

HIST 300 A8 -- The Home Front: The United States during World War I

WEEK 4

REQUIRED WRITTEN WORK:

For each week, complete ONE project, TWO observations, and TWO responses to classmates' work.

Complete the **project** listed at the end of the week's calendar. Submit as a 550-750 word essay Word attachment through Slack as direct message to the instructor.

Choose two items on the calendar indicated by an asterisk. Submit a 275-425 word **observation** on each on Slack. Classmates will respond through a "thread"/"comment."

Respond (in 150-200 words) to two observations (or responses) by classmates on Slack.

*** Slack's "help" pages provide simple directions for a wide variety of options and tasks.

"Title" each document
according to instructions
on course website.

DEADLINES:

PROJECT: 11:59 p.m. Thursday (submit as Word document on Slack—to instructor as direct message).

Instructor's feedback (on voice-over video) will be provided by 11:59 p.m. Friday.

PROJECT REWRITE: 11:59 p.m. Sunday (submit as Word attachment on Slack—to instructor as direct message).

OBSERVATIONS: 11:59 p.m. Tuesday and 11:59 p.m. Friday (submit as Word attachment on Slack's observation channel).

I.e., at least one observation must be completed/posted in each half of the week in order to provide classmates opportunity to respond.

RESPONSES: 11:59 p.m. Wednesday and 11:59 p.m. Sunday (type into Slack message box as comments to classmates' observations/responses)

I.e., at least one response must be completed/posted in each half of the week.

*** A RESPONSE SHOULD REVEAL THAT THE WRITER HAS DONE MORE THAN READ HIS/HER CLASSMATE'S OBSERVATION; A RESPONSE SHOULD REVEAL FAMILIARITY WITH THE WEEK'S READINGS AND FILMS. WHENEVER POSSIBLE, A RESPONSE SHOULD EXPLICITLY REFER TO THE WEEK'S ASSIGNMENTS, EXPANDING ON THE OBSERVATION, ITS "SOURCE," AND RELATED READINGS/FILMS.

WEEKLY SUMMARY: 11:59 p.m. Sunday (submit as Word document to the instructor on Slack as direct message).

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	11:59 p.m.	11:59 p.m.		11:59 p.m.		11:59 p.m.
	Observation	Response		Observation		Response
			Project			Project Rewrite
				(Return of project with feedback)		WEEKLY SUMMARY

OVERVIEW TEXTS TO BE USED THROUGHOUT THE COURSE

Americanyawp.com

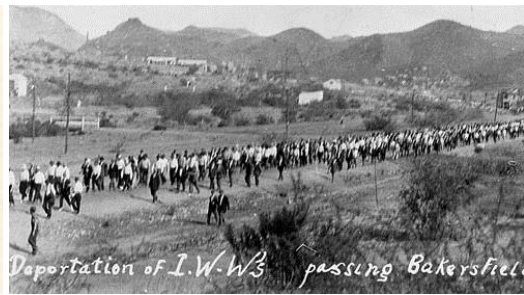
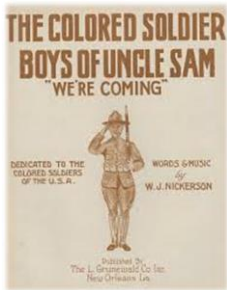
AND

National World War I Museum and Memorial: time line

<https://www.theworldwar.org/explore/interactive-wwi-timeline?gclid=Cj0KEQjwte27BRcM6vjIidHvnKQBEiQAC4Mzrfs2V9mzGPc8XX7653yAMuuzWqQt1aX-kX85NhZKyp8aAiwk8P8HAQ>

Asterisks indicate readings/films that can be discussed in Observations.

***Assignments without asterisks are *not* “optional”;**
they must still be read/watched and incorporated into your work.



Week 4: Race, Ethnicity, and Gender

NOTE: IF YOUR PROJECT IS ABOUT WOMEN, YOUR OBSERVATIONS MUST BE ABOUT RACE/ETHNICITY—AND VICE VERSA.

GENDER:

*Gordon, "Onward Kitchen Soldiers: Mobilizing the Domestic during World War I," *Canadian Review of American Studies* (1999).

*Brandimarte, "Women on the Home Front: Hostess Houses during World War I," *Winterthur Portfolio* (2008) [10 pages of text; 11 pages of images]

*Keire, "Swearing Allegiance: Street Language, U.S. War Propaganda, and the Declining Status of Women in Northeastern Nightlife, 1900-1920," *Journal of the History of Sexuality* (2016).

*Shah, "'Against Their Own Weakness': Policing Sexuality and Women in San Antonio, Texas, during World War I," *Journal of the History of Sexuality* (2010).

[Posted as] World War I on the Homefront (14:38) [women and race] <https://www.youtube.com/watch?v=66qby2EUOGA>

*Gagen, "Homespun Manhood and the War against Masculinity: Community Leisure on the US Homefront, 1917-19," *Gender, Place & Culture* (2009). [ILL/WEBSITE](#)

*Turpin, "Bicycles and Juvenile Masculinity during World War I," *Women's Studies Quarterly* (2015).

GENDER AND RACE:

*Cooley, "Hearth, Home, and Hoover: The Politics of Food in Alabama, 1896-1919," *Southern Historian* (2006) [ILL/WEBSITE](#)

*Benton-Cohen, "Docile Children and Dangerous Revolutionaries: The Racial Hierarchy of Manliness and the Bisbee Deportation of 1917," *Frontiers* (2003).

RACE/ETHNICITY:

*Wintermute, "'The Negro Should Not Be Used as a Combat Soldier': Reconfiguring Racial Identity in the United States Army, 1890-1918," *Patterns of Prejudice* (2012).

*Smith, "*The Crisis* in the Great War: W. E. B. Du Bois and His Perception of African American Participation in World War I," *The Historian* (2008).

Du Bois, "Close Ranks," editorial, *Crisis* (July 1918) <http://americainclass.org/wp-content/uploads/2012/02/crisis-closeranks.pdf>

Du Bois, "Returning Soldiers," editorial, *Crisis* (May 1919) <http://glc.yale.edu/returning-soldiers>

*Mennell, "African-Americans and the Selective Service Act of 1917," *Journal of Negro History* (1999).

*Taillon, "'All Men Are Entitled to Justice by the Government': Black Workers, Citizenship, Letter Writing, and the World War I State," *Journal of Social History* (2014).

The Killing Floor (commercial film) (videos.umwblogs.org [password: ferrellhistory])

Men of Bronze (documentary) (videos.umwblogs.org [password: ferrellhistory])

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place, and in the sky,
The larks, still bravely singing, fly,
Scarce heard amid the guns below.

We are the dead; short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe!
To you from failing hands we throw
The torch; be yours to hold it high!
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

Canadian physician Lt. Col. John McCrae
Published December 8, 1915

In Flanders fields where poppies blow,
Beneath the crosses, row on row,
We blacks an endless vigil keep.
Yes, we, though dead, can never sleep--
Ingratitude made it so.

Why are we here? Why did we go
From loving homes that need us so?
Was it for naught we gave our lives,
On Flanders fields?

Ye blacks who live, to you we throw
The torch; be yours to face the foe
At home; and ever hold it high,
Fight for the things for which we die,
That we may sleep, where poppies grow,
In Flanders fields.

Andrea Razafkeriefo; *Crisis*, July 1920



OPTIONAL/BONUS ASSIGNMENT

At <http://www.thebookofwarpoems.com/#s-read>, choose the poem by the Peters sisters which most helps you understand what it meant to be young, female, black, and American during the Great War.

As other people have done on the website, write an explanation of your choice; however, it must be in a third-person academic essay.

(Treat as an observation.)

If you wish, add it to thebookofwarpoems website.

READINGS FROM VIRTUALLY EVERY WEEK HAVE DEALT WITH VARIOUS GROUPS OF THE AMERICAN POPULATION.

DO NOT IGNORE THESE READINGS WHEN PLANNING AND WRITING YOUR PROJECT FOR WEEK 4.

PROJECT FOR WEEK 4:

From Congress's declaration of war on April 6, 1917, to the armistice of November 11, 1918, the Great War affected every American to one degree or another. In some cases, the conflict eliminated, reversed, reduced, increased, or intensified longstanding fears, behaviors, and statuses. In other cases, it created new thinking and attitudes (for good or ill). Using the week's readings/films, clarify the effects of the war of 1917-1918 as related to gender OR to race/ethnicity.

As did the project assignments for weeks 1-3, this question expects use of the week's readings, not merely one or two articles, a short video, or "general knowledge."

As *all* course material covers the same time frame, information and ideas in earlier sources are likely to be relevant—if not essential—to each new week's project.

The question is asking for synthesis of materials and for analysis. "Stand back" and look at assignments as a whole, remembering (of course) that you are explaining, not judging.

Also, avoid an article-by-article approach; that creates a summary of articles, not a clarification of the "big picture."

Do not document material in essay unless you quote. For quotations, include documentation information in parenthesis.

**** See website for instructions for parenthetical documentation. (Also explained in Chicago Manual.)**

Add a list of the sources that you used (i.e., not part of your word count). The bibliography should suggest your familiarity with the course's assignments.

See Chicago Manual of Style and library's short guide for correct bibliography form. (Instructional video on locating the CMOS on the library database is on the course website.)

REMINDER: IF YOUR PROJECT IS ABOUT WOMEN, YOUR OBSERVATIONS MUST BE ABOUT RACE/ETHNICITY—AND VICE VERSA.