



**SCHOOL OF HISTORY, PHILOSOPHY, POLITICAL SCIENCE AND
INTERNATIONAL RELATIONS**

HISTORY PROGRAMME

**HIST 404: Special Topic in the History of the United States
Mediating the 1960s: Media and the Long 1960s, 1955-1975**

2012 – Full Year

5 March to 17 November 2012

Trimester dates

Teaching dates: Tuesday 6 March to Tuesday 16 October 2012

Mid-trimester breaks: 6–22 April 2012; 27 August–9 September 2012

Mid-year break: 11 June–15 July 2012

Withdrawal dates

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawlsrefunds.aspx>

Names and contact details

Lecturer: Assoc. Professor Dolores Janiewski

Room OK415

Phone: 463 6752

Office Hours: To be announced

Email: Dolores.Janiewski@vuw.ac.nz

Class times and locations

Seminars: Tuesdays, 10:00-11:50

OK406

For the first phase of the course, we'll meet every week with each student giving an individual seminar and presentation on an assigned topic and medium. For the second phase of the course, we'll meet fortnight to focus on your individual research projects, beginning with a discussion of the historiography, media/medium, and methodology and then, in the third phase, we'll meet weekly again so that each

student can present a 20-minute version of your research, followed by 10 minute commentary by another student, and then discussion by the rest of the class to help improve your research essays.

Course Delivery

This course will be taught by way of a two-hour seminar fortnightly.

Honours papers are not lecture courses in which students are presented with information which has been collected, organised and interpreted by the lecturer. At Honours level, students take on these tasks by prepare seminar presentations and discussions on specified topics which, in this case, focus on events, episodes, or trends in the 1960s and media as a historical source for researching the long 1960s. With the seminar format, the course convenor will act as a moderator, who will select the topics for presentation for the first phase, expecting you to carry the bulk of the discussion, whether by presenting papers to the class, by commenting on those papers, or by presenting your views on a particular topic. In the second and third phases, the choice of your research topics and the kind of media you choose to analyse will be the focus of the presentations and discussion.

Your preparation for each seminar is expected to be of a consistent level throughout the year, irrespective of the proximity of essay deadlines. The seminars will comprise a two-hour meeting. During the first phase, the first hour will be your presentation of a draft essay discussing the historiography on your assigned topic and group discussion of the assigned reading; the second hour will involve your demonstration and discussion of a medium that can be used for researching that topic and group discussion of the assigned reading. By Wednesday, the week before your scheduled presentation, you will have selected two readings and a set of questions for the other students. These will be available to be picked up and posted onto Hist404 website File Exchange by Thursday. One of the selected readings should be from a historical journal article on the topic and the second reading should be an example of an appropriate methodology for analysing the specific medium which may be from other discipline such as Media Studies. Readings for each meeting will be provided (there will be a small charge for this.) All students are expected to read the material and come to the class prepared to make a contribution to the discussion.

Critical Dates and Assessment:

Essay on Seminar Topic, due 8 June	2500 words	25%	1, 2, 3, 4
Historiographical Analysis relating to Research Topic, due 23 July	2500 words	25%	3, 4, 5
Research Proposal , due 23 July	500 words	5%	1, 2, 3, 4, 5

Research Essay, due as draft, 17 September (5%) & Posted onto File Exchange Due in Final form, 18 October (40%)	5000 words	45%	1, 2, 3, 4, 5
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Communication of additional information

Additional information or information on changes during the course will be posted on Blackboard and announced in the Seminars.

Course Prescription

Mediating the 1960s: Media and the Long 1960s, 1955-1975. This course will explore the events and the processes which shaped US society and culture between 1955 and 1975. It will teach skills in media analysis as an important source of evidence about the long 1960s, which students will then apply in the development of individual research presentations and projects.

Course content:

This course will explore the events and the processes which shaped US society and culture between 1955 and 1975. It will teach skills in media analysis as an important source of evidence about the long 1960s, which students will then apply in the development of individual research presentations and projects. This course will explore the events and the processes which shaped US society and culture between 1955-1975 including the Cold War, anti-Communism, the Civil Rights movement, the student and anti-war movements, second wave feminism, the New Left and the New Right, racial and gender backlash movements, Vietnam, the counterculture, the oil crisis, stagflation, and the rise of radical Islam, Detente, environmentalism, the corporate counteroffensive, and the increasing political influence of the religious right. It will teach skills in media analysis as an important source of evidence about the long 1960s which students will then apply in the development of individual presentations and research projects.

Learning objectives

During the course you will:

1. **Develop research skills in the analysis of media as historical sources**
2. **Increase your knowledge of events which occurred in the US in the long 1960s – 1955-1975**
3. **Improve on your ability to analyse historiography related to course topics**
4. **Improve on your oral discussion and presentation skills**
5. **Strengthen your writing and analytical skills by developing a research topic and producing a research essay**

As with all HIST courses, learning objectives of this course contribute to the attainment of specific attributes:

Critical Thinking

- 1: Assess conflicting or different arguments
- 2: Develop understanding of historical events, context and change
- 3: Use appropriate methodologies to evaluate evidence

Creative Thinking

- 1: Synthesise information in a clear, logical and lively way
- 2: Create well-documented interpretations of historical events
- 3: Search for patterns in historical processes over time and space

Communication

- 1: Develop lucid historical arguments through writing and oral discussion
- 2: Use library print and online resources efficiently and constructively
- 3: Strengthen learning through collegial interchange

Leadership

- 1: Pursue and manage independent research
- 2: Develop critical citizenship
- 3: Develop confidence through public speaking
- 4: Strengthen decision-making capabilities

Other

- 1: Understand the development of the historical discipline

Expected workload

In accordance with the Faculty Guidelines, this course has been constructed on the assumption that students will devote a total of 300 hours to HIST 404, including two hours of seminars as scheduled. Over the 24 teaching weeks of the academic year, that is an average of 12.5 hours per week.

Readings

As assigned. These should be available for you to pick up on the Thursday preceding the Tuesday seminar. These will also be posted as possible on the Hist404 website in File Exchange on Blackboard.

Recommended texts

Maurice Isserman and Michael Kazin, *America Divided: The Civil War of the 1960s*
Jacquelyn Hall, 'The Long Civil Rights Movement and the Political Uses of the Past,'
Journal of American History March 2005 91:4, 1233-1263

Additional Suggested Reading:

James Patterson, *Grand Expectations*
Kenneth T. Jackson, *Crabgrass Frontier*
Maurice Isserman, *If I Had a Hammer*
Sara Evans, *Personal Politics*
Allen J. Matusow, *The Unravelling of America*
Lizabeth Cohen, *A Consumer's Republic*
Elaine Tyler May, *Homeward Bound*
Todd Gitlin, *The Sixties* and *The Whole World is Watching*
Joanne Meyerowitz, *Not Just June Cleaver*
Ruth Rosen, *The World Split Open*
Arthur Mawick, *The Sixties*
Mary C. Brennan, *Turning Right in the Sixties*
William Chafe, *Civilities and Civil Rights* and *Never Stop Running*
Stanley Kutler, *The Wars of Watergate*

Media Analysis:

John Fiske, *Television Culture, Power Plays, Power Works, and Introduction to Communication Studies*
Ien Ang, *Living Room Wars*
Robert Entman, *Projections of Power*
Chandra Mukerji & Michael Schudson, *Rethinking Popular Culture*
Robert Brent Toplin, *History by Hollywood* and *Oliver Stone's USA*
John Fiske and John Hartley, *Reading Television*
Sara Miles, *Discourse*
Ian Angus and Sut Jhally, *Culture Politics in Contemporary America*

Assessment:

You must gain an overall grade of C, (50) for the three assessments. This is an internally assessed course. Every student will be required to present:

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|---|------------|-----|
| 1. Essay on Seminar Topic, due 8 June | 2500 words | 25% |
| 2. Historiographical Analysis relating to Research Topic, due 23 July | 2500 words | 25% |
| 3. Research Proposal , due 23 July | 500 words | 5% |
| 4. Research Essay, due as draft, 17 September (5%) | | |
| 5. Due in Final form, 18 October (40%) | 5000 words | 45% |

A. SEMINAR PRESENTATION

(a) The presentation to the class on the assigned topic should be around 30 minutes in length. You are also expected to lead the class discussion on that topic. Assessment will be based on your ability to present a coherent and well-structured analysis. Seminar topics and the arrangements for the distribution of readings and questions will be discussed at the first class meeting. The demonstration of the medium should also take approximately 30 minutes followed by 20 minutes of discussion on the usefulness of this medium and the methods appropriate to analysing it for historical research based upon the assigned reading.

(b) You will then be expected to submit this seminar paper in the form of an ESSAY of no more than 2500 words by 8 June, by 6 pm. Together the seminar and essay will be worth 25% of your final grade.

You should present ideas, questions, issues, problems about the topic. Please keep in mind the following tips:

- Use Powerpoint or provide some notes/guidance for the group
- Prepare yourself a script, or a series of detailed notes based around bullet points
- Provide a bibliography so that we know which books you have been reading.
- Problematise the issues.
- Don't simply read off the page with your head down. Don't stand with your back to the group and talk to the screen, either.
- Don't make extensive use of quotations; you do not have time for that (and will not be able to include them all in your essay)

B. Historiographical Essay relating to your Research Topic

In a short essay, which should be around **2500 words**, you write a review essay comparing 2 books + 3 journal articles on the topic chosen for your research. The analysis should not only pay attention to the historians' thesis but also their methods and use of evidence, which should include at least one example of media as a historical source.

It will be worth 25% of your overall grade. It is due on 23 July, no later than 6pm.

C. Research Proposal, 500 words, discussing your research topic and its significance, and medium or media which will be analysed, and the methodology that you'll use in your analysis. It will be worth 5% of your overall grade, and is due on 23 July, no later than 6 pm.

D. RESEARCH ESSAY

This essay should be submitted in draft form by 17 September, no later than 6pm, and be around 5000 words in length (excluding the bibliography). It should include

about 1000 words focused on a discussion of the historiography which can be drawn from your historiographical essay and any subsequent reading you have done for the essay.

The topic can be any topic arising during the long 1960s in the United States from 1955 to 1975 that you can research using one or several medium as a major form of evidence which can also be supplemented or complemented by more traditional historical sources such as documents found in virtual archives. Links for some useful archives will be provided on Blackboard. You should consult with me about the topic sometime before the end of the first trimester including your selection of historiography and medium or media for the historiographical essay and research proposal. You can read Maurice Isserman and Michael Kazin, *America Divided: The Civil War of the 1960s* for suggestions about appropriate topics or look through the list of suggested readings which follows.

PLEASE NOTE: This essay will be worth 45% of your overall grade so please consider this in terms of how you allocate your time to your assignments. This is expected to be a substantial piece of work with 5% of the grade for the draft due on 17th September, and 40% for the final version, due on 18 October.

SUBMISSION OF ESSAYS

Please submit an electronic (soft) copy of each of your assignments as well as the hard copy by the due date (TWO COPIES OF EACH ASSIGNMENT). This allows me to keep a record of your work and it is essential that we all have back-up copies. Please remember to keep a hard copy of all your assignments.

Please remember that your grades for this course, as with all History honours courses, are provisional until officially confirmed at the end of trimester two.

Penalties

Students will be penalised for late submission of essays—a deduction of 2% per weekday and 2% for weekends up to a maximum of 10 working days. Work that is later can be accepted for mandatory course requirements but will not be marked. However, penalties may be waived if there are valid grounds, e.g., illness (presentation of a medical certificate will be necessary) or similar other contingencies. In such cases, prior notice will be necessary, unless exceptional circumstances make this impossible. You must complete an extension form, available from the History Office (Old Kirk Room 405), and agree to a new due date with your lecturer. A photocopy of the extension form (approved and signed by the lecturer) must be submitted with the essay.

Mandatory course requirements

This is an internally assessed course: there is no examination for HIST404.

To gain a pass in this course each student must:

- a) Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work); AND
- b) Attend at least 75% of the scheduled seminar and actively participate in the Seminars.
- c) Complete the assigned tasks such as selecting the reading, developing discussion questions, making presentations, demonstrating media and providing helpful commentary on another student's research in the final phase of the course.

Extra absences will result in a student failing mandatory course requirements, except in cases of exceptional circumstance. An example of an exceptional circumstance would be SERIOUS illness supported by a letter from a medical practitioner. There is no provision in this course for 'Make-ups' to compensate for additional absences except under those circumstances. You should allow for the possibility of unforeseen illness when using up your quota of permissible absences.

If for any reason you are unable to attend seminars or to complete work on time, you must discuss this with the course convenor well before the due date.

PLEASE NOTE that **2 November 2012** is the **FINAL DATE** on which any written work can be accepted by the Programme, since this is the date on which we must determine whether students have met the course requirements. This means that the provision for late submission with a penalty does not apply beyond this date. Permission to submit work after **2 November** must be sought in writing from the Head of Programme, and will only be granted for serious medical reasons (supported by medical certificate), or in case of serious personal crisis.

NB: A student who has obtained an overall mark of 50% or more, but failed to satisfy a mandatory requirement for a course, will receive a K grade for that course, while a course mark less than 50% will result in the appropriate fail grade (D or E).

Return of assignments

Essays and tests will be returned during lectures and or tutorials. If students fail to attend, they may collect their essay from the History Programme Office in level 4, Old Kirk Building between the hours of 2 and 3pm from Monday to Friday and must show their Student ID card before collection.

Class Representative

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator, tutors and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

Statement on legibility

Students are expected to write clearly. Where work is deemed 'illegible', the options are:

- the student will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame after which penalties will apply;
- the student will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) and lateness penalties apply;
- if the student does not transcribe it to an acceptable standard, the work will be accepted as 'received' (so any associated mandatory course requirements are met) but not marked.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

22 May	Second Wave Feminism & Sexual Politics
29 May	Defeat, Detente & Watergate
5 June	Moving to the Right

Trimester Break

24 July	Historiographical Presentations
7 August	Historiographical Presentations
21 August	Historiographical Presentations

Mid- Trimester Break

11 September	Historiographical Presentations
25 September	Historiographical Presentations
2 October	Presenting Research & Comments
9 October	Presenting Research & Comments
16 October	Presenting Research & Comments

Bibliography:

Cold War Culture

Christian Appy (ed) *Cold War Constructions*

Tim Benson *Drawing the Curtain: The Cold War in Cartoons*

Thomas Borstelmann, *The Cold War and the Color Line*

David Castronovo, *Beyond the Gray Flannel Suit: Books from the 1950s that Made American Culture*

Beatriz Colomina, *Cold War Hothouses: Inventing Postwar Culture*

Philip Converse, *American Social Attitudes Data Sourcebook, 1947-1978*

Thomas Doherty, *Cold War, Cool Medium: Television, McCarthyism and Cold War Culture*
 Thomas W. Evans, *Education of Ronald Reagan*
 Richard N. Fried, *Nightmare in Red*
 Jennifer Frost, *Hedda Hopper's Hollywood*
 Paul Hollander, *American and Soviet Society*
 Kenneth T. Jackson, *Crabgrass Frontier*
 Christina Klein, *Cold War Orientalism: Asia in the Middlebrow Imagination*
 Peter Knight, *Conspiracy Nation: The Politics of Paranoia in Cold War America*
 Peter Kuznick and James Gilbert, *Rethinking Cold War Culture*
 George Lipsitz, *Class and Culture in the Cold War*
 Lary May, *Recasting America: Culture and Politics in the Age of the Cold War*
 C. Lloyd Morgan, *Cold War Confrontations: US Exhibits and Their Role in the Cultural Cold War 1950-1980*
 Rick Perlstein, *Before the Storm: Barry Goldwater and the Unmaking of the American Consensus*
 Jessica Weiss, *To Have and To Hold: Marriage, the Baby Boom and Social Change*
 Stephen J. Whitfield, *Culture in the Cold War*
 Media:
Love in the Cold War
People's Century: Episode 11 Brave New World; Episode 18: Picture Power

Atomic Culture

Lori Lyn Bogle, *Pentagon's Battle for the American Mind: The Early Cold War*
 Paul Boyer, *By the Bomb's Early Light*
 Donald T. Critchlow, *Phyllis Schlafly and Grassroots Conservatism*
 Robert D. Dean, *Imperial Brotherhood*
 Jules Feiffer, *The Collected Works*
 James Gilbert, *Another Chance*
 Margot A. Henriksen, *Dr. Strangelove's America*
 Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era*
 David Monteyne *Fallout Shelter: Designing for Civil Defense in the Cold War*
 Alan Nadel, *Containment Culture*
 Jason W. Stevens, *God-Fearing and Free: A Spiritual History of America's Cold War*
 Spencer R. Weart, *Nuclear Fear: A History of Images*
 Lawrence S. Wittner, *Struggle against the bomb*
 Media:
Atomic Cafe
People's Century: Episode 14: Fallout

Civil Rights

Kenneth T. Andrews, *Freedom is a Constant Struggle*

Glen T. Askew, *But for Birmingham*
Eric Burner, *And Gently He Shall Lead Them: Robert Moses and Civil Rights in Mississippi*
Clayborne Carson, *In Struggle*
Sean Dean Cashman, *African-Americans and the Quest for Civil Rights, 1900-1990*
William Chafe, *Civilities and Civil Rights*
Never Stop Running
Steven D. Classen, *Watching Jim Crow: The Struggles over Mississippi TV, 1955-1969*
Emilye Crosby, *A Little Taste of Freedom*
John D'Emilio, *Lost Prophet*
John Ditmer, *Local People: The Struggle for Civil Rights in Mississippi*
Mary Dudziak, *Cold War Civil Rights*
David J. Garrow, *Bearing the Cross: Martin Luther King, Jr. and the Southern Christian Leadership Conference*
FBI and Martin Luther King
Jacquelyn Hall, 'The Long Civil Rights Movement and the Political Uses of the Past,' *Journal of American History* March 2005 91:4, 1233-1263
Gilbert Jonas, *Freedom's Sword*
Steven Lawson, *Black Ballots: Voting Rights in the South*
Civil Rights Crossroads
Debating the Civil Rights Movement
Running for Freedom
Doug McAdam, *Freedom Summer*
Jay McLeod, *Minds Stayed on Freedom*
Stephen B. Oates, *Let the Trumpet Sound: Martin Luther King*
Charles M. Payne, *I've Got the Light of Freedom: The Organizing Tradition and the Mississippi Freedom Struggle*
Carol Polsgrove, *Divided Minds*
Barbara Ransby, *Ella Baker and the Black Freedom Movement*
Gene Roberts, *Race Beat*
Belinda Robnett, *How Long? How Long?*
Sasha Torres, *Black, White and in Color: Television and Black Civil Rights*
Media:
Eyes on the Prize: America in the Civil Rights Years
People's Century: Episode 16: Skin Deep
Citizen King
Eyes on the Prize II: America at the Racial Crossroads: The Promised Land, 1967-1968

Rock 'n Rolling Teenagers
Charles R. Acland, *Youth, Murder, Spectacle: The Cultural Politics of 'Youth in Crisis'*
Nicolas Knowles Bromell, *Tomorrow Never Knows*
Jonathan Elsen, *Age of Rock*

James Gilbert, *Cycle of Outrage: America's Reaction to the Juvenile Delinquent in the 1950s*
Charlie Gillett, *Sound of the City*
Landon Y. Jones, *Great Expectations: America and the Baby Boom Generation*
Paul Leinberger, *New Individualists*
George Lipsitz, *Footsteps in the Dark: The Hidden Histories of Popular Music*
Daniel Marcus, *Happy Days and Wonder Years: The Fifties and the Sixties in Contemporary Cultural Politics*
Greil Marcus, *Mystery Train*
Gilbert B. Rodman, *Elvis after Elvis*
David P. Szatmary, *Rockin' in Time*
Reinhold Wagnleitner and Elaine Tyler May, *Here, There and Everywhere: The Foreign Politics of American Culture*
Media:
Walk on By: The Story of Popular Song

New Left and Student Power

Tariq Ali and Susan Watkins, *1968: Marching in the Streets*
Winnie Breines, *Community and Organization in the New Left*
Paul Buhle, *History and the New Left: Madison, Wisconsin 1950-1970*
Peter Clecak, *America's Quest for the Ideal Self: Dissent and Fulfilment in the 60s and 70s*
Dick Cluster, *They Should Have Served that Cup of Coffee*
Alexander Cockburn and Robin Blackburn, *Student Power*
Barbara Epstein, *Political Protest and Cultural Revolution*
Carole Fink, *1968, The World Transformed*
Richard Flacks, *Youth and Social Change*
Ronald Fraser, *1968: A Student Generation in Revolt*
Jennifer Frost, *Interracial Movement of the Poor: Community Organizing and the New Left*
Todd Gitlin, *Sixties: Years of Hope, Days of Rage*
The Whole World is Watching: Mass Media in the Making and Unmaking of the New Left
Peter Hollander, *Anti-Americanism: Critiques at Home and Abroad 1965-1990*
Maurice Isserman, *If I Had a Hammer*
Rebecca E. Klatch, *Generation Divided: The New Left, the New Right and the 1960s*
Mark Kurlansky, *1968: The Year that Rocked the World*
Lawrence Lader, *Power on the Left*
Cyril Levitt, *Children of Privilege: Student Revolt*
David S. Meyer, *Politics of Protest*
R. David Myers, *Toward a History of the New Left*
J. Robert Nash, *Terrorism in the 20th Century*
William H. Orrick, Jr. *Shut It Down*
Milton Viorst, *Fire in the Streets: America in the 1960s*
David L. Westby, *Clouded Vision: The Student Movement in the 1960s*

Media:

Berkeley in the Sixties

Fire: Reports from the Underground Press

People's Century: Episode 17: Endangered Planet; Episode 21: New Release

Weather Underground

BAMN (By Any Means Necessary): Outlaw Manifestoes and Ephemera

Vietnam and Anti-War

David L. Anderson, *The Vietnam War*

Christian G. Appy, *Vietnam: The Definitive Oral History from All Sides*
Working-Class War

John Dumbell, *Vietnam and the Anti-War Movement: An International Perspective*

Richard Falk, *Appropriating Tet*

John Hellman, *American Myth and the Legacy of Vietnam*

George C. Herring, *America's Longest War*

*Susan Jeffords, *Remasculinization of America: Gender and the Vietnam War*

Greg Langley, *Decade of Dissent*

*Alf Louvre and Jeffrey Walsh, *Tell Me Lies about Vietnam: Cultural Battles for the Meaning of the War*

David Maraniss, *They Marched into Sunlight, Vietnam and America, October 1967*

Kathryn Marshall, *In the Combat Zone: An Oral History of American Women in Vietnam*

Myra McPherson, *Long Time Passing*

Joan Morrison and Robert K. Morrison, *From Camelot to Kent State*

Charles E. Neu, *After Vietnam: Legacies of a Lost War*

W. R. Rorabaugh, *Berkeley at War: the 1960s*

Melvin Small, *Johnson, Nixon and the Doves*

Amy Swerdlow, *Women Strike for Peace: Traditional Motherhood and Radical Politics in the 1960s*

Jeremy Varon, *Bringing the War Home: The Weather Underground*

Randall B. Woods, *Vietnam and the American Political Tradition*

David Wyatt, *Out of the Sixties: Storytelling and the Vietnam Generation*

Nancy Zaroulis and Gerald Sullivan, *Who Spoke Up? American Protest against the War in Vietnam*

Media:

Marcia Eyman, *What's Going on? California and the Vietnam Era*
Camden 28

Four Hours in My Lai

Medium Cool

Two, Three Many Vietnams: A Radical Reader

Vietnam: A Television History

Vietnam: The War at Home

Counterculture vs. the Silent Majority

Peter Biskind, *Easy Riders, Raging Bulls*

Aniko Bodroghkozy, *Groove Tube: Sixties Television and the Youth Rebellion*

Peter Braustein and Michael William Doyle, *Imagine Nation: The American Counterculture in the 1960s and '70s*

Douglas Brode, *From Walt to Woodstock: How Walt Disney Invented the Counterculture*

Dan T. Carter, *Politics of Rage: George Wallace, the Origins of the New Conservatism and the Transformation of American Politics*

Dominick J. Cavallo, *Fiction of the Past: the Sixties in American History*

Morris Dickstein, *Gates of Eden: American Culture in the 1960s*

Gerard DeGroot, *60s Unplugged*

Jean Hardisty, *Mobilizing Resentment: Conservative Resurgence from the John Birch Society to the Promise Keepers*

Robin D. G. Kelley, *Race Rebels*

Kevin M. Kruse, *White Flight: Atlanta and the Making of Modern Conservatism*

Matthew Lassiter, *The Silent Majority: Suburban Politics in the Sunbelt South*

Gretchen Lemke-Santangelo, *Daughters of Aquarius*

Scott MacFarlane, *Hippie Narrative*

Lisa McGirr, *Suburban Warriors: The Origins of the New American Right*

Timothy Miller, *60s Communes: Hippies and Beyond*

James E. Perone, *Counterculture Era*

Kevin Phinney, *Souled America*

Guthrie P. Ramsay, Jr. *Race Music*

Wade Clark Roof, *A Generation of Seekers*

Jason Sokol, *There Goes My Everything: White Southerners in the Age of Civil Rights, 1945-1975*

Media:

George Wallace: Settin' the Woods on Fire

Black and Red Power

Robert H. Brisbane, *Black Activism: Racial Revolution in the United States, 1954-1970*

Robert Burnette and John Koster, *The Road to Wounded Knee*

James Button, *Black Violence: Political Impact of the 1960s Riots*

Clayborne Carson, *In Struggle: SNCC and the Black Awakening in the 1960s*

Paul Chaat Smith and Robert Allen Warrior, *Like a Hurricane: The Indian Movement from Alcatraz to Wounded Knee*

William L. Deburg, *New Day in Babylon: The Black Power Movement and American Culture, 1965-1975*

David DeLeon, *Everything is Changing: Contemporary Social Movements in Historical Perspective*

James Geschwender, *Black Revolt: The Civil Rights Movement, Ghetto Uprisings and Separatism*

John Hall Fish, *Black Power/White Control*

Michael Flamm, *Law and Order: Street Crime, Civil Unrest and the Crisis of Liberalism in the 1960s*

Robert M. Fogleson, *Violence as Protest*

Bruce E. Johansen, *Enduring Legacies*

Peniel E. Joseph, *Waiting for the Midnight Hour: A Narrative History of Black Power in America*

Emma Knowles, *Let Me Tell It in my Own Words*

James McEvoy and Abraham Miller, *Black Power and Student Rebellion*

John William Sayer, *Ghost Dancing the Law*

Robert O. Self, *American Babylon: Race and the Struggle for Postwar Oakland*

Tommie Shelby, *We Who Are Dark*

Timothy B. Tyson, *Radio Free Dixie: Robert F. Williams and the Roots of Black Power*

Ward Churchill, *Agents of Repression*

Media:

Black Panthers

Mary Brave Bird, *Ohitika Woman*

Stokely Carmichael and Charles V. Hamilton, *Black Power: The Politics of Liberation Eyes on the Prize II: America at the Racial Crossroads*

Woody Kipp, *Vietcong at Wounded Knee*

The Spirit of Crazy Horse

Russell Means, *Where White Men Fear to Tread*

Leonard Peltier, *Prison Writings*

Charlie Reilly, *Conversations with Amiri Baraka*

We Shall Remain

Second Wave Feminism & Sexual Politics

Carrie N. Baker, *Women's Movement against Sexual Harassment*

Kathleen Berkley, *Women's Liberation Movement in America*

John D'Emilio and Estelle Freedman, *Intimate Matters: A History of Sexuality in America*

Alice Echols, *Daring to be Bad*

Shaky Ground: The '60s and Its Aftershocks

Anne Enke, *Finding the Movement: Sexuality, Contested Space and Feminist Activism*

Sara Evans, *Personal Politics*

*Jane F. Gerhard, *Desiring Revolution: Second Wave Feminism and the Rewriting of American Sexual Thought, 1920 to 1982*

Cynthia Harrison, *On Account of Sex*

Mary J. Henhold, *Catholic and Feminist*

Ethel Klein, *Gender Politics*

Blanche Linden-Ward and Carol Hurd Green, *American Women in the 1960s*

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