**SYLLABUS – HIST280Q**

**Gender and the Cold War**

**T/R 1:15-2:40PM, CW 212**

**Fall 2019**

**N – Humanities, W – Writing, P – Pluralism**

**Professor:**

Dr. Chelsea Gibson, cgibson2@binghamton.edu

**Office:** LT714

**Hours:** Mondays 1:15-2:15PM; Thursdays 2:50-4:45pm; and by appointment\*

**Course Description**

This course will use gender analysis to interpret the Cold War (1945-1991), focusing both on the United States and other nations, including the USSR, Japan, and Germany. We will explore how gendered expectations, or their defiance, shaped culture, politics, diplomacy, and technology, and will trace not only the transformation of femininities and masculinities but also interrogate girlhood and boyhood as well as heterosexual and LGBTQ+ identities. Topics will include the space race, consumerism, civil rights, anticommunism, and popular culture.

**Learning Objectives**

Students will:

1. Learn basic gender theory
2. Become proficient in using gender as a method of historical analysis
3. Acquire a comprehensive knowledge of the Cold War period from a U.S. and global perspective, and from the perspective of Americans from different racial, economic, and sexual backgrounds
4. Develop enhanced skills of analysis, reading, and writing

**Requirements**

Students are required to:

1. Participate in weekly discussions on the reading material
2. Complete all assignments on the day they are due
3. Be attentive in class and leave cell phones **off their desk**
4. Be respectful to their peers

**Required Texts (2)**

Elaine Tyler May, *Homeward Bound* (1988)

Naoko Shibusawa, *America’s Geisha Ally: Reimagining the Japanese Enemy* (2010)

**Recommended Texts**

[*The American Yawp*,](https://www.americanyawp.com) a free online textbook

Mary Lynn Rampolla, *A Pocket Guide to Writing in History* 8th ed. (2015)

**Course Expectations­**

This course is 4-credit, which means that in addition to our weekly meetings, students are expected to do at least 9.5 hours of course-related work outside of class every week. Your daily readings average 40-75pgs.

**LxC Component**

Because this course is centrally concerned with global-relational aspects of Cold War history, culture, and identity, it employs a strong cross-cultural focus. In doing so, this course fulfills criteria to internationalize the curriculum and is recognized by the Languages Across the Curriculum (LxC) program. Every student who receives a grade of 80% or higher in this course will receive a zero-credit LxC notation on their transcript.

The goals of the LxC program that are most relevant to our course are to:

* Encourage students to incorporate language and cultural knowledge into discipline-specific research
* Extend intercultural information and international perspectives on course subject matter
* Underscore the intricate connections between language, culture and meaning
* Heighten long-term motivation to maintain and enhance language cross-cultural knowledge
* Foster connections that enable intellectual, cross-cultural, and personal re-evaluations by considering material learned in the course and relating it to students’ own lives and the world around them

Please note that this does *not mean*you have to know a separate language to succeed in this class. Cultural knowledge acts as a “second” language, and you will develop these “language skills” all semester.

 **Grade Breakdown Grading Scale**

|  |  |
| --- | --- |
| A | 100-92.0 |
| A- | 91.99-90.0 |
| B+ | 89.99-87.0 |
| B | 86.99-82.0 |
| B- | 81.99-80.0 |
| C+ | 79.99-77.0 |
| C | 76.99-72.0 |
| C- | 71.99-70.0 |
| D | 69.99-60.0 |
| F | 59.99-below |

Participation & Attendance 15%

Primary Source Analyses (4) 15%

Reading Quizzes (5) 10%

Film Analysis 10%

Analysis of Shibusawa 20%

Digital Oral History Project 30%

*Please note—All written assignments should be in 12pt, Times New Roman, double-spaced font, and I would like a hard copy unless otherwise specified.*

**Participation & Attendance (15%)**

Attendance will be taken every day. Students will receive two (2) “free” absences, but after that any further absence will harm your grade. Participating in discussions is essential to your success in this course, and your full attention, participation, and regular attendance are all expected. You should arrive for every class with your readings completed (and printed off if appropriate), with **written notes**, and ready to have a conversation. Some of your participation will come from written answers to google surveys I will send out before class.

**Primary Source Analyses (15%)**

In order to increase your skills of historical analysis and deepen your understanding of the course’s key concepts, you will complete **four** primary source analyses (PSAs) on documents that I have already identified in the class schedule below. Your PSAs will be due the \*following\* class after we have discussed it—that is, if we discuss the document on a Thursday, your PSA on that document is due on the following Tuesday. Please see the section below on “How to Analyze Primary Sources.” Please note that I will grade the first two PSAs, the second two will be graded by peer review.

**Reading Quizzes (10%)**

I will assign **five** **random** reading quizzes throughout the semester. They will not be overly difficult, but they will assess your comprehension of the week’s assigned texts.

NB: I always get complaints from students who feel unprepared for random reading quizzes. Please, always review your notes before class. Don’t take notes on your readings? I would advise that you start doing so! It is the best way to ensure both good grades on reading quizzes and a good participation grade.

**Film Analysis (10%)**

We will be watching & discussing the film *The Manchurian Candidate* in class. After our discussion, you will write a short **3-4pg** analysis of the film that also integrates information from our class lectures & assigned readings.

**Analysis of Shibusawa (20%)**

You will write one **5-6pg** analysis of Shibusawa’s *America’s Geisha Ally* that demonstrates both your comprehension of the book as well as your comprehension of our course themes. This paper essentially functions as our midterm. I will provide a more detailed explanation about the paper about a week before we begin our discussion.

**Digital Oral History Project (30%)**

For your final major project in this class, I will be working with you to create a digital history project based on an oral history of your choosing (please selection one from the list below). We will spend a day in class learning the online program – Timeline JS – and you will develop the project in stages. The final project will be due the last day of class and will function like a final exam. We will discuss this at length in class, but the basic idea of the project is for you to conduct a gendered analysis of an oral history, thereby demonstrating your comprehension of the core learning objectives of this course.

There are three components of this grade:

* Rough draft (10%)
* Completed Digital Project (15%)
* Reflection (5%)

*Rough Draft—*you must turn in a typed-draft of your oral history analysis roughly two weeks before the project deadline. I will review it and offer suggestions. You should include any pictures, videos, or other digital media that you plan to include (please ensure you check copyright restrictions). This is a review of your project’s content and the intended purpose is to ensure that you are on the right track.

*Completed Digital Project*—you must complete the project by the final day of class. This means that you will turn your typed-up rough draft into a fully online and interactive project on Timeline JS/Storymap JS, which will include pictures and videos when appropriate (that have the appropriate copyright permissions).

*Reflection & Peer Review*—one week after you have completed your digital project, you will submit one document that combines both a reflection & a peer review to me via MyCourses. I am going to post the completed projects in MyCourses and it will be your responsibility to review at least five (5) of your peer’s projects. You will write a **4-5pg** final reflection that both assesses what you learned from the project & class and examine the projects of your peers.

**Please note that at every step of this project, I encourage you to visit my office hours and discuss your progress and/or bring any questions!**

You can choose from the following oral histories:

* [Civil Rights Digital Library](http://crdl.usg.edu/cgi/crdl?skipfacets=1&numrecs=25&action=query&term_a=gender&index_a=kw&_cc=1&Welcome)
* [AIDS/Brooklyn Oral History Project Collection, 1992-1993](https://oralhistory.brooklynhistory.org/collections/aidsbrooklyn-oral-history-project-collection_1993-001/)
* [Stephen McKiernan Oral Histories @ BU](https://omeka.binghamton.edu/mckiernan-collection)
* [The Vietnam Center & Sam Johnson Vietnam Archive](https://vva.vietnam.ttu.edu/) (be patient the pages take a moment to load!)
* [Seattle Black Panther Party History and Memory Project](https://depts.washington.edu/civilr/BPP_interviews.htm)
* [Voices of Feminism Oral History Project, Smith College](https://libraries.smith.edu/special-collections/research-collections/resources-lists/oral-histories/voices-of-feminism/narrators)
* [Long Civil Rights Movement: Gender and Sexuality (Southern Oral History Program)](https://dc.lib.unc.edu/cdm/search/collection/sohp/searchterm/U.11.%20Long%20Civil%20Rights%20Movement%3A%20Gender%20and%20Sexuality/field/projec/mode/exact/conn/and/order/creato%21date%21title/ad/asc/cosuppress/1)
* [History of Gay Men and Transgender People in the South (Southern Oral History Program)](https://dc.lib.unc.edu/cdm/search/collection/sohp/searchterm/K.2.7.%20Southern%20Communities%3A%20Listening%20for%20a%20Change%3A%20History%20of%20Gay%20Men%20and%20Transgender%20People%20in%20the%20South/field/projec/mode/exact/conn/and/order/creato%21date%21title/ad/asc/cosuppress/1)
* [The Women’s Movement in the South (Southern Oral History Program)](https://dc.lib.unc.edu/cdm/search/collection/sohp/searchterm/U.16.%20Long%20Civil%20Rights%20Movement%3A%20The%20Women%27s%20Movement%20in%20the%20South/field/projec/mode/exact/conn/and/order/creato%21date%21title/ad/asc/cosuppress/1)
* [LOC Oral Histories, LGTBQ Veterans](https://blogs.loc.gov/loc/2017/06/serving-with-pride-lgbtq-veterans-oral-history-workshop/)
* [Minnesota’s Women Vietnam Veterans Oral History Project](http://collections.mnhs.org/voicesofmn/10002527)
* [LOC Oral Histories, Women at War](https://www.loc.gov/vets/stories/ex-war-womenatwar.html)

**Draft Policy**

I will review any assignment up to **48 hours** before its due date. The first time I review a draft **you must physically come to my office** to have a conversation. After that, at my discretion, I am willing to read digital drafts. Please note that I strongly advise you to visit my office hours to discuss a draft of your assignment at least once during the semester.

**Office Hours**

I cannot tell you how many students I have visit my office for the first time and leave saying, “Wow, that was really useful!” Office hours are an opportunity for me to help you one-on-one on literally anything in the class. Are you uncomfortable writing? Come visit. Do you have a question about an assignment? Stop by. Are you confused about a grade? Come ask me about it.

**Late Work & Missed Assignments**

Students may turn in assignments late for a penalty of 3 points per day. If your choice is between plagiarizing a paper and turning it in three or four days late, *please just turn it in late*. **If you think you will miss a paper deadline or an exam, contact me immediately**.

**Plagiarism**

You must distinguish clearly between your work and the work of others. To do otherwise may constitute plagiarism. You can avoid plagiarizing by doing the following: When you incorporate another person’s words into your work, you must enclose them in quotation marks and provide a citation (footnote, endnote, or parenthetical citation). Even when you *paraphrase* another person’s words or use another person’s ideas or information, you *must* provide a citation. Only when the ideas, information, and words are yours alone is it permissible to include no citation.

Binghamton University defines plagiarism as:

Presenting the work of another person as one's own work (including papers, words, ideas, information, computer code, data, evidence-organizing principles, or style of presentation of someone else taken from the Internet, books, periodicals or other sources). Plagiarism includes:

* quoting, paraphrasing or summarizing without acknowledgement, even a few phrases;
* failing to acknowledge the source of either a major idea or ordering principle central to one's own paper;
* relying on another person's data, evidence or critical method without credit or permission;
* submitting another person's work as one's own; using unacknowledged research sources gathered by someone else.

You may also consult the following web resources on plagiarism:

 Binghamton University Student Academic Honesty Code

 <https://www.binghamton.edu/watson/about/academic-honesty.html>

 Binghamton University Library’s Guide to Citing Sources

 <https://libraryguides.binghamton.edu/citation>

If you find yourself struggling with your writing assignments, please contact me and make an office appointment. You can also visit the BU Writing Center:

 <http://www2.binghamton.edu/writing/writing-center/>

\*\*\*Plagiarism will not be tolerated. Any student caught plagiarizing will **immediately fail the course** and all cases will be sent to the Harpur College Academic Committee. Please note: it is **always** better to turn in a paper late than to plagiarize!\*\*\*

**Services for Students with Disabilities**

Students requesting disability-related accommodations should register with the Services for Students with Disabilities office (SSD). They are the appropriate entity on campus to determine and authorize disability-related accommodations. The office is located in the University Union, room 119. Phone number 607-777-2686. For students already registered with SSD, please provide your academic accommodation letter as soon as possible so that we can discuss the implementation of your accommodations.

**Mental Health & Academic Stress**

If you are feeling extremely stressed and/or depressed due to your academic workload or personal issues, I encourage you to seek out the resources that Binghamton University provides on campus. You are always welcome to visit me in my office if you are having trouble with my course; for other issues that may be troubling you, you can consult the following:

\* Dean of Students Office: 607-777-2804

\* Decker Student Health Services Center: 607-777-2221

\* University Police: On campus emergency, 911

\* University Counseling Center: 607-777-2772

\* Interpersonal Violence Prevention: 607-777-3062

\* Harpur Advising: 607-777-6305

\* Office of International Student & Scholar Services: 607-777-2510

\* Ombudsman: 607-777-2388
\* Services for Students with Disabilities: 607-777-2686

If something major comes up this semester that you know will impact your academic performance or cause you to miss classes, please contact me!

**Commitment to Diversity and Inclusion**

I am committed to ensuring that students from all diverse backgrounds and perspectives are well-served by this course, that students' learning needs are addressed in and out of class, and that the diversity that the students bring to this class is used as a resource, strength and benefit. I endeavor to present materials and activities that reflect the vast diversity of human experience which is shaped by: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, level of language proficiency, race, nationality, religion, and culture. I am also committed to creating a welcoming course that does not discriminate against students based on the previously enumerated factors. If you experience discrimination, I encourage you to contact me personally or to reach out to the Binghamton University [Division of Diversity, Equity, and Inclusion](https://www.binghamton.edu/diversity-equity-inclusion/policies-and-procedures/title-ix-.html).

Please see the [Binghamton University Nondiscrimination Notice](https://www.binghamton.edu/diversity-equity-inclusion/policies-and-procedures/title-ix-.html) and the [Binghamton University Diversity Statement](https://www.binghamton.edu/human-resources/prospective/diversity.html).

**Technology**

Laptops will only be permitted in class at my discretion. If they become distracting, I will ask you to take notes with a pen & paper.

**Special Accommodations & Athletes**

If you need special accommodations for any reason, please let me know **during the first two weeks of class.** Athletes should similarly let me know if and when you will be missing my course for your scheduled meets. It is the student’s responsibility to ensure this happens, and to consult with me to provide arrangements for missed assignments or other issues.

**How to Analyze Primary Sources (adapted from the** [**Carleton Dept of History**](https://www.carleton.edu/history/resources/study/primary/)**)**

We will be engaging with a number of different sources in this class, but you need to ask yourself the same basic questions of each text, be it primary or secondary. Here is a good break-down of the intellectual steps you should first follow as you approach any source:

1. When and where was the source created?
2. What kind of source is it, physically? Is it a letter, an interview, a paper, etc.?
3. Who created it? What do you know about that person?
	1. Did their sex, race, class, occupation, religion, age, or political beliefs impact the source? How? Why?
4. What is the source’s purpose? I.e., why was it created? For whom? Who was the expected audience?
	1. What kind of methods did the author use to convey his/her purpose?
5. What information does the source convey? Either about the author, the subject, or the historical moment that it was created?

Now that you’ve thoroughly read the source, it’s time to think about how you would analyze it as a historical document:

1. What does this source tell you about the moment of its creation?
	1. Does it describe political ideology, religious beliefs, cultural ideals, gender expectations, etc?
2. Is it a source from the “top,” meaning that it was created by a government or other authority, or from the “bottom,” that is, “regular” people?
3. Whose perspective is excluded from the source and how did that influence its creation?
	1. Eg. An article written by a white feminist about birth control in the 1970s likely does not reflect how black women felt about birth control
4. What historical questions can we answer from this source? What can we not answer?
	1. Eg. A presidential speech can tell us about a government policy, but cannot tell us much about what “ordinary” citizens thought about that policy
5. Did we read something in class that can help you understand the source? How do historians traditionally use this source? Is your analysis the same as theirs, or does it differ? How?

Here are some addition questions you should ask because this course is gender-focused:

1. In what ways are masculinity and femininity presented and/or defined?
	1. How do these definitions compare and contrast to other moments in history covered in this course?
2. In what ways are gender roles in the document related to other factors, including political ideology, race, sexual orientation, class, or ethnicity/nationality?
3. How can you use this source to comment on the state of US attitudes toward gender and/or sexuality during the period in which it was published?
4. Does the source reflect the prevailing gender expectations of its period or challenge them in some way?

**Library and Research Skills**

I highly recommend that you complete the [research skills tutorial](https://www.binghamton.edu/libraries/research/tutorials/researchskills.html) offered on our library website. I recommend especially the following videos:

* [Thesis Statements](https://login.proxy.binghamton.edu/login?url=https://frame.credocourseware.com/courses/course-v1:SUNY-Binghamton-University+IL-MOD+2018/xblock/block-v1:SUNY-Binghamton-University+IL-MOD+2018+type@sequential+block@a3f2f13e35eb4c8c9fd53482cec9594a/)
* [Primary and Secondary Research](https://login.proxy.binghamton.edu/login?url=https://frame.credocourseware.com/courses/course-v1:SUNY-Binghamton-University+IL-MOD+2018/xblock/block-v1:SUNY-Binghamton-University+IL-MOD+2018+type@sequential+block@afd97e6d41134a81a7b9b39309ef828b/) and [Types of Sources](https://login.proxy.binghamton.edu/login?url=https://frame.credocourseware.com/courses/course-v1:SUNY-Binghamton-University+IL-MOD+2018/xblock/block-v1:SUNY-Binghamton-University+IL-MOD+2018+type@sequential+block@be824deb49674c43884d9e1ba07df64b/)
* [Searching as Exploration](https://login.proxy.binghamton.edu/login?url=https://frame.credocourseware.com/courses/course-v1:SUNY-Binghamton-University+IL-MOD+2018/xblock/block-v1:SUNY-Binghamton-University+IL-MOD+2018+type@sequential+block@14173e52844c401ab4d912615885fd14/)
* [Evaluating Sources](https://login.proxy.binghamton.edu/login?url=https://frame.credocourseware.com/courses/course-v1:SUNY-Binghamton-University+IL-MOD+2018/xblock/block-v1:SUNY-Binghamton-University+IL-MOD+2018+type@sequential+block@16e2678ff5ee43538ca338d59924bcfc/)
* [Synthesizing Information](https://login.proxy.binghamton.edu/login?url=https://frame.credocourseware.com/courses/course-v1:SUNY-Binghamton-University+IL-MOD+2018/xblock/block-v1:SUNY-Binghamton-University+IL-MOD+2018+type@sequential+block@5dbaceccf2f64fad8854c19fa9e2e3b3/)
* [Plagiarism](https://login.proxy.binghamton.edu/login?url=https://frame.credocourseware.com/courses/course-v1:SUNY-Binghamton-University+IL-MOD+2018/xblock/block-v1:SUNY-Binghamton-University+IL-MOD+2018+type@sequential+block@fca7954e8ee54139841c484ad7d14942/)
* [Copyright](https://login.proxy.binghamton.edu/login?url=https://frame.credocourseware.com/courses/course-v1:SUNY-Binghamton-University+IL-MOD+2018/xblock/block-v1:SUNY-Binghamton-University+IL-MOD+2018+type@sequential+block@584b793a65c54b65a33554c43e64311f/)

**Class Schedule**

Please note that this schedule reflects all your assigned readings and should be consulted each week. This schedule is subject to change at the instructor’s discretion.

**A Note on Course Structure** – Our class will be a mixture of lectures and discussion based on the day’s assigned reading. You should **always** come to class prepared to talk, both to me and to your peers. That means you should bring the assigned reading AND bring your notes (if you don’t take notes, start taking notes!)

**Week 1**

22 Aug – Introduction and Expectations

 \*Judith Lorber, “‘Night to his Day’: The Social Construction of Gender” (1994)

 HQ: What is gender? What is the study of history?

**Week 2**

27 Aug – Introduction to the Cold War

 \*May, *Homeward Bound*, Intro & Ch. 1

 HQ: What was the Cold War? How do we examine it with gender analysis?

 Recommended: *The American Yawp,* “[The Cold War](http://www.americanyawp.com/text/25-the-cold-war)”

29 Aug – Gender Roles in the Early 20th century

 \*May, *Homeward Bound*, Ch. 2-3

 HQ: What kind of US gender roles predated the Cold War? How did the combined influences

 of the Great Depression and WWII shape gendered and sexual norms?

**Week 3**

3 Sep – The Early Cold War Family (1945-1960s)

 \*May, *Homeward Bound*, Ch. 6

 HQ: What was the ideal family in early Cold-War culture? How was it shaped by gender,

 sexuality, race, and class? Why was the family seen as a pillar of the US’s Cold War

 strategy?

5 Sep – Consumption, Democracy, and Civil Defense at Home

 \*May, *Homeward Bound*, Ch. 7

 \*Excerpt, The Kitchen Debate

 HQ: How did consumption influence traditional gender roles in the early Cold War? How and

 why did the post-war suburban home come to symbolize the United States? How

 was the “American way of life” mobilized as a weapon of the Cold War?

 Recommended: *The American Yawp*, “[The Affluent Society](http://www.americanyawp.com/text/26-the-affluent-society)”

**Week 4**

10 Sep – Sex in the Early Cold War

 \*May, *Homeward Bound*, Ch. 4-5

 HQ: How did the Cold War shape sexual practices in the United States? How were fears

 about unrestrained sexuality linked to new fears of nuclear warfare?

 12 Sep – The Second Red Scare and the Fear of Deviant Women

 \*Storrs, “Red Scare Politics and the Suppression of Popular Front Feminism” (2003)

 \*Excerpt, Philip Wylie, *Generation of Vipers* (1944) **[PSA]**

 HQ: How and why did the Second Red Scare reinforce traditional gender roles? Why were

 feminism and communism linked in popular discourse?

**Week 5**

17 Sep – The Lavender Scare

 \*D’Emilio, “The Homosexual Menace: The Politics of Sexuality in Cold War America” (2014)

 \*“[Employment of Homosexuals and Other Sex Perverts in Government](https://www.pbs.org/wgbh/pages/frontline/shows/assault/context/employment.html)” (1950)

 HQ: Why was communism associated with deviant sexuality? How did this association

 impact homosexual Americans? How did it influence the discourse about the Cold

 War family?

 19 Sep – MOVIE: *The Manchurian Candidate* (1962)

**Week 6**

24 Sep – MOVIE & DISCUSSION: *The Manchurian Candidate* (1962)

 HQ: In what ways does *The Manchurian Candidate* reflect the anxieties of post-war America?

 How does it specifically invoke fears about political “others” and deviant gender

 roles?

 26 Sep – Masculinity and Cold War Foreign Policy

 \*Cuordileone, “Politics in an Age of Anxiety” (2000)

 \*Schlesinger, “[The Crisis of American Masculinity](https://classic.esquire.com/article/1958/11/1/the-crisis-of-american-masculinity)” (1958) **[PSA]**

 HQ: How does masculinity shape foreign policy? In what ways were men experiencing a

 post-war “crisis of masculinity” and how did that shape Cold-War gender discourse?

**\*\*FILM ANALYSIS DUE 28 SEP\*\***

**Week 7**

1 Oct – NO CLASS – ROSH HASHANAH (Read Shibusawa over the break!)

 3 Oct – DISCUSSION: Shibusawa (Discussing Intro & Ch. 1)

 \*Watch US War Department anti-Japanese propaganda film 1945 ([Youtube](https://www.youtube.com/watch?v=I-lQ3BrzQO4))

 HQ: What are the major arguments that Shibusawa sets up in her introduction? In what ways

 does she show that US ideas about Japan changed in the first decade following

 WWII? How did Orientalism shape gendered and racial stereotypes about Japan?

**Week 8**

8 Oct – DISCUSSION: Shibusawa (Chs. 2-4)

 HQ: How did preexisting assumptions about “western civilization” shape US attitudes

 toward post-war Japan? How did that influence the ways that Americans gendered

 the Japanese nation? How did modernization theory further racial and gender

 stereotypes?

 10 Oct – DISCUSSION: Shibusawa (Chs. 5-7)

 HQ: How did Japan eventually become an ideal post-war ally for the United States? How did

 real and fictionalized relationships between Americans and Japanese citizens

 facilitate this?

**Week 9**

 15 Oct – DISCUSSION: Shibusawa (Ch. 8)

 HQ: Did Japan ever lose its “oriental” and “exotic” stereotype after WWII?

 17 Oct – War Brides & Race in WWII

 \*Excerpt, Zeiger, *Entangling Alliances*, Ch. 5

 \*In-class, *Fall Seven Times, Get Up Eight: The Japanese War Brides* (2017)

 HQ: How did the relationship between American GIs and foreign war brides reflect the

 relationship between the US and foreign countries? How did race complicate this?

**\*\*Shibusawa Paper Due in Class!\*\***

**Week 10**

 22 Oct – The “Pathology” of the Black Family in the Early Cold War (transitioning to the 1960s)

 \*May, *Homeward Bound*, Ch. 9

 \**The American Yawp*, “[The Sixties](http://www.americanyawp.com/text/27-the-sixties)”

 HQ: What were the dominant gendered portrayals of black men and women in the mid-

 century?

 24 Oct – Black Masculinity in the Civil Rights and Black Liberation Movements

 \*Excerpt, Estes, *I am a Man!,* Intro, Ch. 5, & Ch. 6

 **\*\*CLASS MEETS AT BU ART GALLERY, FA 213\*\* [PSA]**

 HQ: How did racism affect the gendered self-image of black men? How did black men

 challenge their status in society after the 1940s?

**Week 11**

 29 Oct – Black Women in the Freedom Movement

 \*McGuire, “It Was Like All of Us Had Been Raped” (2004)

 \*McDuffie, “A ‘New Freedom Movement of Negro Women’” (2008)

 HQ: How did historically racist ideas about black women and their sexuality shape the

 experience of black womanhood in the mid-century? In what ways were they left out

 of the domestic ideal of the 1950s? In what ways did the sexual violation of black

 women influence the Civil Rights Movement?

 31 Oct – Second Wave Feminism

 \*Horowitz, *Betty Friedan and the Making of the Feminine Mystique*, Ch. 11 (1998)

 \*Excerpt, Freidan, *The Feminine Mystique* (1963)

 \*Schulman, “A Marriage Agreement” (1970)

 HQ: In what ways did second wave feminism, and white feminists in particular, reject the

 domestic ideal of the early Cold War and the gender roles tied to it?

**Week 12**

 5 Nov – Timeline JS in-class tutorial

 \*Oral history with [Dr. Sarah M. Evans](https://dc.lib.unc.edu/cdm/compoundobject/collection/sohp/id/17528/rec/1) (Southern Oral History Program)

 **\*\*Please note that this class is absolutely mandatory\*\***

 7 Nov – Is Feminism for White Women?

 \*Thompson, “Multiracial Feminism” (2010)

 \*“A Black Feminist Statement,” The Combahee River Collective (1977)

 \*Wallace, “A Black Feminist’s Search for Sisterhood” (1982)

 \*Walker, “Womanist” (1983)

 HQ: In what ways did nonwhite women try to create their own definitions of feminism?

**Week 13**

12 Nov –Masculinity and the Vietnam War

 \*Fasteau, “Vietnam and the Cult of Toughness in Foreign Policy” (1980)

 \*Karner, “Fathers, Sons, and Vietnam” (1996)

 HQ: What was the gendered experience of serving in Vietnam for US soldiers? How did Cold

 War ideals about masculinity and “toughness” shape this experience?

 Recommended: *The American Yawp*, “[The Unraveling](http://www.americanyawp.com/text/28-the-unraveling/)”

 14 Nov – Women’s Experiences in Vietnam

 \*Stur, *Beyond Combat*, Ch. 2 & 3

 HQ: In what ways did women’s service in Vietnam simultaneously challenge and reinforce

 Cold War gender norms?

**Week 14**

 19 Nov – Vietnam: Reshaping Gender & Sexuality at Home

 \*Suran, “Coming Out Against the War” (2001)

 \*Le Coney, “John Wayne and the Queer Frontier: Deconstructions of the Classic Cowboy

 Narrative during the Vietnam War” (2006)

 HQ: How did the experience of Vietnam reshape and/or challenge traditional masculinity in

 the United States?

 **\*\*ROUGH DRAFT OF ORAL HISTORY PROJECT DUE\*\***

 21 Nov – The Resurgence of Conservatism: Masculinity, Anti-Communism, and Ronald Reagan

 \*Excerpt, Jeffords, *Hard Bodies: Hollywood Masculinity in the Reagan Era* (1994)

 \*WATCH: “[Phyllis Schlafly: Doing the Impossible – Defeating the ERA](https://www.youtube.com/watch?time_continue=455&v=DdhEkw3lhcE)” (2007)

 HQ: In what ways did Reagan “re-masculinize” American politics? What was the gendered

 critique of modern conservatism? How did these two factors help create a

 resurgence of anti-communism in the 1980s?

 Recommended: *The American Yawp*, “[The Triumph of the Right](http://www.americanyawp.com/text/29-the-triumph-of-the-right)”

**Week 15**

 26 Nov – “Gay Cancer”: The AIDS Crisis and the Intersection of Gender and Medicine

 \* Excerpt from Mumford, *Not Straight, Not White* (2019)

 HQ: How did gendered and racist stereotypes about homosexuality shape the social

 response to the AIDS crisis? How does gender influence science and medicine?

 28 Nov – NO CLASS -- THANKSGIVING

**Week 16**

 Dec 3 – In-Class Workday: Digital Projects

 Dec 5 – The End of the Cold War: Gendered Legacies

 Special Guest Alison Rowley will speak about her new book, *Putin Kitsch in America*

\*Hay, “[Good God, There’s a Lot of Trump-Putin Erotica Out There](https://www.vice.com/en_us/article/7xwkyx/good-god-theres-a-lot-of-trump-putin-erotica-out-there),” *Vice* (2017)

 **\*\*DIGITAL PROJECTS DUE\*\***

 **\*\*Reflections/Peer Review due by Dec 12\*\***