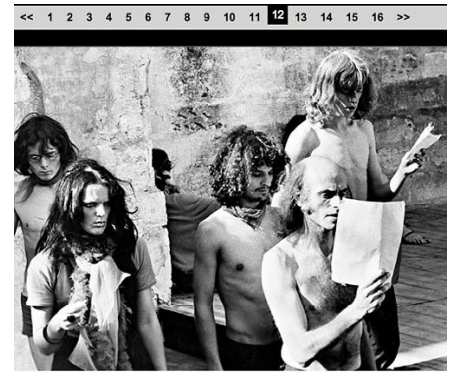


Montgomery Wolf  
Hist 4115  
TR 3:30-4:45

Office hours:  
121 Leconte Hall  
Tu 8:30-9:15, W 1:00-2:00 & by appt  
542-2530  
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Julian Beck  
Avignone, 1968 In primo piano l'animatore del Living Theatre  
Living Theatre, 1968

### **U.S. Intellectual History since 1865: Labor, Women and Cultural Rebels**

This course focuses on three threads of thought in U.S. history: labor, women, and cultural rebels. We will begin by looking at the three groups in the mid- to late-nineteenth century, focusing on their responses to an emerging market society and the dominant ideology of Victorianism. The centerpiece of the course is a Reacting to the Past game called *Greenwich Village 1913*, a role-playing pedagogy, through which we will immerse ourselves in the history of early-twentieth-century Greenwich Village, which was a hotbed of progressive thought and action, by examining three groups active there at that moment in time: labor, suffragists, and bohemians. We will continue our focus on these three groups through the twentieth century, selectively examining how they responded to challenges from the left and the right.

The central question we shall explore this semester is: how have these groups challenged or supported the status quo in American history?

#### **Required Reading:**

Edward Bellamy, *Looking Backward* (1888)

Charlotte Perkins Gilman, *The Yellow Wallpaper* (1891) (available on course reserves)

Betty Friedan, *The Feminine Mystique* (selections)

Jack Kerouac, *On the Road*

Hunter S. Thompson, *Fear and Loathing in Las Vegas*

Various short assignments for in-class discussion (electronically: go to <http://www.uga.edu/academics/libservices.html> and click on "reserves catalog." Password: hist4115)

#### **Assignments and Grading:**

Paper One – 15% (based on Looking Backward and Yellow Wallpaper)

Paper Two – 15% (based on *On the Road* OR *Fear and Loathing in Las Vegas*)

Midterm Exam – 20%

Final Exam – 25%

Participation – 15% (includes in-class writing)

Response Papers – 10%

Late papers will lose one full letter grade for the first day late and 1/3 of a letter grade for each additional day (or portion thereof).

#### **Participation**

Your participation will be a critical piece of your learning experience. To encourage regular and insightful participation, you will sometimes write (and turn in) short responses to questions posed in advance of class. Additionally, some days we will have short in-class writing assignments. Together, your participation and writing assignments will comprise 15% of your grade. If you are painfully shy or have other issues that affect participation, please speak to me as soon as possible.

#### **Honor Code**

All academic work must meet the standards contained in "A Culture of Honesty." Each student is responsible to inform themselves about those standards before performing any academic work.

If you are unclear about the specifics of the Honor Code, you can review them at: <http://www.uga.edu/honesty/>.

All work, including papers and exams, must be your own. **Plagiarism** constitutes a serious violation of the Honor Code and will be handled with the utmost gravity and severity. UGA defines plagiarism as “submission for academic advancement the words, ideas, opinions or theories of another that are not common knowledge, without appropriate attribution to that other person.” You can read more about the University’s policy on plagiarism at [http://www.uga.edu/honesty/ahpd/prohibited\\_conduct.html#Plagiarism](http://www.uga.edu/honesty/ahpd/prohibited_conduct.html#Plagiarism).

### **SCHEDULE OF TOPICS AND READINGS:**

*The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.*

## **UNIT ONE: LABOR, WOMEN, AND CULTURAL REBELS IN THE NINETEENTH CENTURY**

- How did workers and labor ideology respond to changing working conditions in the mid- to late-nineteenth century?
- What was the cult of true womanhood? How and why did female writers support or challenge it?
- How did radical reformers respond to America’s emerging market society?
- How and why did realists and pragmatists offer alternatives to the dominant late-nineteenth-century ideology of Victorianism?

DATE	TOPIC	READINGS
Tu 1/11	<b>Introduction/Three Strands</b>	
Th 1/13	<b>Labor in the 19<sup>th</sup> Century</b>	Reserves: David Roediger, “White Artisans” (11 pp)
Tu 1/18	<b>Socialism &amp; Anarchism</b>	Reserves: Socialism and Anarchism (6 pp)
Th 1/20	<b>The Utopian Novel</b>	
Tu 1/25	<b>Discussion: <i>Looking Backward</i> as Utopian Novel</b>	Edward Bellamy, <i>Looking Backward</i>
Th 1/27	<b>Women in the 19<sup>th</sup> Century: Victorianism and the Cult of Domesticity</b>	Reserves: <i>Godey’s Lady’s Book</i> (8 pp)
Tu 2/1	<b>19<sup>th</sup>-Century Female Writers</b>	
Th 2/3	<b>Discussion: Charlotte Perkins Gilman</b>	Gilman, <i>The Yellow Wallpaper</i>
Tu 2/8	<b>Cultural Rebels: Realism</b>	<b>PAPER ONE DUE</b>
Th 2/10	<b>Cultural Rebels: Utopian Movements</b>	

## **UNIT TWO: GREENWICH VILLAGE, 1913**

- How did women, labor, and cultural rebels react to a modern and rapidly industrializing nation?
- How and why did women demand legal rights and social reforms?
- How and why did labor organize to demand changes in work conditions and to limit the power of an ever-expanding corporate capitalism?
- How and why did male and female bohemians challenge prevailing views on marriage, sexuality, and the family?

DATE	TOPIC	READINGS
Tu 2/15	<b>Woman’s Rights Ideology at the turn of the 20thc</b>	Reserves: Elizabeth Cady Stanton, “Declaration of Sentiments” and “Solitude of Self”; Mary Wollstonecraft, <i>Vindication of the Rights of Woman</i> , Introduction and Chapters 1-3
Th 2/17	<b>Emergence of a Working-Class</b>	Reserves: Karl Marx, <i>The Manifesto of the Communist Party</i> , “Bourgeois and

	<b>Politics</b>	Proletarians”; Bill Haywood, “The General Strike”; American Socialist Party Platform, 1912.
Tu 2/22	<b>Film: <i>Modern Times</i></b>	
Th 2/24	<b>The Bohemian World of Greenwich Village</b>	Reserves: Randolph Bourne, “Youth”; John Reed, “Forty-Two Washington Square”
Tu 3/1	<b>An Evening with Mabel Dodge</b>	
Th 3/3	<b>Thus Speak/S <i>The Masses</i></b>	

### UNIT THREE: LABOR, WOMEN, AND CULTURAL REBELS IN THE TWENTIETH CENTURY

- How radical was labor in the 1930s?
- How did workers and labor ideology adapt to twentieth-century developments such as anticommunism and globalization?
- How and why did feminists mount an offense in the post-WWII period?
- What were the limits of second-wave feminism, and how did the movement respond?
- What means did countercultural groups of this era use to challenge the status quo? How effective were they?

DATE	TOPIC	READINGS
Tu 3/8	<b>Labor History Overview</b>	
Th 3/10	<b>Discussion: Labor – Radical 1930s? Labor Encounters Anticommunism</b>	Reserves: Labor in the 1930s: Dubofsky, “Not So Radical Years”; Nelson, “Radical Years” (22 pp)
3/14 -3/18	<b>SPRING BREAK</b>	
Tu 3/22	<b>Discussion: Labor - Globalization</b>	Reserves: Protesting the WTO: “The Battle in Seattle”; “Senseless in Seattle” (5 pp)
Th 3/24	<b>Women in the post-WWII U.S.</b>	
Tu 3/29	<b>Discussion: <i>Feminine Mystique</i></b>	Betty Friedan, <i>The Feminine Mystique</i> , chs. 1-3 Media Library: <i>Mildred Pierce</i> (1945)
Th 3/31	<b>Discussion: Working-Class Feminism &amp; Women’s Liberation</b>	Reserves: Cobble, “Working-Class Feminism: The Other Women’s Movement.” (28 minutes); “No More Miss America” <a href="http://www.wilsoncenter.org/index.cfm?fuseaction=dialogue.thismonth&amp;dialogue_id=56377">http://www.wilsoncenter.org/index.cfm?fuseaction=dialogue.thismonth&amp;dialogue_id=56377</a>
Tu 4/5	<b>Debate: women’s rights or women’s lib?</b>	
Th 4/7	<b>Lecture: Conformity and Dissent in the Post-WWII U.S.</b>	
Tu 4/12	<b>Discussion: The Beats</b>	Jack Kerouac, <i>On the Road</i> <b>PAPER TWO DUE</b> (here or 4/28)
Th 4/14	<b>Lecture: New Left</b>	Port Huron Statement, <a href="http://coursesa.matrix.msu.edu/~hst306/documents/huron.html">http://coursesa.matrix.msu.edu/~hst306/documents/huron.html</a>
Tu 4/19	<b>Lecture: Counterculture</b>	Timothy Leary, “Secrets of the Beatniks”
Th 4/21	<b>Debate: New Left or Counterculture</b>	
Tu 4/26	<b>Lecture: Underground press</b>	
Th 4/28	<b>Discussion: New Journalism</b>	Hunter S. Thompson, <i>Fear and Loathing in Las Vegas</i> <b>PAPER TWO DUE</b> (here or 4/12)
Tu 5/10 3:30-6:30	<b>**FINAL EXAM**</b>	