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Rosie the Riveter revisited : : women, the war, and social...

Rosie the Riveter. Topics: World War II, World War I, War economy Pages: 4 (1519 words) Published: October 13, 2005. Rosie the Riveter was a fictional character that was created to encourage women to join the work force during World War II. Men were sent off to war and they left production jobs, factory jobs, and many other positions that needed to be filled.

Rosie the Riveter Essay - 1519 Words

Rosie the Riveter was part of this propaganda campaign and became the symbol of women in the workforce during World War II. The first image now considered to be Rosie the Riveter was

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created by the American artist J. Howard Miller in 1942, but it was titled “ We Can Do It! ” and had no association with anyone named Rosie.

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Celebrating the history of Rosie the Riveter in Long Beach,CA Oral Histories California State University at Long Beach has a wonderful

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oral history recorded during 1980-82 from interviews with women who worked as a “ Rosie ” in Southern California area defense plants including Douglas Aircraft Plant in Long Beach.

Oral Histories – Long Beach Rosie the Riveter

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Shares interviews with women who worked in defense plants in World War II and looks at their attitudes towards the feminist movement

California State University at Long Beach Oral History Resource Center study of women defense plant workers, 1979-1983.

Examines advertisements and fiction published in the Saturday Evening Post and True Story in order to show how propaganda was used to encourage women to enter the work force.

Women's Words is the first collection of writings devoted exclusively

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to exploring the theoretical, methodological, and practical problems that arise when women utilize oral history as a tool of feminist scholarship. In thirteen multi-disciplinary essays, the book takes stock of the implicit presuppositions, contradictions, and prospects of oral history.

This dramatic and turbulent history of UCAAWA is a major contribution to the new labor history in its carefully documented account of minority women controlling their union and regulating their working lives.

Describes the experiences of American women during World War II, examines their role in the military, industry, education, and politics, and discusses their legal rights and family life

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This handbook provides the reader with an historical and contemporary overview of the service by women in all branches of the U.S. military, tracing the causes and effects of evolving policies, issues, structural barriers, and cultural challenges on the record and in the future of the accomplishments by women warriors. • Includes results of a proprietary survey undertaken for this book • Offers a chronology of women's history to present day

This is the first full study of Mexican-American women in the 20th century. Ruiz is a recognized authority in the field. The book discusses the migration of these women to the USA, the process of their Americanization, their political protests, and their social life.

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The immediacy and perceived truth of the visual image, as well as film and television's ability to propel viewers back into the past, place the genre of the historical film in a special category. War films--including antiwar films--have established the prevailing public image of war in the twentieth century. For American audiences, the dominant image of trench warfare in World War I has been provided by feature films such as *All Quiet on the Western Front* and *Paths of Glory*. The image of combat in the Second World War has been shaped by films like *Sands of Iwo Jima* and *The Longest Day*. And despite claims for the alleged impact of widespread television coverage of the Vietnam War, it is actually films such as *Apocalypse Now* and *Platoon* which have provided the most powerful images of what is seen as the "reality" of that much disputed conflict. But to what degree does history written "with

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lightning," as Woodrow Wilson allegedly said, represent the reality of the past? To what extent is visual history an oversimplification, or even a distortion of the past? Exploring the relationship between moving images and the society and culture in which they were produced and received, *World War II, Film, and History* addresses the power these images have had in determining our perception and memories of war. Examining how the public memory of war in the twentieth century has often been created more by a manufactured past than a remembered one, a leading group of historians discusses films dating from the early 1930s through the early 1990s, created by filmmakers the world over, from the United States and Germany to Japan and the former Soviet Union. For example, Freda Freiberg explains how the inter-racial melodramatic Japanese feature film *China Nights*, in which a manly and protective Japanese naval

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officer falls in love with a beautiful young Chinese street waif and molds her into a cultured, submissive wife, proved enormously popular with wartime Japanese and helped justify the invasion of China in the minds of many Japanese viewers. Peter Paret assesses the historical accuracy of Kolberg as a depiction of an unsuccessful siege of that German city by a French Army in 1807, and explores how the film, released by Hitler's regime in January 1945, explicitly called for civilian sacrifice and last-ditch resistance. Stephen Ambrose contrasts what we know about the historical reality of the Allied D-Day landings in Normandy on June 6, 1944, with the 1962 release of *The Longest Day*, in which the major climactic moment in the film never happened at Normandy. Alice Kessler-Harris examines *The Life and Times of Rosie the Riveter*, a 1982 film documentary about women defense workers on the American home

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front in World War II, emphasizing the degree to which the documentary's engaging main characters and its message of the need for fair and equal treatment for women resonates with many contemporary viewers. And Clement Alexander Price contrasts Men of Bronze, William Miles's fine documentary about black American soldiers who fought in France in World War I, with Liberators, the controversial documentary by Miles and Nina Rosenblum which incorrectly claimed that African-American troops liberated Holocaust survivors at Dachau in World War II. In today's visually-oriented world, powerful images, even images of images, are circulated in an eternal cycle, gaining increased acceptance through repetition. History becomes an endless loop, in which repeated images validate and reconfirm each other. Based on archival materials, many of which have become only recently

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available, World War II, Film, and History offers an informative and a disturbing look at the complex relationship between national myths and filmic memory, as well as the dangers of visual images being transformed into "reality."

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