

HIS 350R 8 / WGS 345-37 / AMS 370-30
WOMEN, GENDER, AND SEXUALITY IN POSTWAR AMERICA
SPRING 2019 T-TH 2-3:15 GAR 2.128

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This course intensively examines U.S. women's history from the end of World War II to the 1970s, while also exploring understandings of womanhood, manhood and sexuality that became central to cultural politics and social conflicts in the postwar period. By weaving together women's history, popular culture, and social movements, and by doing deeper research on women's activism at the University of Texas at Austin, we raise fresh questions about well-known episodes of U.S. history. Why, for example, do most Americans remember Rosa Parks only as a demure seamstress who initiated the Montgomery Bus Boycott because she was too tired to give up her seat to a white person? If every young woman aspired to be a suburban housewife in the fifties, then where did the sixties movements come from? We also explore how various groups—working-class women, feminists, civil rights activists, immigrants, suburban girls, and others—differently negotiated family, work and sexuality. We examine roots of current issues, such as reproduction, sexuality, job equity, welfare, race, and ethnicity.

This spring, the class will contribute to the AUSTIN WOMEN ACTIVISTS ORAL HISTORY PROJECT, a collection at the Briscoe Library comprised of oral histories by students who have taken this course. Students working on their own or in pairs will be assigned to a woman who was an activist here in the 1960s

or 1970s. This interview will form the basis of class projects. This history has not been written and will be important to the community. To begin thinking about women and historical memory, students write a paper on Beat Women.



Demonstration at UT. Judy Smith, right. Photo by Alan Pogue

GOALS FOR STUDENTS:

- Develop a much deeper understanding of women's history from the 1940s to 1970s that would be possible in a women's history lecture course, including matters of race, gender, sexuality, and class.
- Learn more about activism at UT in the key period of the 1960s-1970s.
- Gain experience in working out your own original argument about the history you are studying. Understand how material in this class may challenge accepted broad narratives of relevant historical subjects.
- Gain experience conducting research as postwar US historians do, with original documents and oral histories.
- Learn how to conduct a professional quality interview, suitable for use by other researchers.
- Learn how to connect with community members in relation to your research.
- Learn how to work closely with archives staff to contribute to a permanent archival collection.
- Develop writing, research, and analytical skills translatable for jobs after graduation.
- Learn how to use media to present your research in a clear, succinct, and powerful way.

This is a discussion seminar, but includes short lectures, films, workshops and audio/visual projects. Attendance is crucial: see policy below for unexcused absences. Students come to the course with varying backgrounds; some are history majors while others are taking their first history class in a few years. I take that into account in assignments and grading. But regardless of your background, I urge you to get involved, speak up, and ask

questions! If talking in class is hard for you, please come see me. And PLEASE let me know if you are unsure of our direction or any specific project, or are having problems keeping up!!

NAMES AND GENDER IDENTITIES: If you prefer a name or pronoun not on the roster, let me know asap.

REQUIRED READINGS SHORT READINGS are available on Canvas.

BOOKS are at the University Co-op Bookstore and on reserve at PCL.

Douglas, Susan J. Where the Girls Are: Growing Up Female with the Mass Media

Shakur, Assata. Assata: An Autobiography

Dreyer, Thorne, Alice Embree, and Richard Croxdale. Celebrating the Rag: Austin's Iconic Underground Newspaper

Johnson, Joyce. Minor Characters: A Beat Memoir.

EVALUATION

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|---|-----------------------|-----|
| ➤ Participation | | 5% |
| ➤ Short Bi-weekly Reading Responses (submission) | | 10% |
| ➤ Women and the Beats Paper: 1,200-1,500-words | Due Fri. 2/22 | 15% |
| ➤ Short oral history project assignments (submission) | | 15% |
| ➤ PechaKucha project (in pairs). | Due Fri., 4/5 | 25% |
| ➤ Memoir papers (1500-1750 words) | Due Mon., 5/13 | 25% |
| ➤ Group presentations REQUIRED | Fri., 5/17, 1:30-5:30 | 5% |
| ➤ ATTENDANCE DEDUCTIONS FROM FINAL GRADE (2 pts. for each unexcused absence above 3 freebies) | | |

COMPUTATIONS

Graded Papers and Projects:

A+ = 100, A = 95, A- = 92 B+ = 88, B = 85, B- = 82 C+ = 78, C = 75, C- = 72

D+ = 68, D = 65, D- = 62 F = the number of points actually earned

Final grades submitted to the registrar

98-100 = A+, 94-97 = A, 90-93 = A- 87-89 = B+, 84-86 = B, 80-83 = B-

C and D grades follow B grades. 59 or below = F

LATE SUBMISSION POLICY: For documented illness or family emergency, full credit. For unexcused delays, 10-point deduction for each day late for graded work; partial credit for submission grades.

PLAN AHEAD SO YOU DO NOT MISS CLASS THE WEEK BEFORE SPRING BREAK. WE WILL HAVE IMPORTANT WORK TO DO ON PROJECTS THAT WEEK.

ATTENDANCE: To be clear, this course requires you in class with reading and/or other assignments completed, ready to participate, and not arriving late or leaving early. You are permitted 3 unexcused absences, but after that you lose 2 points for each additional one. Excused absences cover documented medical and mental health problems, personal or family emergencies, official university responsibilities, and religious holidays. At my discretion, multiple late arrivals and/or early departures may result in an additional unexcused absence. If you have a regular problem, let me know. **If you miss over 2 consecutive class days, please discuss with me as soon as possible.**

TECHNOLOGY IN THE CLASSROOM: No phones may be out in class and sound should be turned off. You may use a laptop to take notes or conduct other classwork, but you lose that privilege if you use it for other activities. Really.

ASSIGNMENTS

250-Word Biweekly Reading Responses on assigned readings for next class.

DUE 5 P.M. THE EVENING BEFORE CLASS, typed, double-spaced, and uploaded on Canvas. Each of you will write 5 of these. You'll be divided into Group A and Group B. They're meant to provide the basis for a lively, thoughtful discussion. I'm looking for insights into central issues addressed by the readings, including what they mean to you, positively or negatively (or both). Sometimes I'll ask you to compare and contrast 2 readings.

AVOID: TANGENTS ABOUT TODAY, SUMMARIES INSTEAD OF COMMENTARIES, AND BIG GENERALIZATIONS NOT REALLY ROOTED IN THESE READINGS. You may use an informal style, but check for spelling and grammar.

Paper on Women and the Beat Movement (1,000-1,500 words):

This takes place over 3 class periods, due the 4th period. In the first, we'll discuss Joyce Johnson's memoir, *Minor Characters*. In the second, we'll see documents and other materials from or about women Beat artists. In the 3rd, you'll submit a document analysis and have time to work on your papers based on the memoir, documents, and other readings I make available.

Austin Women Activists Oral History Project

Your interview will become the basis for several other assignments. I won't be grading the actual interview, but the strength of the interview will help all the other aspects of this project. Elements include

- 1) CONDUCTING THE ORAL HISTORY WITH PROFESSIONAL STANDARDS
- 2) SHORT ASSIGNMENTS SUCH AS A 2-3-PAGE TRANSCRIPTION, ANALYZING HISTORICAL DOCUMENTS, ETC.
- 3) PECHAKUCHA PROJECT WITH A PARTNER, BASED ON ORAL HISTORIES, AND OTHER READINGS AND DOCUMENTS MAKE AVAILABLE TO YOU.
- 4) PAPER ON YOUR EXPERIENCE, YOUR 'PROBLEMATIC,' AND OTHER ASPECTS OF PROJECT.
- 5) GROUP PRESENTATION – THIS MAY INVOLVE WOMEN YOU INTERVIEWED.

COMMUNICATION

CANVAS WILL BE USED for announcements, assignment details, grading rubrics, readings, tips on note-taking, exams, and writing, and more. Most material will be on PAGES. On the home page, click on PAGES. Then, VIEW ALL PAGES. You can then choose the one you are looking for. If you use FILES, you may not find the most recent version.

EMAIL VS. CANVAS: For a timely response, email me at lbgreen@austin.utexas.edu, not Canvas, even if I send a message to the whole class. I check email a few times a day, but Canvas much less often.

USE A PROFESSIONAL FORM OF ADDRESS IN EMAILS: Prof. Green, Dr. Green, or some equivalent. I've received too many emails addressed: "Hey"!

I may not see emails sent outside of regular business hours until the next day.



Johnnie Tillmon, National Welfare Rights Organization

WHEN TO COME TO OFFICE HOURS: You want to talk more about subjects in class or connections to today. You want to discuss an upcoming assignment. You want to improve your grade. You need advice about note-taking, reading effectively, or other such issue. You have concerns about the course and want to share them to improve the class. You are facing difficulties outside class that are preventing regular attendance or your best performance. (You are never required to give me details in the last case.) Or any other reason. Keep in mind if you talk to me about sexual assault or suicidal thoughts, I must inform a counselor. Also keep in mind that I am not able to write letters of recommendation for students in a lecture

Special accommodations are provided upon request for qualified students. Contact the Dean of Students office at 471-6259 or ssd@uts.cc.utexas.edu if you need accommodations but are not certified. Submit your accommodations letter early in the semester.

Academic integrity: The University of Texas adheres strictly to guidelines regarding academic integrity, including cheating and plagiarism. These guidelines extend to all material on the internet, as well as to all print material. Penalties for violations may include loss of credit for the course and a report to the Student Judicial Services. Please familiarize yourself with this website. <https://liberalarts.utexas.edu/history/about/academic-integrity.php>

This course fulfills 3 hours of the U.S. history component of UT's core curriculum and addresses the core objectives established by the Texas Higher Education Coordinating Board: communication skills, critical thinking skills, personal responsibility, and social responsibility.

SCHEDULE OF CLASSES AND ASSIGNMENTS

I may amend this schedule to better suit our pace, your interests, and how well you do with the amount of reading.

Week 1, Introduction: Women, Gender, Sexuality, and History

1/22: Brief introduction and go through syllabus,

1/24: READ: Joanne Meyerowitz, Introduction to Not June Cleaver, "Women and Gender in Postwar America, 1945-1960."

WATCH: Fight Like a Girl

Week 2, Key Concepts for the Class: Historical Memory, Comparative History, and Power

1/29: READ: 1) Kathryn L. Nasstrom, "Down to Now: Memory, Narrative, and Women's Leadership in the Civil Rights Movement in Atlanta, Georgia," Gender & History 11:1 Apr 1999): 113-45
2) Celebrating the RAG, 1-12

DUE: GROUP A Paper (Concentrate on Nasstrom article. You may use an example from the RAG reading, but it's not necessary.)

1/31 READ: Elsa Barkley Brown, "What Has Happened Here?: The Politics of Difference in Women's History and Feminist Politics"

WATCH: *The Life and Times of Rosie the Riveter*, Segments

DUE: GROUP B Paper

Week 3, Growing Up Female with the Mass Media

2/5: READ: Carroll Parrott Blue, except from The Dawn at My Back: Memoir of a Black Texas Upbringing

DUE: GROUP A Paper

2/7 READ: *Where the Girls Are*, Ch. 1-3 (I will give you a focus, to trim down the number of pages. Pay attention to her concepts about girls' and young women's identities in the 1950s and why she thinks that matters. Also, make notes comparing and contrasting this memoir to Blue's.)

DUE: GROUP B Paper

Week 4, Women, the Beat Movement, and Historical Memory

2/12: A Beat Woman's Memoir

READ: Minor Characters, to 119 (Lots of pages, but they're small and it's a quick read. Do your best.)

IN CLASS: We'll also talk about the upcoming paper.

2/14: Beat Women in the Archives

READ: *Minor Characters*, to end (Same note as above.)

Celebrating the Rag, 42-44

Week 5, Queer and Rebellious in Postwar America

2/19: Work on Project in Class

2/21: BEFORE STONEWALL: Film

2/22 FRIDAY DUE by end of the day: Women in the Beat Movement paper

Assignments for Interviews will take place this week, and I want you to contact your interviewee for a preliminary interview by phone, and to set up an interview time for Week 7 or Week 8. (instructions to follow)

Week 6, Complicating the Activism of the Postwar Era

- 2/26: READ: Feldstein, “‘I Wanted the Whole World To See’: Race, Gender, and Constructions of Motherhood in the Death of Emmett Till”
IN CLASS: Start talking about interview process
DUE: GROUP A Paper
- 2/28: READ: Dee Garrison, “Our Skirts Gave Them Courage: The Civil Defense Protest Movement in New York City, 1955-1961”
IN CLASS: Continue talking about interview process.
DUE: GROUP B Paper

Week 7, Campus Activism and Civil Rights: After ‘Desegregation’

- 3/5: READ: Dwonna Goldstone, Integrating the 40 Acres: The Fifty-Year Struggle for Racial Equality at the University of Texas, Ch. 2-3
IN CLASS: Watch *The Stand-Ins*, on desegregation activism at UT
Mid-Semester Course Evaluation
- 3/7: **NO CLASS:** Instead, conduct your interviews between 3/6 and 3/13. Be sure to set them up at the end of Week 5. Keep in mind that for some women, the weekend will be best.

Week 8, Moving Forward with Oral Histories, Archival Documents, and PechaKuchas!

- 3/12: ****Class meets at the Briscoe Library with Margaret Schlankey.****
No Reading.
- 3/14: Planning your next Project
READ: *Celebrating the Rag*, Selections to be assigned.
IN CLASS: Introduction to PechaKucha format
Start planning your PechaKucha with your partner.
DUE: Transcription of interview section you found most significant. (approximately 1000 words)

* * * * * SPRING BREAK * * * * *

Week 9, Equal Rights Feminism

- 3/26: READ: Annelise Orleck, “Equality Now! Feminism and the Law”
Equal Pay Act of 1963, before amendments:
<http://www.eeoc.gov/eeoc/history/35th/thelaw/epa.html>
DUE: Group A Paper (concentrate on Orleck reading).
- 3/28: READ: *Where the Girls Are*, Ch. 4-5
DUE: Group B Paper

Week 10, Many Voices of Women’s Liberation I

- 4/2: READ: Rosen, “Leaving the Left” (Concentrate on this accepted narrative in relation to your interview)
1 Assigned Document
IN CLASS: Group Projects
DUE: Group A Paper
- 4/4: READ: *Where the Girls Are*, Ch. 7, 8
IN CLASS: Work on PechaKucha Project
- 4/5 FRIDAY PECHAKUCHA PROJECT DUE BY 11 PM**

Week 11, Many Voices of Women’s Liberation II

- 4/9: READ: *The Feminist Memoir Project*, selections
DUE: Group B Paper
- 4/11: READ:

Week 12, Sexual Identities, Reproductive Rights

- 4/16: READ: Orleck: "Lesbian Lives, Lesbian Rights, Lesbian Feminism"
IN CLASS: Group Project
4/18: READ: Documents Set on Reproductive Rights, in Different Voices

Week 13, Chicana Liberation

- 4/23: READ: *Chicana Movidas*, selections
4/25: READ: Begin reading *Assata*. Ch. 1-10
IN CLASS: Watch *DOLORES*

Week 14, Black Women's Liberation, Black Nationalism, Black Power

- 4/30: READ: Complete *Assata*. More specific assignment to come, to shorten reading
5/2: READ: Combahee River Collective founding statement

Week 15, Wrapping Up and Moving Forward

NO READING THIS WEEK. Work on your papers.

- 5/7: Meetings with groups in class.
Course evaluations.
5/9: Peer review and wrapping up in class.

FINAL PAPERS DUE: Monday, May 13, no later than 11 pm
GROUP PRESENTATIONS: Friday, May 17, 1:30-5:30 pm