



TJIC Alert

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American Life

1. Fourth of July is Independence Day

usa.gov

Full text: http://www.usa.gov/Topics/Independence_Day.shtml

Independence Day honors the birthday of the United States of America and the adoption of the Declaration of Independence on July 4, 1776. It's a day of picnics and patriotic parades, a night of concerts and fireworks, and a reason to fly the American flag.

2. American Recipes

usa.gov

Full text: <http://www.usa.gov/Citizen/Topics/Health/Recipes.shtml>

Food reflects diversity and culture of a country. This site has links to classic American recipes today.

3. Becoming American: Beyond the Melting Pot

International Information Program

January 2011

32 p.

Full text: http://www.america.gov/media/pdf/ejs/en_0111_immigration.pdf

The United States is often referred to as the "Great Melting Pot," a metaphor that connotes the blending of many cultures, languages and religions to form a single national identity. But this metaphor fails to capture the slow, complex and frequently turbulent process by which immigrants of diverse backgrounds and beliefs join U.S. society, even as they transform it.

4. Peace Corps: 50 Years of Promoting Friendship and Peace

International Information Program

May 2011

13 p.

Full text:

http://photos.state.gov/libraries/amgov/133183/publications/Peace%20Corps_50_anniversary_EJ.pdf

During the 1960 presidential campaign, candidate John F. Kennedy asked a group of U.S. college students, "How many of you who are going to be doctors are willing to spend your days in Ghana? Technicians or engineers, how many of you are willing to work in the Foreign Service and spend your lives traveling around the world?" Within months of taking office in 1961, Kennedy signed an executive order establishing the Peace Corps. Since then, more than 200,000 Americans have responded to Kennedy's challenge by serving as Peace Corps volunteers, helping people in 139 countries to raise fish and farm animals, learn English, and build basic water systems. In the process of helping others, these Americans have learned about the world and brought their enhanced understanding of other countries and cultures back to the U.S. The eJournal marks the 50th anniversary of the Peace Corps with narratives written by past volunteers and we glimpse the future of the Peace Corps.

5. People on the Move

Joseph Chamie

YaleGlobal

June 14, 2011

Full text: Part I – <http://yaleglobal.yale.edu/content/people-move-part-i>

Part II – <http://yaleglobal.yale.edu/content/people-move-part-ii>

The first part discusses waves of desperate migrants cross the Mediterranean, fleeing the repression, poverty and war gripping North Africa. The author explains that the search for security and economic opportunity by tens of thousands of Africans tests European governments' tolerance for assisting those in need, boosting public support for border controls, anti-immigrant legislation and extreme political platforms. The second part focuses on how poorer nations drive the world's population growth while developed nations with aging populations are in need of young labor. Strategic policies on immigration can fill the gaps, but social, economic and diplomatic challenges emerge when the immigrants are treated as less than equal partners.

[Note: contains copyrighted material].

6. Melting Pot Cities and Suburbs: Racial and Ethnic Change in Metro America in the 2000s

William H. Frey

16 p.

Brookings Institution

May 4, 2011

Full text:

http://www.brookings.edu/~media/Files/rc/papers/2011/0504_census_ethnicity_frey/0504_census_ethnicity_frey.pdf

Old images of race and place in America are changing rapidly. Nowhere are these shifts more apparent than in major U.S. cities and their suburbs. An analysis of data from the 1990, 2000, and 2010 decennial censuses reveals that Hispanics now outnumber blacks and represent the largest minority group in major American cities, among others.

[Note: contains copyrighted material].

7. The Ethics of Cultural Appropriation of Identity in Fiction: A Writer's Choices in Cross-Cultural Writing

Stephen Quigley

Writer's Chronicle

March-April 2011

The author cites bell hooks, Garrett Hongo and others in exploring the levels of appropriation of cultural identity in fiction depicting a culture or race other than the writer's own. Where a third-person point of view keeps a distance, the first-person viewpoint results in "complete appropriation of cultural identity." The risks and benefits for the depicted culture must be weighed when a writer appropriates a culture/character. Is the community so depicted harmed or helped? Since law does not protect

marginalized cultures, the author argues that a writer is responsible, and must consider the impact his or her portrayal will have on the depicted community.

[Note: contains copyrighted material].

8. The Art Of Pleasing

Paul Hond
Columbia Magazine

p. 34-38
Winter 2010-2011

Fall for Dance is the enormously popular annual dance festival in New York City that Arlene Shuler launched in 2004, a year after she was appointed City Center's president and CEO. The 2010 event featured the Merce Cunningham Dance Company, Bill T. Jones, the Paul Taylor Dance Company, and the San Francisco Ballet, as well as troupes from Brazil, Taiwan, and France. One of the objectives of Fall for Dance is to bring new audiences to dance. For a city-owned venue like City Center, which must compete with the deluxe, 16-acre performing arts megaplex Lincoln Center ten blocks up Broadway, the cultivation of new audiences is both a moral and economic imperative. Shuler points to a history of shifting fortunes: In 1964, City Center's core companies, City Ballet and City Opera, left their birthplace at West 55th Street for the paved deserts and soaring glass of the new Lincoln Center. In the past seven years, more than 140 dance companies have appeared at Fall for Dance.

[Note: contains copyrighted material].

9. Music Where They Live

J. Freedom DuLac
Washington Post Magazine

p. 12-19
January 16, 2011

Singer Mary McBride wants to play "for people who might not ordinarily get a chance to hear live music." The woman has performed at places as diverse as the Louisiana State Penitentiary at Angola, a women's shelter, a halfway house, a VA hospital and a low-income housing complex for Native Americans in Gallup, New Mexico, all part of what she calls her "Home Tour." McBride wanted to visit places that are in some way providing shelter to people in need. Outside of a couple of club dates and fundraisers, all of the "Home Tour" concerts are free, with no real potential for merchandise or album sales. Financing is an ongoing issue but McBride believes that she is making a mark in other people's lives by allowing people to take a pause from their daily struggles.

[Note: contains copyrighted material].

10. Telling Stories: Norman Rockwell at the American Art Museum

Judy Pomeranz
Elan Magazine

p. 26-29
December 2010

One of America's best-known artists, who has become enormously popular for his renditions of common people and situations, Norman Rockwell was a natural storyteller who used images, rather than words, to create a fully imagined, fully articulated world within the frame of each of his canvases. He produced many of the most recognizable illustrations in modern America, such as his 1944 patriotic "We, Too, Have a Job to Do" and the 1973 "From Concord to Tranquility," in which Boy Scouts were highlighted with a Revolutionary War figure and with astronaut Neil Armstrong, the first man to walk on the moon. During World War II, the Saturday Evening Post published Rockwell's series, "The Four Freedoms," inspired by President Franklin Roosevelt's 1941 speech, and perhaps his best-known and most-reproduced work. Its heavy propaganda value promoted American virtues in an enormously successful government War Bond drive. Since his death, Rockwell has been reassessed in various books and exhibitions, and his work has attracted important Hollywood filmmakers like Steven Spielberg and George Lucas, whose collections are now on display in an exhibition at the Smithsonian Institution's American Art Museum.

11. Show Time at the Apollo

Lucinda Moore
Smithsonian

p. 70-75
November 2010

Currently available online at <http://www.smithsonianmag.com/arts-culture/Show-Time-at-the-Apollo.html>

A stellar roster of African-American singers, dancers and comedians got their start at the landmark Harlem theater, the Apollo, which over the decades transformed popular entertainment. Notables included Billie Holiday, James Brown, Ella Fitzgerald, Ray Charles, Diana Ross, Nat "King" Cole, the Four Tops, Tina Turner, and Michael Jackson, who made his last public appearance there in 2002. Now it celebrates its 75th anniversary and it is the subject of a new exhibition of photographs, recordings, film footage and other memorabilia, entitled "Ain't Nothing Like the Real Thing," which was organized by the Smithsonian Institution's National Museum of African American History and Culture (NMAAHC) and the Apollo Theater Foundation.

12. 'You Are Not Alone!': Anime and the Globalizing of America

Andrew McKeivitt
Diplomatic History

p. 893-921
November 2010

Currently available online at <http://www.h-net.org/~diplo/reviews/PDF/AR281.pdf>

The recent expansion of Japanese entertainment culture in the U.S. over the past three decades is remarkable. Japanese popular culture is widespread in the U.S., encompassing television shows, karaoke, character icons such as Hello Kitty and Pikachu, manga, and video games. Despite Japan's economic slump in the past two decades, America's ties to Japan have remained strong, partly because of the power of Japanese popular entertainment. The author examines what is possibly the most significant manifestation of this "new" Japanese culture -- the "reciprocity of global cultural exchange within the United States," or what he more specifically calls the "globalizing of America." However, even though diplomatic historians have begun to examine the power of ideas and consumer products, they have yet to fully understand the mechanism of cultural diffusion and consumption outside the parameters of official policymaking. Also, in marked contrast to the manner in which some U.S. cultural commodities, such as films, radio, newspapers and magazines, have expanded globally, due in no small part to the support of the U.S. government and military, Japanese popular culture has largely remained independent of state policy.

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