

PART I: IDENTIFICATIONS

ONE of THESE will be selected for you to answer. Four points.

Your answer should identify the person, group, place, concept, theory, event, or item in several paragraphs. The answer should include a description as well as an assessment of the significance of the term to this class. In other words, why are we studying it? How is it relevant to our concern with the political context of American popular culture? (NOTE: Significance MUST be included in order to receive full credit.) When formulating your answer think in terms of what, who, why, where, when, and how.

“Migrant Mother”
Santa Mira
“Kitchen Debate”
Four Freedoms
Fats Domino

Ricky Nelson
“Strange Fruit”
Willie Stark
Blackboard Jungle
Pat Boone

PART II: ESSAY QUESTION

ONE of THESE will be selected for you to answer. Six points.

These questions are provided in advance so you can prepare yourself as thoroughly as possible to write coherent and detailed essays. The best essays will integrate substantial material from the lectures and the readings and demonstrate your ability to explain the important processes at work. Think in terms of concepts, patterns of behavior, divergent worldviews and perspectives, and the ways that particular historical experiences can help you demonstrate that you understand “what happened.” Be sure to cite relevant facts from the readings (including primary documents we have studied) and/or lectures to support your argument. In other words, demonstrate the validity of your point of view; do not merely assert it.

1. In *No-No Boy*, John Okada created a protagonist (Ichiro) who felt neither fully Japanese nor fully American. As he wrote: “... [I]t is not enough to be American only in the eyes of the law and it is not enough to be only half an American and know that it is an empty half. I am not your son and I am not Japanese and I am not American. ... I wish with all my heart that I were Japanese or that I were American.” [John Okada, *No-No Boy* (Seattle: University of Washington Press, 1976), 16] Why did Ichiro feel this way? Be sure to cite examples from the novel illustrating moments in which he felt isolated from membership in the Japanese-American community and full citizenship in the United States.
2. Norman Rockwell and Dorothea Lange employed the visual arts to offer at times competing visions of American life. Placing their work in its appropriate historical context, describe the different visions of the United States they provided. In your analysis be certain to note any obvious changes in their perspectives that became evident over time, and explain why you think such changes occurred.
3. In what ways could *Invasion of the Body Snatchers* be understood as a critique of the United States in the 1950s? How might it have reinforced Cold War ideological concerns?