

## THE SIXTIES

ENG 389 / HIS 372 / AMS 301  
 Section UV, T 6:25-9:05 p.m.  
 103 Aresty  
 (Storer Auditorium, School of Business)  
 Fall 2017

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### Teaching Assistants:

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This course presents the culture and history of the 1960s in the United States through writings, film, music, and the experiences of faculty members who participated in important events during this era of major conflict and change. We are less concerned about the precise time frame than with the atmosphere of a period associated with the Civil Rights Movement, the Vietnam War, the Antiwar Movement, widespread college campus activism, urban unrest, and the Women's Movement. This also was a period when anxiety about nuclear war was prominent, the Space Race was in full swing, and concerns about ecology became widespread. Accordingly, we also will offer some discussion of international events during the period. In addition to examining primary documents, fiction, film, and the music of the 1960s, students will have the opportunity to hear the personal accounts of U.M. faculty and staff who witnessed dramatic episodes that occurred during this time of war, tumultuous political, gender, and racial upheaval, and momentous changes in the academy. We will endeavor to make connections between the ideas and events of the 1960s and more recent developments both inside and outside the academy.

The course format is a blend of lecture, discussion, film screenings, and panel presentations of first-hand accounts by eyewitnesses to events of the 1960s. There will be no effort to exclude anyone of any political persuasion either past or present. Indeed, opposing points of view are encouraged. We think that something as complex and multifaceted as the 1960s requires a range of personal perspectives and interpretations, for even today the era provokes passionate responses from those who were there as well as those who were not.

The learning outcome goals of this course are to advance the students' understanding and appreciation of the vexed cultural, historical, and political challenges and issues in America during the tumultuous 1960s, enhance cognitive, analytical, and critical thinking ability, and

improve overall written and verbal communication skills.

**Grading:**

- Four book analyses of four (4) pages each (12.5% each; 50%).
- A midterm examination (25%)
- A final examination (25%).
- Please make special note that under no circumstances will late work be accepted nor the grade of incomplete (I) given. Electronic submissions (email attachments and faxes) are not acceptable.
- A service-learning project, which entails volunteer work off campus, may be done in lieu of one of the book analyses or for extra credit. This option does not excuse the student from doing all required readings, attending class, and taking good notes.

**Required Readings** (Texts are available for purchase at the University Bookstore and are on reserve in the Richter Library. Other readings may be assigned via Blackboard):

1. Alexander Bloom and Wini Breines, editors, *Takin' It To The Streets: A Sixties Reader* (New York, NY: Oxford University Press, 4<sup>th</sup> edition, 2015) ISBN: 978-0-19-025070-6
2. Tannarive Due and Patricia Stephens Due, *Freedom in the Family: A Mother-Daughter Memoir of the Fight for Civil Rights* (New York, NY: One World; reprint edition, 2003) ISBN: 978-0345447340
3. Philip K. Dick, *The Man in the High Castle* (New York, NY: Mariner Books edition, 2011) ISBN: 978-0-547-57248-2
4. Robert A. Heinlein, *Stranger in a Strange Land* (New York, NY: Penguin Random House, 1987) ISBN: 978-0-441-79034-0
5. Charles Neu, *America's Lost War: Vietnam, 1945-1975* (Hoboken, NJ: John Wiley & Sons, 2005) ISBN: 9780882952321

**Thursday Night Film Screenings:** On most Thursdays, films from and about the 1960s will be shown in LC (TBD). The course schedule provides details. Attendance, while not mandatory, is encouraged, and extra credit will be given. Students who attend at least eight of the films will receive a one grade increase. In other words, if all written work and examination grades equal a B+, the student's grade for the course would become an A-.

**Schedule (subject to revision):** Tuesdays, 6:25 p.m.-9:05 p.m., Aresty 103  
 (\*\*\*)*Students are strongly advised to take notes from each presentation, and to give attribution to panelists and guest speakers*(\*\*\*)

**August 22:**

Course objectives and requirements

Documentary: "1965-1970: Unpinned"

Commence required reading: *Takin' It To The Streets: "'Past as Prologue': The 1950s as an Introduction to the 1960s,"* 1-11; "The Environmental Movement," 527-538; "Keep on Walkin' "

*Keep on Talkin': Civil Rights to 1965*," 12-51; "Say It Loud, Say It Proud: Black Nationalism and Ethnic Consciousness," 117-162. Due, *Freedom in the Family*, entire.

**August 29:**

"The Birth of the Sixties"

Speaker: Donald Spivey

Q & A: The Students

Film #1 Thursday, August 31, 6:25 p.m. in LC 110: "Easy Rider" (1969). Starring Peter Fonda, Dennis Hopper, and Jack Nicholson, this film offers a road trip full of the counterculture of drugs, hippies, and free love. Number 84 on AFI's top 100 list.

**September 5:**

"The Civil Rights Movement"

Speaker: Donald Spivey

Q & A: The Students

**Book analysis #1 due** of *Freedom in the Family*; must be submitted at the beginning of class. Late papers will not be accepted.

Commence required reading: Dick, *The Man in the High Castle*, entire.

Film #2 Thursday, September 7, 6:25 p.m. in LC 110: "Guess Who's Coming to Dinner" (1967). Directed by Stanley Kramer, and starring Sidney Poitier, Katharine Hepburn, Spencer Tracy, and Katharine Houghton. This was a ground-breaking film on interracial marriage. In the year the film was released, interracial marriage still was illegal in 17 states.

**September 12:**

"Reflections on the Civil Rights Movement"

Panel 1: Anthony Barthelemy, Roberta Klein Cao, Marvin Dawkins, Michael Gaines

Moderator: Donald Spivey

Q & A: The Students

(Interlude)

Panel 2: Nebil Husayn, Clyde McCoy, Anna Price, Thomas Robinson, Steve Stein

Q & A: The Students

Film #3 Thursday, September 14, 6:25 p.m. in LC 110: "In the Heat of the Night" (1967). Sidney Poitier and Rod Steiger are at their very best in this Norman Jewison film. The investigation of a murder in a small southern town should give you a taste of what life was like for blacks in the South. Number 75 on AFI's top 100 films.

**September 19:**

"The Literature of the Sixties: Science Fiction Comes of Age"

Speaker: Patrick McCarthy

Q & A: The Students

**Book analysis #2 due** of Dick, *Man in the High Castle*; must be submitted at the beginning of class. Late papers will not be accepted.

**Study questions distributed** for midterm examination.

Film #4 Thursday, September 21, 6:25 p.m. in LC 110: "2001: A Space Odyssey" is number 15 on AFI's top 100 list.

**September 26:**

“The Kennedy Era, Great Society, and Urban Unrest”

Speaker: Donald Spivey

Q & A: The Students

Required Reading: *Takin' It To The Streets: "JFK and the New Frontier,"* 52-59; *LBJ and the Great Society*, 90-96.

Film #5 Thursday, September 28, 6:25 p.m. in LC 110: pharmacist “Dr. Strangelove” (1964), a Stanley Kubrick film starring Peter Sellers in three roles. A doomsday classic comedy that might give you some sense of what it was like to live in a time of mutually assured destruction. Precious bodily fluids, a crazy general, and a Hitler-leftover mad scientist make for the stuff of combustible excitement! Number 39 on AFI’s top 100 films of all time.

**October 3:**

“Reflections on Miami in the Sixties”

A Conversation with Miami Legend:

Mr. G. Holmes Braddock

Moderator: Patrick McCarthy

Q & A: The Students

Commence required reading: Heinlein, *Stranger in a Strange Land*, entire.

Film #6 Thursday, October 5, 6:25 p.m. in LC 110: “Who’s Afraid of Virginia Woolf?” The film is number 67 on the AFI list.

**October 10:****MIDTERM EXAMINATION**

No film Thursday.

**October 17:**

“The Literature II”

Speaker: Patrick McCarthy

Q & A: The Students

**Book analysis #3 due** of Heinlein, *Stranger in a Strange Land*; must be submitted at the beginning of class. Late papers will not be accepted.

**Service-learning** project approval deadline.

**Midterm examinations returned** at end of class.

Commence required reading: *Takin' It To The Streets: "Hey, Hey, LBJ": Vietnam and the Antiwar Movement*, 165-235; *"The Whole World is Watching": 1968...and After*, 343-405; Neu, *America's Lost War*, entire.

Film #7 Thursday, October 19, 6:25 p.m. in LC 110: “Planet of the Apes.” The first and best of nine films, most recently *War for the Planet of the Apes* (2017), based on or inspired by Pierre Boulle’s 1963 novel. Memorable scenes and lines: “Take your stinking paws off me, you damned dirty ape!”

**October 24:**

“The Vietnam War”

Guest Speaker: Professor Charles Neu

Moderator: Patrick McCarthy

Q & A: The Students

(Interlude)

“Reflection on the Vietnam War”

Panel: Richard Bookman, Tom Musca, Joan St. Onge, Bob Warren

Q & A: The Students

Film #8 Thursday, October 26, 6:25 p.m. in LC 110: “Apocalypse Now” (1979). Francis Ford Coppola’s Vietnam War film is a study in madness on all sides; it was years in the making and generated a million feet of film to edit. Martin Sheen, Robert Duvall, and Marlon Brando paint a grim picture of war, from “I love the smell of napalm in the morning,” to a boat ride to hell. Number 30 on AFI’s top 100 films.

**October 31:**

“The Vietnam War cont’d”

Panel: Paul Black, Sherri Hayes, John Murphy, Phil Profeta, Tom Steinfatt

Moderator: Patrick McCarthy

Q & A: The Students

(Interlude)

“The Campus Scene”

Panel: Bruce Bagley, Shara Toursh Pavlow, Guido Ruggiero, Daniel Suman. Steve Ullmann, Jan Williams-Eddleman,

Q & A: The Students

**Book analysis #4 due** of Neu, *America’s Lost War*; must be submitted at the beginning of class. Late papers will not be accepted.

Film #9 Thursday, November 2, 6:25 p.m. in LC 110: “The Graduate” (1967) with Dustin Hoffman, Katharine Ross, and Anne Bancroft. Directed by Mike Nichols. Nominated for 7 Academy Awards. A romantic comedy about college and post college life in the 60s, this is the film that launched Dustin Hoffman’s career, with great music by Simon and Garfunkel. Number 17 on the American Film Institute’s Top 100 films.

**November 7:**

“The Psychedelic Sixties and the Age of Aquarius”

Guest Speaker: Professor Marc Gellman

Moderator: Donald Spivey

Q & A: The Students

**Required Reading:** *Takin’ It To The Streets: “‘Eight Miles High’: The Counterculture,”* 236-299. Recommended Reading: Tom Wolfe, *The Electric Kool-Acid Test* (New York, NY: Farrar, Straus, and Giroux, 1968); Abbie Hoffman, *Steal This Book* (New York, NY: Four Walls Eight Windows, 1995; rept.); *Woodstock Nation* (New York, NY: Vintage Books, 1969); Timothy Leary, *Flashbacks: A Personal and Cultural History of an Era: an Autobiography* (Los Angeles, CA: J.P. Tarcher, 1990; rept.)

Film #10 Thursday, November 9, 6:25 p.m. in LC 110: “Woodstock”

**November 14:**

“Women Activists and the Women’s Liberation Movement”

Panel: Roberta Klein Cao, Sue Ann Campbell, Sherri Hayes, Lynne Katz

Moderator: Donald Spivey

Q & A: The Students

(Interlude)  
 “The Gay Rights Movement”  
 Panel: Darren Blaney, Robert Johnson, Stanley Langbeim  
 Q & A: The Students

**Required Reading:** *Takin’ It To The Streets: “Love It or Leave It”: The Conservative Impulse in a Radical Age*, 308-342; *“She’s Leaving Home”: The Women’s Liberation Movement*, 406-474; *“When the Music’s Over”: Endings and Beginnings*, 475-538.

No film Thursday

Thanksgiving Recess.....

**November 28:**  
 “The International Scene”  
 Panel: Isabelle Beulaygue, Monica Faraldo, Donette Francis, Melanie  
 Goergmaier, Tom Steinfatt  
 Moderator: Patrick McCarthy  
 Q & A: The Students

**Required Reading:** *Takin’ It To The Streets: “For What It’s Worth”: Assessments and Implications*, 539-562.

No film Thursday.

December 5:  
 “*The Music of the Sixties*”  
**A Faculty/Staff Performance and  
 Student Sing-Along in Open Celebration**

**Service-learning project report due;** must be submitted at the beginning of class. Late papers will not be accepted.

**Study questions distributed** for final examination.

**Final Examination: Friday, December 8, 5:00 p.m. to 7:30 p.m., in Aresty 103.** Please check your final examination schedule at the beginning of the semester to make sure that you have no conflict with this date. This is the only date and time that the final examination for this course will be given.

#### Written Work Guidelines

The writing tool this semester is the book analysis. We will be assessing your ability to address the major theme or themes of the book, offer insight and perspective, and express yourself in solid, effective prose. In short, be perspicacious and clear. Your review should give

a sense of the breadth and depth of the book, its strengths and its weaknesses. In short, do not merely summarize the book; evaluate it. Here are the kinds of questions and issues that you should address in your analysis: Who is the author and what makes her or him qualified to write this book? What is the major thesis of the book? Who are the key protagonists and what insights do you gain from them? How successful, in your opinion, is the author in his or her attempt to convey important information and keep you interested in the story? Did you find the book to be well written or not? How have you benefited or failed to benefit from reading the book? In your analysis, be sure to include examples (names of important people/characters, events, incidents, issues, concepts, etc.) from various parts of the book to support your analysis and to convey that you have read the entire book. Do not simply string together answers to the aforementioned questions and consider that an essay.

Each book analysis should be approximately four pages in length and must be typed, double-spaced with standard size type and margins. Avoid extensive quoting. We are interested in your own words, not those of the book's author. Use your spelling checker. In this age of the computer, misspellings should be a thing of the past. You are urged to take advantage of the services of the Writing Center. You are also advised to invest in a copy of Strunk and White, *Elements of Style*; it is a good little book that is well worth its price. Your book analyses are due as indicated on the course syllabus. Under no circumstances will late work be accepted. Email or fax submissions are not permitted.

A service-learning project off campus, such as volunteer work with the Miami Rescue Mission, Habitat for Humanity, the Red Cross, the Black Archives, Haitian Support Network, the Miami Workers Center, Alonzo Mourning Charities, South Miami Afterschool Center, Overtown Youth Center, Nature Links, or some other community-service organization, may be done in lieu

of one of the book analyses or for extra credit. Students are required to do all the readings whether or not they take the service-learning option. It is your responsibility to make contact with the organization with which you wish to volunteer. Once you have secured a host organization, you must communicate this via email to Professor Spivey and obtain written approval of the project by no later than October 17. Project approval will not be granted after this date. A report, minimum of six pages, must be submitted upon completion of the project. Keep in mind that this is a “w” course and your paper should be well written. The report should include 1) a brief history of the organization and its mission, 2) a synopsis of the work you actually performed, 3) a recounting of a specific incident that you found to be most engaging, and 4) a sense of what you gained from your community service. 5) A supervisor must provide written confirmation that you devoted **at least 12 hours** to the program. The confirmation note must be attached to your paper. Papers submitted without the confirmation note will not be graded. 6) The service-learning project report is due December 5. You are free to submit your paper prior to the due date. Under no circumstances will late reports be accepted. In all cases, electronic submissions will be rejected

Enjoy!

A note on plagiarism: Plagiarism will result in penalties ranging from a failing assignment to course failure and appearance before the Honor Council; you are responsible for knowing what constitutes plagiarism. You are welcome to speak with faculty members and teaching assistants during office hours about questions that may arise in the writing process.

***Finally, as a courtesy to your classmates and respect for our academic mission, PLEASE TURN OFF all CELL PHONES DURING CLASS, and NO TEXT-MESSAGING. Laptop computers should be used in class only for taking notes. Thank you.***