

FYS 188 M

THE SHOCK OF THE SIXTIES

Spring 2007

Prof. W.A. Hunt  
Piskor 202

M 1:15-4:15; W 1:40-3:10  
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America is still divided along the cultural and political fault-lines that first emerged in the conflicts of the 1960s: the decade that shaped the outlook of the (now middle-aged) “baby boom” generation. The virtually even split between supporters of Bush and Gore in 2000 and Bush and Kerry in 2004 pretty neatly reflects the division between those who support and those who oppose (or at least mistrust) the legacy of the so-called “New Left” the 1960s—anti-militarism, affirmative action, gender equality and sexual freedom, environmentalism, and so on. The purpose of this seminar is to enable students to explore, through collective inquiry and individual research, the sometimes paradoxical ways in which the decade of 1960s continues to shape our world.

**Readings:** the following books are available in the Bookstore:

Anderson, Terry H., *The Sixties* (3<sup>rd</sup> ed.)  
Baldwin, James: *The Fire Next Time*  
Bloom, Alexander, & Brienens, Win, *Takin' It to the Streets* (2<sup>nd</sup> ed.)  
Caputo, Philip, *A Rumor of War*  
Evans, Sara: *Personal Politics*  
Martinez, Elizabeth Sutherland, *Letters from Mississippi*  
Vonnegut, Kurt, *Slaughterhouse Five*

**Additional Readings** will be available on the T:Drive.

**Films (in order of showing)**

*Rebel Without a Cause* (Nicholas Ray, 1956)  
*The Apartment* (Billy Wilder, 1960)  
*Dr. Strangelove* (Stanley Kubrick, 1964)  
*Nothing but a Man* (Michael Roemer, 1964)  
*Berkeley in the Sixties* (Mark Kitchell, 1990)  
*Easy Rider* (Dennis Hopper, 1969)  
*Flashing on the Sixties* (Lisa Law, 1990)  
*An Inconvenient Truth* (Davis Guggenheim, 2006)

In addition to the full-length feature films listed above, we will analyze episodes from three documentary series: *Eyes on the Prize*, *Making Sense of the Sixties*, and *Vietnam: A Television History*.

**Requirements:** active class participation, weekly quizzes; two 5 page essays (due 16 February and 16 March), final exam (18 April), final 10 page research paper (final draft due 27 April: see below for stages of composition), and 10-15 minute oral presentation based on the final paper (30 April-2 May)

*Note: no extensions on papers, no make-ups of quizzes or exam.*

**Grading:** The components of the course will be weighted approximately as follows: average of quizzes=30%, 5 page papers=10% each; final exam=20%; 10 page research paper=20%; oral presentation=10%.

Active participation in class discussion is assumed: above or below average inferior performance may cause the final grade to be raised or lowered a quarter- or a half-point.

**Attendance:** students may miss up to **3 class hours** without penalty (i.e., one Monday or two Wednesday sessions. You may *not* skip half of a Monday class—lateness or early departure will count as an absence.). *Each* 1 ½ hour absence thereafter (for whatever reason) will lower the final grade by 5%.

## *Assignments*

### **I. America in the Fifties.**

22 Jan: Film: *Rebel Without a Cause* (Nicholas Ray, 1955).

24 Jan: Film: *Eyes on the Prize*, “Awakenings”  
Terry Anderson, *The Sixties*, Introduction.  
Sara Evans, *Personal Politics*, ch. 1.  
**Quiz.**

### **II Roots of Rebellion**

29 Jan: Film: *The Apartment* (Billy Wilder, 1960)  
James Baldwin, *The Fire Next Time*.(complete) **OR**  
James Baldwin, *Nobody Knows My Name*, pp. 56-116.(on the *T:Drive*).  
**Quiz.**

31 Jan: Film: *Eyes on the Prize*, “Ain’t Scared of Your Jails”.  
Evans, ch. 2.  
Bloom & Breines, *Takin’ It to the Streets*, ch. 1, pp. 13-27.

**1½ pp. reaction paper, with three sentence précis, comparison of *Rebel Without a Cause* and *The Apartment*.**

**III. “Eyes on the Prize”: the Rise of the Movement**

5 Feb: Film: *Eyes on the Prize*, “No Easy Walk”  
Anderson, ch.1  
Elizabeth Sutherland Martinez (ed.), *Letters from Mississippi*, pp. i-174..  
**Quiz.**

7 Feb: Film: *Eyes on the Prize*, “Mississippi: Is This America?”  
Evans, ch. 3.  
Bloom & Breines, ch. 1, pp. 27-38.

**IV. “We Shall Overcome”: the Triumph of the Movement (1965)**

12 Feb: Film: *Nothing but a Man* (Michael Roemer, 1964)  
Martinez, *Letters from Mississippi*, pp 175-272.  
Anderson, ch. 2.  
**Quiz.**

14 Feb: Film: *Eyes on the Prize*, “Bridge to Freedom”.  
Bloom & Breines, ch. 1, 38-38.

**16 Feb: First Paper (5 pp) due 4:00 pm, 114 Piskor Hall. No extensions:** “The Impact of the Civil Rights Movement on White America.”

**V. Black Power and the White New Left**

19 Feb: Films: *Berkeley in the Sixties* (Mark Kitchell, 1990, part I) and *Eyes on the Prize*, “The Time Has Come”.  
Anderson, ch. 3.  
Evans, chs. 4-7..  
Bloom & Breines, ch. 2, pp. 50-65, 89-96.  
**Quiz.**

21 Feb: Film: *Eyes on the Prize*, “Two Societies”.  
Bloom & Breines, ch. 3, pp.103-121.  
Philip Caputo, *A Rumor of War*, Part I, pp. xiii-75.

**VI. Origins of the Vietnam War**

26 Feb: Film: *Dr. Strangelove* (Stanley Kubrick, 1964)  
Caputo, part I, pp. 75-150.  
**Quiz.**

28 Feb: Film: *Vietnam: A Television History*, “Roots of a War”.  
Bloom & Breines, ch. 4 pp. 153-161.  
Caputo, part II, pp. 151-208.

**VII The Escalation of the Vietnam War**

5 March: Films: *Vietnam: A Television History*, “America’s Mandarin” and “LBJ Goes to War”  
Caputo, part III, pp. 209-285.  
Bloom & Breines, ch. 4 (sic), pp. 161-193.  
**Quiz.**

7 March: Film: *Vietnam: A Television History*, “America’s War: 1965-1967”.  
Caputo, part III, pp. 286-337.  
Bloom & Breines, ch. 4 (sic), pp. 193-226.

**VIII 1968: A Crack in Time**

12 March: Films: *Berkeley in the Sixties* (Part II); *Vietnam: A Television History*, “Tet”;  
Kurt Vonnegut, *Slaughterhouse Five*, pp. 1-86.  
Anderson, ch. 4  
**Quiz.**

14 March: Film: *Making Sense of the Sixties*, “In a Dark Time”.  
Kurt Vonnegut, *Slaughterhouse Five*, pp. 87-135.

**16 March: Second Paper (5 pp) due 4:00 pm, 114 Piskor Hall. No extensions.**  
“Why Did Vietnam Tear America Apart?”

**SPRING BREAK****IX            The Counter Culture**

26 March:     Film: *Easy Rider* (Dennis Hopper, 1969)  
                   Vonnegut, pp. 136-181.  
                   Anderson, ch. 5.  
                   Bloom & Brienes, ch. 5, pp. 246-286.  
**Quiz.**

28 March:     Film: *Vietnam: A Television History*, “Homefront U.S.A.”  
                   Bloom & Brienes, ch. 6, pp 294-304.  
                   Vonnegut, pp.182-215.

**X                “Picking Up the Pieces”**

2 April:       Films: *Making Sense of the Sixties*, “Picking Up the Pieces”; *Eyes on the Prize*, “A Nation of Laws?”  
                   Anderson, ch. 6.  
                   Sara Evans, *Personal Politics*, chs. 7-8.  
                   Bloom & Brienes, ch. 9, pp. 508-519.  
**Quiz.**

4 April:       *Berkeley in the Sixties* (part III).  
                   Bloom & Breines, ch. 9 (sic), pp. 465-476.

**XI               Gender Revolutions and The Ambiguous Seventies/Beginning the Research Paper**

9 April:       Film: *Vietnam: A Television History*, “The End of the Tunnel”.  
                   Sara Evans, *Personal Politics*, ch. 9.  
                   Bloom & Breines, ch. 8, pp. 387-434  
                   Anderson, ch. 7.  
                   Caputo, “Epilogue”

11 April:      Film: *Making Sense of the Sixties*, “Legacies of the Sixties”.  
                   Anderson, “Legacies”.  
                   Bloom & Breines, ch. 9, pp 493-507.  
                   Caputo, “Postscript”.

**13 April       Prospectus of Research Paper (3 ½ pp., identifying key questions and sources, and roster of informants) due 4:00 pm, 114 Piskor Hall. No extensions.**

**XII Assessing the Heritage of The Sixties**

16 April: Film: *Flashing on the Sixties* (Lisa Law, 1990).  
Web Surfing: Op-Ed Echoes of the 60s (list of columnists to be provided).  
**Quiz.**

**18 April: Final Exam.**

**20 April: General Outline and first five pages of Research Paper, “How the Sixties Shaped My World” due 4:00 pm, 114 Piskor Hall. No extensions.**

**XIII Toward a New Movement?/Completing the Research Paper**

23 April: Film: *An Inconvenient Truth* (Davis Guggenheim, 2006)  
Bloom & Breines, ch. 9, pp. 520-533.  
Web Surfing: Looking for the Movement (list of sites to be provided).  
**Quiz.**

25 April: Frenzied Paper Writing.

**27 April: Final Research Paper (10 pp) due 4:00 pm, 114 Piskor Hall. No extensions.**

**XIV Bringing it All Back Home**

30 Apr: Presentations.

3 May:: Presentations and Concluding Reflections.

**FINAL RESEARCH PROJECT: “HOW THE SIXTIES SHAPED MY WORLD”  
(AN EXERCISE IN HISTORICAL SELF-DISCOVERY)**

How have the events of the 1960s—and the long-term changes begun in the 60s— influenced your personal development, your current situation and attitudes, and your future hopes and prospects?

You may consider everything that makes you who you are—your tastes and beliefs as well as your various social roles. In most cases the influences of the 1960s will be indirect, transmitted through “significant elders” (parents, relatives, teachers, coaches, counselors, etc.) as well as through peers (who in turn were influenced by *their* significant elders).

You may also find yourself to have been affected by several of the changes in social customs, ethical standards, laws, and government policies which have their roots in the 1960s.

About half of your research for this project will consist of interviews with some “significant elders” in your life—relatives, teachers, coaches, clergymen, civic leaders, etc—about how the 1960s influenced *their* lives and personalities. You will try to ascertain how, if at all, they feel themselves to have been affected by things like the civil rights movement, the Vietnam War, the Hippies, the women’s movement, affirmative action, the assassinations of JFK, Martin Luther King and Bobby Kennedy, Watergate, Gay Liberation, and so on. You will then reflect on the ways in which their experiences might have indirectly influenced your own view of the world.

Remember that “influence” can be *negative* as well as positive: it can include backlash reactions and *repentance* of youthful sins and follies. Affirmative action, the women’s movement, abortion rights and gay liberation have all provoked strong conservative opposition. By the end of 2008 Republicans will have held the White House for twenty-eight of the past thirty-eight years, in large measure because of this reaction against 1960s “radicalism.” (Remember that Ronald Reagan was elected Governor of California in 1967 on an “anti-student radical” platform). Many former radicals have become right-wing activists, and George W. Bush himself is said to be a reformed 60s coke-head. So consider these “boomerang” effects as well.

See if you can find out something similar about your friends’ significant elders. Then try to figure out how all these experiences might have filtered through into *your* life. Feel free to share data and insights with others inside and outside the class.

Note: a methodological warning. A lot of these leads will turn out to be dead ends. Don’t despair: such is the historian’s lot. Be alert to silence, reticence, oblivion—this too is evidence.

Finally, it is to be hoped that this course will itself have some influence on your view of the world. Feel free, therefore, to include your reactions to “FYS 188K: The Shock of the Sixties” in assessing the Sixties’ impact on your life.

## First-Year Program Philosophy and Goals 2006-07

The First-Year Program (FYP) and First-Year Seminar (FYS) are the first steps in a four-year process of helping you meet the University's Aims and Objectives and the broader goals of a liberal education. The faculty of the FYP and FYS see themselves as partners and mentors in the process of working with you to acquire the intellectual habits of mind, the writing, speaking, and research skills, and the ethical self-reflexiveness that are at the core of a liberal education. The FYP and FYS will ask you to consider new perspectives on the world and your place in it and will challenge you to confront many of the hidden assumptions you bring to college with you. We hope to open you to new ideas, help you to see the complexity of the way in which knowledge gets produced and used in society, and encourage you to see yourself as an active contributor in making the world a better place. The course topics, the texts you will read, listen to, and watch, the in-class and out-of-class activities you will engage in, and the writing, speaking, and research assignments you will work on are all designed to introduce you to the depth of critical thinking and the quality and complexity of the communication skills that will be expected of you at SLU and as a citizen of an increasingly diverse society.

First and foremost among our goals are those related to your abilities as a communicator. The work of the FYP and FYS asks you to design and deliver written, spoken, performed and/or visual texts that demonstrate basic skills in the relevant modes of communication and with an increasing degree of rhetorical sensitivity. Our focus on "rhetorical sensitivity" means that we expect you to cultivate the awareness that all of your communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, aural or visual. To become a good communicator, you need to recognize that the creation of meaningful and powerful written, spoken, performed, or visual texts involves both a creator and an audience, and that therefore the voice you adopt in your communication, the audience you imagine yourself communicating to, and the social and ethical context of the content, matter a great deal in creating such texts. One important way to become a better communicator is to become a better critical reader, viewer, and listener, which is why we will ask you to engage challenging materials in a variety of forms and work with you to learn how to interpret them.

Learning to read, listen, write, speak, do research and/or perform well also requires feedback. As faculty, we submit our work for feedback from colleagues all the time, and giving and receiving constructive feedback from both friends and strangers is central to collaborative work in any field and is itself a form of critical thinking and learning. We further recognize that this feedback process is not linear and that good communication requires that you continually rethink, restructure, and revise your work in order for it to be your best. This is why we require that your writing, speaking, and performance assignments be "projects" that include preparatory exercises and multiple drafts or rehearsals, all of which ask you to continue to reflect critically on the choices you have made in the texts that you produce. Furthermore, we see all of these forms of communication as complementary and intertwined, which is why many of your assignments will ask you to integrate elements of the written, spoken, performed, and visual. Finally, developing good habits of critical inquiry and communication also means reflecting on the ethical dimensions of how your work represents that of others, thus one of our goals is to help you to understand both the nature of academic integrity and the social processes by which knowledge is produced and represented.

To ensure that the program is meeting its stated goals, all FYP and FYS syllabi are read by other faculty in the program to determine if they include a variety of assignments that foster the writing, speaking, research, and critical thinking goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

## First-Year Seminar research project learning goals

With respect to research skills specifically, our learning goals for the spring are that students should:

- Be introduced to ways of conducting productive and imaginative inquiry and research in order to become a part of the various conversations surrounding issues.
- Learn to differentiate among the various ways that information is produced and presented, between popular and scholarly journals and books, between mainstream and alternative publications, between primary and secondary sources.
- Learn how to evaluate and synthesize information, whether gathered from traditional sources, such as books and journals, or from websites or electronic media.
- Begin to develop the skills of critical analysis in the interpretation and use of information gathered from any source.
- Be introduced to the ethical obligations that scholars have to both responsibly represent their sources and inform their readers of the sources of their information, as well as learning, and being held responsible for the proper use of, the conventions of scholarly citation and attribution.
- Present the results of your research through writing, speaking, visual elements, or other multimedia forms in such a way that you demonstrate the ability to communicate effectively using the rhetorical conventions of the chosen form.