Occupy activists were not the first to believe that another world is possible. This course will examine a diversity of individuals and movements which sought to bring these worlds into existence during the “long 1968,” extending a dozen years before and after 1968. Students will further our understanding of the period by researching and writing a 20-25-page paper on a subject of their choice. There are no geographic limitations on subject matter for your research papers. You can consider events in the United States, France, Czechoslovakia, Poland, Mexico, South Africa, China, and elsewhere.\(^1\) There are many individuals whose experiences and the interpretations they and others gave to them are quite revealing.\(^2\) Workers, gays, women, people of color, soldiers, clergy, etc., pursued liberation struggles and there is much research to be done on them. The course is designed to encourage a diversity of research subjects and comparative analysis.\(^3\)

**Required Texts:** Todd Gitlin, *The Sixties*\(^4\)
Jeremi Suri, *Power and Protest*

Both texts are available at the Student Stores and are on 24-hour reserve.

**Grade:** The semester grade will be determined from four posts and a prospectus (25%); one analysis of a book (10%); the quality of the participation in discussion of class materials and the

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1. If you are a history major, the subject of your paper will determine the area of concentration within the major, i.e., Gender and women, Global, Modern European, United States, etc. I will provide the Undergraduate Adviser, Dr. Matthew Andrews, information on the concentration in which each student’s paper falls. With this information, he can clear things up with the registrar if any questions arise as to your distribution of courses within the major.

2. Here are a few individuals to start with: Tariq Ali, Daniel Cohn-Bendit, Susan Brownmiller, Stokely Carmichael, Angela Davis, Carl Davidson, Regis Debray, Martin Duberman, Todd Gitlin, Paul Goodman, Vaclav Havel, Tom Hayden, David Horowitz, Bernard Kouchner, Larry Kramer, Staughton Lynd, Kate Millet, Robin Morgan, Bob Moses, Marge Piercy…. This list is weighted towards Americans, but if you can read a foreign language, there are many other possibilities.

3. There are many primary sources available at UNC, including the archives of the Students for a Democratic Society (Microform 1-2084); the archives of the Student Nonviolent Coordinating Committee (Microform 1-2302) and “Tracts de Mai 1968” with an extensive guide (Microform 1-2837). There are increasing amounts of material available on-line as well, including documentation from the period and oral histories.

4. You can use either the 1987 or the 1993 edition of Gitlin, *The Sixties*. There are a few corrections in the 1993 edition, but these are not significant in the sections we are reading.
work of other students as well as in the oral presentation of your work (15%); and the final draft of the research paper (50%). Submit all materials by the due dates at noon so that I have time to read and comment them.

**Posts:** You have four posts on the reading in Gitlin, *The Sixties* and Suri, *Power and Protest*. Each of these posts on Sakai has three paragraphs. In the first you will explain the fundamental argument in the assigned reading. (Do not present a summary of the reading.) In the second, you will pick a passage, an event, an individual, etc. in the reading that you find particularly revealing or troubling. Explain why. In the third paragraph, I’d like you to explore your research subject. You will change your subject, ideas about it, etc., over time. That’s fine. This is a place to try things out. **You should be pursuing research all semester. Do not wait until mid-October to start!** [1-2 double-spaced pages]

**Prospectus:** Your prospectus has 3 parts: (a) State succinctly your research subject. What is/are the big question(s) you are addressing in your paper? (b) What is the existing historiography on your subject? How does it answer the questions you are posing? If your questions are not posed in the historiography, why not? The conclusion to parts (a) and (b) should tell us what your research project does that has not been done before and why it is important that it be done; (c) What are the sources you will use in you research? How will you use them to carry out your research project? [5 double-spaced pages]

**Book Analysis:** You will analyze a major work in your field of research. What is the argument? How is it supported? What is your assessment of the strengths and failings of the work? What is the relation of the work to your research project? [5 double-spaced pages]

**Citations:** See “Citing Sources” in Sakai

**Schedule**

Aug. 24 Introduction to the class

In-class screening and discussion of Johanna Hamilton, “1971”

I will also meet with each student individually this week.

Aug. 31 Origins in the United States and “1968” Around the World

Reading: Gitlin, *The Sixties*, chs. 1-3; Suri, *Power and Protest*, Introduction and ch. 5. Your post on Sakai is due Sat., Aug. 29 at noon. [In your post, the first paragraph should address on book, the second paragraph the other.]


Reading: Suri, *Power and Protest*, chs. 1-4, 6, Conclusion. Your post on Sakai is due Sat., Sept. 12 at noon.
Sep. 21 Discussing Research

By Sat., Sept. 19 at noon send me an email with the title of the book you will be analyzing for the paper due on Oct. 3

This week, each student should devote to research. In class, each student will present orally a concise exposition of their research project and discuss it with the class.

Sep. 28 Something’s Happenin’ Here

Reading: Gitlin, *The Sixties*, chs. 4-7. Your post on Sakai is due Sat., Sept. 26 at noon.

Oct. 5 The Field of Research

Submit your book analysis by Sat., Oct. 3 at noon. In class each student will make a brief presentation of their analysis to the class with a focus on how it relates to their research.

Oct. 12 The Surge

Reading: Gitlin, chs. 8-11. Your post on Sakai is due Sat., Oct. 10 at noon.

Oct. 19 Prospectus

Submit your prospectus by Sat., Oct. 17 at noon. I will assign each of you several of these to read. Come to class prepared to discuss them with the authors.

Oct. 26 A week devoted to research. In class this week, each student will present a document from his or her research to the class and lead a discussion on interpretation of this document and what it reveals.

Make 15 copies of a brief document or portion of a document that you find particularly revealing or troubling for your research. Students should be able to read or view your document in class in 2 minutes. You will speak for 3 minutes on your project and the place of this document in it and then lead a 10-minute discussion on interpretation of the document and its place in your project.

Nov. 2 Research

Small group discussions of each individual student’s research during class with a portion of the class devoted to a discussion of research issues by the full class.
Nov. 9 Beginning and Ending; A Week Devoted to Writing

Submit your introductory paragraph and your concluding paragraph on Sakai by Sat., Nov. 7 at noon. Students will be assigned the materials of half of the students in the class and should come to class prepared to discuss them.

Nov. 16 Writing

Individual meetings with the instructor on writing your paper.

Nov. 23 Discussion of Drafts in Class

Submit your draft on Sakai by noon on Wed., Nov. 18. You will be assigned several drafts to read and to come prepared to discuss in class with the author. Write a paragraph comment on each. Submit these to the author and to me by Saturday, November 21 at noon.

Comments should focus on what works and what doesn’t in the argument and the presentation. Is the significance clear? Is the argument well supported? Explain what doesn’t work and why. This is more helpful than “great job.” Even if the other student honor code says that no student will criticize the work of another student in the presence of a teacher, recognize that any criticism you make now will only help the other student.

Nov. 30 Writing

Individual Meetings with Students Who Would Like Them.