie (made in the war years)

Assignment: *Wartime* for seminar on Monday, Oct 20

**Wednesday, Oct 15** Evening and Weekend Studies Forum

Assignment: Post essay response to *Wartime* on Webx

**Week 4**

**Monday, Oct 20** Seminar: *Wartime*. Movie: Newsreels/documentary  
Assignment: Read one chapter from Terkel (reader or closed reserve) to share in seminar. Make notes for a short (5 min) presentation on your selection.

**Wednesday, Oct. 22** Seminar: Terkel. Guest speakers—WWII Veterans  
Assignment: find and read Roosevelt speech on WWII  
*Double Victory*. Post essay on Web x

**Week 5**

**Monday, Oct. 27** Lecture/background: Black GI s in Europe. Seminar:  
*Double Victory*

**Wednesday, Oct 29** Guest speaker on Japanese internment. Movie: "Come to the Paradise"

Assignment: find the first time Japanese internment is mentioned in a school textbook.

**Saturday, Nov 1** Field Trip: Tacoma—Washington State History Museum and Tacoma Public Library Pacific NW Room. (maybe Army Museum at Ft. Lewis)  
Assignment: *Our War* for the 10th. Post essay on Web-X

**Week 6**

**Monday, November 3** "Rosie the Riveter." Post War life in US-lecture

**Wednesday, Nov . 5** Movie: "The Atomic Café" formal analysis of iconic image—seminar: the movie

Assignment: selections from *Viet Nam in America*. (selections TBA) Find and read a Johnson speech on Viet Nam.

**Week 7**

**Monday, Nov. 10** Seminar: *Our War*. Movie: "Hearts and Minds"

**Wednesday, Nov. 12** History of Armistice Day/Veteran's Day

**Week 8**

**Monday, Nov. 17**—Viet Nam Veterans Panel: Bill, Paul, and Alan

**Wednesday, Nov. 19** seminar: selections from *Against the Viet Nam War*  
Movie: "Born on the 4<sup>th</sup> of July"

Assignment: Slotkin reading, Chapter 17

**THANKSGIVING BREAK—NO CLASS NOV 24 / 26**

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**Week 9**

**Monday, Dec. 1** My Lai readings. Seminar Slotkin. Movie: "The Searchers"

**Wednesday, Dec. 3** Movie: "Berkeley in the 60s" Workshop on visual map of program concepts. Crafting questions for the last night's reflection.

Assignment: *Catfish and Mandala* post essay on Web X

**Week 10**

**Monday, Dec. 8** [Guest speaker: Andrew Pham??]. Seminar: *Catfish and Mandala*

**Wednesday:** Potluck and program reflection

**EVALUATION WEEK**

**WINTER BREAK—have a good holiday and we hope to see you all Winter Quarter.**

***The Age of Irony: 20<sup>th</sup> Century America***  
***8 Credit Half Time Program, Fall/Winter/Spring 2003-04***

Faculty: Susan Preciso X6011 [precisos@evergreen.edu](mailto:precisos@evergreen.edu)

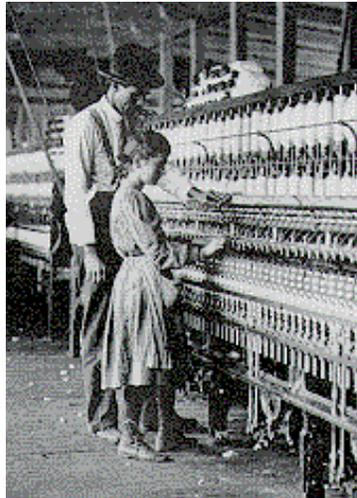
& Sarah Ryan X6720 [ryans@evergreen.edu](mailto:ryans@evergreen.edu)

Web Site: <http://academic.evergreen.edu/curricular/ageofirony>

Meets: Mondays and Wednesdays 6:00-9:39

And Saturday, January 24 and Saturday, February 28 10:00-4:00

Lab II 2207



This year long program will be organized thematically, examining turning points in American life and thought, especially the development of our sense of irony, reflected in politics and culture. Each quarter has a distinct focus, but all have clear interdisciplinary connections. Fall quarter's work focused on wars and their consequences—intended and unintended—concentrating on World Wars I and II and the Vietnam War. During winter quarter we will concentrate on three key movements for social change: the progressive movements of the early 20<sup>th</sup> 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 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. We will examine literature, film, music, and the arts. This is an all-level program, ideal for returning and transfer students. It is a broad liberal arts program designed for students who want to improve their historical knowledge, research skills and (multi)cultural literacy. We will also work closely with Caryn Cline to integrate film study into our work each quarter.

Credits may include twentieth-century American history, labor history, twentieth century American literature, research skills, and academic writing. It will be possible in our work over three quarters to meet some endorsement prerequisites for the Master in Teaching Program in U.S. History, Political Science and American Literature, and Writing.

### **Winter Book List**

**For Winter, students in the Fall class will choose one book to re-read next quarter. In addition, we'll read:**

*The Perils of Prosperity, 1914-1932*, by William E. Leuchtenburg, Paperback: University of Chicago Press; 2nd edition 1993

*Changing the World: American Progressives in War and Revolution*, by Alan Dawley, Princeton Univ Press 2003

*Eyes on the Prize: America's Civil Rights Years 1954-1965*, by Juan Williams, Penguin USA (Paper); 15th Anniversary edition, 2002

*Eyes on the Prize Civil Rights Reader*, edited by Claborne Carson, Penguin USA

*The Feminine Mystique*, by Betty Friedan, paperback; W.W. Norton & Company; 2001

*Feminist Theory from Margin to Center*, by bell hooks, paperback; South End Press; 2nd edition, 2000

books will be available at the Evergreen bookstore and other sources noted on this site. All will be on closed or open reserve in the Evergreen Library by the beginning of the program.

### **Program Requirements:**

6. Excellent attendance and full participation in all program activities.
7. Completed essay response to each reading
8. Background for and facilitation of one seminar (see below).
9. Completion of history article and publication of article in web-zine
10. Completed portfolio to include all written work: essay responses, lecture notes, Academic Plan from Liberal Arts Forum, self-evaluation and faculty evaluation.

### **The Essay Response**

Your two page essay response to reading serves as an interaction with the author and an expression of your attempts to fully understand the book. Your response is also your

preparation for seminar discussion and will be shared not only with faculty, but with seminar members as well. Essays must be turned in at the seminar, but you may re-write your paper after seminar if you wish.

For non-fiction works, you should aim for concise summary of the thematic arguments. One way to do that is to attempt to summarize the major theme in one topic sentence, then to summarize the major contributing evidence and arguments in succeeding paragraphs. You might address the author's methodology, its effectiveness, and your assessment of the work. You should include several ideas, questions, or issues you want to discuss in seminar.

Fiction or poetry needs to be approached a little differently, as most often the author is not making an overt argument. The author conveys the message using images, mood, character development, plot, and setting. Here, you want to describe for your reader the theme and images the author uses. Your critique involves a discussion both of the theme and how well the author conveyed it. It might examine the images and symbols—have we seen them before? Can you make a connection to the historical context? What are the formal elements and how effective is the author at using them? Again, your essay should include several ideas or issues you want to discuss in seminar.

### **Academic Honesty**

Academic honesty is a necessity in a learning community. It makes coherent discourse possible and is a necessary condition for all sharing, dialogue and evaluation. All forms of academic dishonesty including cheating, fabricating, facilitating academic dishonesty and plagiarism are violations of the Social Contract (see page 15). Cheating is defined as using or attempting to use unauthorized materials, information or study aids in any academic exercise. Fabrication is defined as faking data, footnotes or other evidence. Plagiarism is defined as representing the works or ideas of another as one's own in any academic exercise. It includes, but is not limited to, copying materials directly, failure to cite sources of arguments and data and failure to explicitly acknowledge joint work or authorship of assignments.

Your academic program often provides a covenant that sets out the roles and responsibilities of the members of your learning community. It may include possible penalties and procedures for appeal to the deans. Penalties for violation of the standards of academic honesty may be severe, such as expulsion from programs or even the college.

## **Winter Schedule**

### **Week 1**

#### **Monday, Jan 5**

Read: "American Freedom in a Global Age," by Eric Foner (handout and to be read in class)

Small seminar discussion of Foner's essay, facilitated by returning students

<p>Assignment: Begin reading <i>The Perils of Prosperity</i>, by William Leuchtenberg.</p> <p><b>Wednesday, Jan 7</b>          Movie: <i>For Jobs and Freedom</i>          Sarah: Lecture on Progressive era.          Assignment: Finish <i>The Perils of Prosperity</i> write essay response</p>
<p><b>Week 2</b>  <b>Monday, Jan 12</b>          Seminar on <i>The Perils of Prosperity</i>          Guest: Emily Lardner: "Doing Intellectual Work"</p>
<p><b>Wednesday, Jan 14</b>          Movie: <i>Clockwork</i>          Workshop on Taylorism          Presentation: Erin??          Assignment: Reading—Lenin and Wilson—Write essay response</p>
<p><b>Week 3</b>  <b>Monday, Jan 19---Martin Luther King, Jr. Day No Class</b></p>
<p><b>Wednesday, Jan 21</b>          Film: <i>The Women of Summer</i>          Seminar on Lenin and Wilson          Assignment: Begin reading <i>Changing the World: American Progressives in War and Revolution</i></p>
<p><b>Saturday, Jan 24—Class meets from 10:00-4:00</b>          Film Festival</p>
<p><b>Week 4</b>  <b>Monday, Jan 26</b>          Guest Lecture—Jules Unsel          Writing workshop with Char Simons          Assignment: Finish <i>Changing the World: American Progressives in War and Revolution</i>. Write essay response.</p>
<p><b>Wednesday, Jan 28</b>          Seminar: <i>Changing the World: American Progressives in War and Revolution</i>.          Assignment: Selections from <i>Eyes on the Prize Reader</i>. No paper due</p>
<p><b>Week 5</b>  <b>Monday, Feb 2</b>          Seminar: <i>Eyes on the Prize Reader</i> selections          Documentary: <i>Eyes on the Prize</i>          Assignment: Read: <i>Eyes on the Prize</i></p>
<p><b>Wednesday, Feb 4</b>          Liberal Arts Forum          Assignment: Finish <i>Eyes on the Prize</i> and write essay response</p>
<p><b>Week 6</b>  <b>Monday, Feb 9</b>          Seminar: <i>Eyes on the Prize r</i></p>

<p>Assignment: Begin <i>The Feminine Mystique</i>  Work on completed first draft of your history article so that you can bring the draft to work on in class for Wednesday, Feb 18</p>
<p><b>Wednesday, Feb 11</b>  Guest Lecture: Jose Gomez? or Film: <i>Eyes on the Prize</i> and seminar on selection from <i>Reader</i></p>
<p><b>Week 7</b>  <b>Monday, Feb 16 Presidents' Day—No Class</b></p>
<p><b>Wednesday, Feb 18</b>  Workshop with completed first drafts of history articles.  Assignment: Finish <i>The Feminine Mystique</i>. Write essay response</p>
<p><b>Week 8</b>  <b>Monday, Feb 23</b>  First draft of history article is due!!  Seminar: <i>The Feminine Mystique</i></p>
<p><b>Wednesday, Feb 25</b>  Movie: <i>The Stepford Wives</i>  Assignment: Begin <i>Feminist Theory: From Margin to Center</i>, bell hooks</p>
<p><b>Saturday, Feb 28</b>  <b>All day class—10:00-4:00</b>  Web workshop—finding and using illustrations  html workshop with Beth Stinson</p>
<p><b>Week 9</b>  <b>Monday, March 1</b>  Seminar: <i>Feminist Theory: From Margin to Cente</i>  Presentation: Tobi??</p>
<p><b>Wednesday, March 3</b>  Movie: <i>You Gotta Move</i>  Assignment: Final draft of history article. It is due Monday, March 8</p>
<p><b>Week 10</b>  <b>Monday, March 8</b>  Research Symposia History articles are due</p>
<p><b>Wednesday, March 10</b>  Pot Luck  Share published work  Program Reflection  Turn in Portfolios</p>
<p><b>March 15-19 Evaluation Week</b>  <b>Conferences</b></p>
<p><b>SPRING BREAK—HAVE A WONDERFUL WEEK</b></p>

Culture wars piece from Baffler.

***The Age of Irony: 20th Century America***  
**8 Credit Half Time Program, Fall/Winter/Spring 2003-04**

Faculty: Susan Preciso X6011 [precisos@evergreen.edu](mailto:precisos@evergreen.edu)

and Sarah Ryan x6720 [ryans@evergreen.edu](mailto:ryans@evergreen.edu)

Web Site <http://academic.evergreen.edu/curricular/ageofirony>

Meets: Mondays and Wednesdays 6:00-9:30 p.m. and Saturday, April 24 and Saturday, May 15, 10:00 a.m. to 4:00 p.m. Locations: Seminar II Building, To Be Announced!

This year-long program will be organized thematically, examining turning points in American life and thought, especially the development of our sense of irony, reflected in politics and culture. Each quarter has a distinct focus, but all have clear interdisciplinary connections. Fall quarter's work focused on wars and their consequences--intended and unintended--concentrating on World Wars I and II and the Vietnam War. During winter quarter, we examined 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 wrote articles based on their historical research published 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. We will examine literature, film, music, and the arts, and the program will participate in a campus-wide commemoration of the 50th anniversary of the Supreme Court's school desegregation decision, *Brown v. Board*. This is an all-level program, ideal for returning and transfer students. It is a broad liberal arts program designed for students who want to improve their historical knowledge and (multi)cultural literacy. We will also work closely with Caryn Cline to integrate film study into our work each quarter. New students will be admitted, space permitting, if they complete a prerequisite assignment. (see faculty)

Credits for Spring may include twentieth-century American history, twentieth century American literature, film study, and academic writing.

**Program Requirements:**

11. Excellent attendance and full participation in all program activities.
12. New students must read, write responses, and attend a brief seminar on *The Perils of Prosperity*, by William Leuchtenburg, and *Our War*, by David Harris. Seminars will be held April 5<sup>th</sup> and 12<sup>th</sup> from 5 to 6 p.m.
13. Completed essay response to readings.

14. Complete a creative/expressive project relating to fall and winter themes.
15. Completed portfolio to include all written work: essay responses, lecture notes, project drafts and final copies, 1 page evaluation of Evening and Weekend Studies Liberal Arts Forum, self-evaluation and faculty evaluation.
16. Upper division credit is possible for students who complete all basic assignments at a high level of competence and who write consistently at the two highest levels of the writing rubric (see web page "essay response" section).

### **Books**

- Cultural Criticism: A Primer of Key Concepts by Arthur Asa Berger, paperback, Sage Publications, 1994
- The Great Gatsby by F. Scott Fitzgerald, Paperback: Scribner 1995
- Babbitt, by Sinclair Lewis, Paperback: Penguin USA 1996
- Another Country by James Baldwin Paperback: Vintage; 1992
- Jim Crow's Children, by Peter Irons; Paperback: Penguin USA 2004
- A Feather on the Breath of God: A Novel, by Sigrid Nunez; Paperback: Perennial; 1996 This book is out of print, but the bookstore will have about 30 copies. Please to try to find it at alibris.com or ilwulocal5.com or abebooks.com or another used source.
- How to Read a Film: The World of Movies, Media, and Multimedia: Language, History, Theory, by James Monaco Paperback: Oxford Press; 3rd edition 2000
- Howl, by Allen Ginsburg, special edition available in the bookstore, or another edition of your choice.

### **Then, choose one dystopian novel, and one World War II book**

#### **Dystopian novels:**

- The Dispossessed : A Novel, by Ursula K. Le Guin Paperback: Perennial; 2003
- Brave New World, by Aldous Huxley; Paperback: Perennial; Reprint edition 1998
- Nineteen Eighty-Four: A Novel, by George Orwell, Paperback: Plume, May 2003
- Fahrenheit 451, by Ray Bradbury Paperback: Del Rey; Reissue edition 1987

#### **World War II books:**

- Catch 22 by Joseph Heller Paperback: Simon & Schuster 1996
- Slaughterhouse-Five, by Kurt Vonnegut Paperback: Dell Publishing; 1991
- The Thin Red Line, by James Jones Paperback: Delta; 1998

The books will be available at the Evergreen bookstore and other sources. All will be on closed or open reserve in the Evergreen Library.

**Schedule** Note: this printed copy of the schedule is not final. Please check for updates on the class web site.

<p><b>Week 1 Monday March 29</b> Introductions, and film and seminar. Assignment: begin Berger, Cultural Criticism</p> <p><b>Wednesday, March 31</b> Finish Berger and bring 2 copies of essay response for seminar on Monday.</p>
<p><b>Week 2</b></p> <p><b>Monday, April 5</b> Workshop on Berger with things as historical artifacts. Assignment: Read The Great Gatsby and Chapter x from film book.</p> <p><b>Wednesday, April 7</b> Movies and discussion: My Man Godfrey</p> <p>Assignments: Finish Gatsby and bring two copies of essay response for seminar. Also, read chapters xx from film book.</p>
<p><b>Week 3</b></p> <p><b>Monday, April 12</b> Seminar on Gatsby (Sarah, remember to bring in the Baffler article on Babbit.) Lecture: Who's Who in early 20<sup>th</sup> Century Fiction. Assignment: Begin Babbitt and Baffler article, preparing essay response for Monday.</p> <p><b>Wednesday, April 14</b> Movie (American Beauty?) and lecture by Caryn Cline.</p>
<p><b>Week 4</b></p> <p><b>Monday, April 19</b> Seminar on Babbit. Performance piece by Jimmy (mail room) or guest lecture by Andrew Buchman. Assignment: read World War II novel and bring 2 copies of essay response for Saturday.</p> <p><b>Wednesday, April 21</b> Liberal arts forum on Education and social justice, at General Administration auditorium.</p> <p><b>Saturday, April 24--Class meets from 10:00-4:00</b> Workshop on WWII novels, and film: The Man in the Grey Flannel Suit. Assignment: Read Another Country and bring 2 copies of essay response for Wednesday.</p>
<p><b>Week 5</b></p> <p><b>Monday, April 26</b> Guest Lecture: Andrew Buchmann on Jazz. Film: Bird</p> <p><b>Wednesday, April 28</b> Seminar on Another Country and The Price of the Ticket. Assignment: Read Flannery O'Connor short stories and Chapter TBA from film book.</p>
<p><b>Week 6</b></p> <p><b>Monday, May 3</b> Seminar on O'Connor. Assignment: read Jim Crow's Children</p> <p><b>Wednesday, May 5</b> Guest Lecture: Ann Storey on Chicano political poster art. Assignment: finish Jim Crow's Children and bring 2 copies of essay response for Monday, May 10.</p>
<p><b>Week 7</b></p> <p><b>Monday, May 10</b> Speaker and seminar: Peter Irons, author of Jim Crow's Children. Assignment: Read dystopian novel and bring 2 copies of essay response for Saturday.</p> <p><b>Wednesday, May 12</b> Film and discussion: In the Heat of the Night</p> <p><b>Saturday, May 15</b> Novel workshop and Howl. Assignment: work on your project.</p>

**Week 8****Monday, May 17** Poetry night**Wednesday, May 19** Movie: Mildred Pierce. Assignment: Read A Feather on the Breath of God and bring 2 copies of essay response for Monday.**Week 9****Monday, May 24** Seminar: A Feather on the Breath of God, and presentations of student work.**Wednesday, May 26** Presentations of student work.**Week 10****Wednesday, June 2** Pot Luck, party, celebration and a couple of remaining student presentations. Program Reflection Turn in Portfolios**June 7-11 Evaluation week, conferences. Graduation is June 11. Summer break!****Appendix 2****The Age of Irony  
Library Workshop**

Form teams of four this way:

17. First, people raise their hands who have used the Summit (or old Cascade) system to check out books. We'll need 10.
18. Second, one person joins each group who has used the academic databases (EBSCO, JSTOR, etc.)
19. Third, a person joins each group who has either worked with government documents or microfilm periodicals.

20. Fourth, a person joins each group who is new to Evergreen's library.

Choose a note-taker. For each of the following sources, record : call number, section of the library, title (if applicable), and date of publication. Turn in your list, making it has names of each member of the group

1. Locate and check out two books that are major sources for both Iriye and Kennedy. A good place to look would be the section of Iriye's bibliographic essay on Wilson. Then go to Kennedy's bibliography.
2. Find and read a scholarly review of each book.
3. Find the citation of a government statistic and look up the citation in our library.
4. Find and copy a newspaper article that reports one of the events in each book.
5. Find a Supreme Court case from Kennedy and read the decision.

Now: If you know how to do one of the above, instead of doing it yourself, guide someone else in your group. Do not be afraid to ask for help from librarians, library staff, and faculty.

### **Appendix 3**

The Age of Irony  
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 or APA 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 2002? 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, too. The point is to write annotations that are precise, concise, and focused.

[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 alphabetically by last name of author]

Susan Preciso  
The Age of Irony  
Annotated Bibliography  
October 5, 2003

The following bibliography, while not inclusive, covers some useful sources for a forthcoming study: "The Importance of Place in American Thought."

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

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.

Jackson's historical analysis of American suburban movement begins with a careful and well documented examination of 19<sup>th</sup> 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 19<sup>th</sup> 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.

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.

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.

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.

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.

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.

## Appendix 4

### Geography workshop

In The Cambridge History of American Foreign Relations, Volume III, historian Akira Iriye presents Lenin's *Imperialism: the Highest Stage of Capitalism* and Woodrow Wilson's *The Fourteen Points* as dueling analyses of The Great War and its causes. Iriye says that Wilson crafted the Fourteen Points directly in response to Lenin's claim that the U.S.' aims were not different than those of the European imperial powers. Students read both *Imperialism* and *The Fourteen Points*. The purpose of this workshop is to get them to take a close look at global political and economic relationships of the time and to wrestle with these ideas and their implications.

Divide up into groups of three.

- ❖ Identify the countries you would consider to be "imperial powers" in 1914
- ❖ You will be given a region of the colonized world.
- ❖ Take some tracing paper , pencils, and markers, and trace your region from a map. Draw the 1914 borders. Write the 1914 names of the countries.
- ❖ Now trace the dominant/dominating country or countries that correspond to this region. Draw lines *from* the colonies or client states *to* the economically dominant country to which each is most connected.
- ❖ You may also want to color the colonial states to correspond to the imperial country, because often a region will have multiple colonial powers.
- ❖ Write, in parentheses, the current names of the countries then, and, with dotted lines, identify any new borders.
- ❖ Write a short paragraph that goes with your map, explaining what changed between 1914 and 1920 in this region.
- ❖ Bring your map back to classroom B1107 by 2:20 and post it.

#### Regions:

North Africa	Central Africa	Southern Africa
South America	Central America	North America
The Caribbean	South Asia	East Asia
The South Pacific		The Middle East

## Appendix 5

**The Age of Irony—Sarah Ryan and Susan Preciso, faculty**

### Wilson/Lenin Workshop

**In groups of 7 or 8 (each group to have at least 2 students new to the program), define the following terms according to each of the writers. [note; use the texts] Each member of the group record the definitions.**

#### **15 minutes**

----For **Wilson:**

Open covenants  
Conquest  
Aggrandizement  
Equality of trade  
Removal of trade barriers  
Impartial adjustment of colonial claims

----For **Lenin:**

Monopoly capital  
Concentration of industry  
Bourgeois  
Cartel  
Trust  
Finance capital

---

**30 minutes** Each group will make a poster (or 2) illustrating their response to the following questions:

**How would each of the writers define the following terms? Would there be some common understanding? How might they differ?**

Imperialism  
Reform  
Pacifism  
Free trade  
Free, peaceful, honest  
competition

---

**From each writer's point of view; that is, through Wilson's or Lenin's "lens", how would each answer the following questions:?**

**—In 1918—**

Who has power in the world? How is it exercised? Who is affected by its influence? How does history shape it/change it?