

The Sixties



Fall 2020

American Decades: The Sixties

**ASTD 3000-01, AAM 3930-01,
and POLS 3930-01: 3 Credits**

**SECTION A Tuesdays | 1:00-12:15
Davis-Shaughnessy Hall 256**

**Instructor: Emily Colmo
Office Hours: by appointment
Email: emily.colmo@slu.edu**

There's a battle outside, and it's ragin'. It'll soon shake your windows and rattle your walls, for the times they are a-changin'—Bob Dylan

COURSE DESCRIPTION

This interdisciplinary American Studies course examines the 1960s and early 1970s through social movements and popular culture. Using historical documents, novels, films, music, photography, and television we will try to make sense of this tumultuous period, paying particular attention to how race, gender, and class were recalibrated by protest politics and reflected in works as wide-ranging as the *Mary Tyler Moore Show* and the performances of Jimi Hendrix. Ultimately, this course seeks to interrogate the cultural symbols that dominate how the 1960s has been imagined, as well the decade's political salience.

LEARNING OBJECTIVES

Upon completion of this course, students will be able to:

1. Comprehend how popular culture and protest and social movements shaped the decade.
2. Identify these movements' various aims and methods.
3. Evaluate how popular culture forms speak to major debates of the decade.
4. Compare these movements and the ways in which they intersect or diverge from one another.
5. Analyze and "read" cultural texts such as pieces of writing, photographs, films, songs, and novels.
6. Synthesize scholarly readings and cultural texts in order to make an argument about major moments in the decade.

This course fulfills the Cultural Diversity in the U.S. requirement for the College of Arts and Sciences BA/BS core. For those objectives, please see page 14.

For students who declare an American Studies major in Fall 2019 or later, this course fulfills the major's breadth requirement in "Contexts: Period and Place"; as part of that requirement, it will emphasize the following objective:

1. Explain the development and contexts of American cultures and ideas over time.

REQUIRED TEXTS

Most of the assigned readings and other materials for the course will be available on Blackboard. The **one** required text is:

Thompson, Hunter S. *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream*. Vintage Books, 1971.

This can be purchased from the bookstore, or, probably more cheaply, on Amazon or halfpricebooks.com. We will not be reading it until the end of the semester, so I'd suggest looking on Amazon early to try to get a cheap copy. It is also popular, so I imagine a library would have it to check out if you prefer not to buy (it is a fun read to add to your collection, though!).

ASSIGNED READINGS AND TECHNOLOGY

Laptops are permitted but please only use them to access the readings for our class and not to surf the web, chat with friends, or work on assignments for other classes. If it is clear that a student is not engaged, the attendance and participation grade will greatly be affected.

If students do not bring the readings to class or fail to engage with the readings in class discussion in a substantive manner, I reserve the right to give pop quizzes in order to ensure that the reading is being completed. These quizzes will then make up 5% of your grade for attendance. Completing the readings is necessary to succeed in this course—as well as to make it fun!

Attendance/Participation

The health and well-being of SLU's students, staff, and faculty are critical concerns. Accordingly, the following University policy statements on in-person class attendance are designed to preserve and advance the collective health and well-being of our institutional constituencies.

1. Students who exhibit any [potential COVID symptoms](#) (those that cannot be attributed to some other medical condition the students are known to have, such as allergies, asthma, etc.) shall absent themselves from any in-person class attendance or in-person participation in any class-related activity until they have been evaluated by a qualified medical official. Students should contact the [University Student Health Center](#) for immediate assistance.
2. Students who exhibit any [potential COVID symptoms](#) (those that cannot be attributed to some other medical condition the students are known to have, such as

allergies, asthma, etc.) but who feel well enough to a) attend the course synchronously in an online class session or b) participate in asynchronous online class activities, are expected to do so. Those who do not feel well enough to do so should absent themselves accordingly.

3. Students (whether exhibiting any of potential COVID symptoms or not, and regardless of how they feel) who are under either an isolation or quarantine directive issued by a qualified health official must absent themselves from all in-person course activity per the stipulations of the isolation or quarantine directive. They are expected to participate in synchronous or asynchronous online class activities as they feel able to do so, or absent themselves accordingly.
4. Students are responsible for notifying each instructor of an absence as far in advance as possible; when advance notification is not possible, students are responsible for notifying each instructor as soon after the absence as possible.
5. As a temporary amendment to the current [University Attendance Policy](#), all absences due to illness or an isolation/quarantine directive issued by a qualified health official shall be considered “Authorized” absences (effective August 2020 through May 2021).

Students who are quarantining are still expected to participate in class and engage with the readings. If you feel well enough but cannot be there in-person, you will be expected to attend our sessions synchronously through Zoom. **The meeting ID for our in-class Zoom sessions is 987 3416 2336**. If you are too unwell to participate the day of class, the meetings will be recorded so that they may be watched later. For these students, an additional assignment will also be given to receive credit for that day.

Apart from these reasons, more than two absences will result in a 5% decrease in the attendance/participation grade per day missed (for example: a 95% in attendance/participation will lower to a 90% if a student misses a third day), unless arrangements have been made with the instructor.

Students are also expected to be in class ON TIME. Excessive tardiness, such as being five minutes late every day or missing more than ten minutes a few days, will also result in a 5% decrease in the Attendance grade. Essentially, get to class on time, and if there is a reason that this is not feasible, let me know!

If a student has six or more unexcused absences, he/she/they cannot receive a passing grade.

Be aware that you are only allowed to attend class on the day that you are scheduled in Banner. If you are scheduled on Tuesdays, you may not come to class on Thursday to make up for a missed class, and vice versa. This is to ensure we are maintaining social distancing measures.

This class is discussion-based; therefore, participation will play a role in your overall grade. This is a way for you to demonstrate you are completing the readings, which is a big part of the course. This leads me to...

SEMINAR STYLE

This class will include some lecturing to provide useful context, but the majority of the class will be spent discussing the texts with your peers. This means that students are expected to come to class prepared to discuss. This includes one's own evaluations of the text, an articulation of the text's main arguments, and any questions. No need to be intimidated by this! In typical hippie style, we will all be friendly to each other and accepting of all thoughts and opinions.

ONLINE DISCUSSIONS

Because we have only one in-person class per week, we will also have an online activity so that we can engage with the second topic of the week. Most of the time, this will entail reflections on Blackboard that can be accessed on our Blackboard page. Just go to our page, click on the "Section A Weekly Reflections" tab to the left and then follow the link until you get to a set of forums. Click on the appropriate week and post your response.

To get full credit for these reflections (5 points), you must complete both parts of the assignment:

1. Unless otherwise instructed, you are to post a **250-300** word response addressing **at least two** of the questions that are posed. Be sure to include evidence from the text (either paraphrased or directly quoted) in your response. **These are due by the Wednesday directly after class by midnight** (central time), unless otherwise stated.

2. Most of the time, you will be asked to thoughtfully respond to at least **two** of your peers. In your response, you may include if you had similar reactions, were also confused by some aspect of the text(s), or anything else that comes to mind. These responses should be about **75-100 words** and are due by the **Thursday** of that week by **12:15 p.m.** (central time)

Late posts will receive a 1-point deduction for every day late and no peer responses will also result in a 1-point deduction.

CLASSROOM ETIQUETTE

Whether in class or online, I expect all students to treat others with respect regardless of race, sex, ethnicity, religion, gender expression or identity, class, sexual orientation, or dis/ability. That said, I welcome debate in the classroom so long as we are all respectful of others' opinions.

Because of the mask requirement, no food is allowed in class.

Please see the Statement of Student Rights & Responsibilities and Community Standards in the SLU Student Handbook (<https://www.slu.edu/life-atslu/community-standards/pdfs/18-19studenthandbook.pdf>) for more information or if there are additional questions.

TURNING IN ASSIGNMENTS

All papers will be turned in to me via email at emily.colmo@slu.edu by the designated due date in MS Word format (.doc or .docx). You can expect emailed feedback on these assignments within one week of the due date. For weekly reflections, assume full points have been received unless notified otherwise. If you are unsure whether your reflection meets all the requirements, feel free to send it to me before you post it!

ASSIGNMENTS AND GRADING BREAKDOWN

Written Assignments and Coursework

Attendance/Participation and Weekly Reflection Posts: 20%

Cultural Text Analysis: 20%

Unit Synthesis Papers: 30% (3 at 10% each)

Contemporary Representation Activity: 5%

Reflection Paper: 25%

Grading Scale

A	93-100	B-	80-82	D+	67-69
A-	90-92	C+	77-79	D	63-66
B+	87-89	C	73-76	D-	60-62
B	83-86	C-	70-72	F	59 and below

LATE WORK

Students are always expected to submit their work at the deadlines listed in the syllabus. It is your responsibility to keep track of due dates and the readings for the course. If assignments are submitted late, there will be a penalty of 10% deduction per day after the initial due date, including weekends (For example, a paper that earns a 90%, or A-, will drop to an 80%, or B-, if submitted one day late). Work submitted a week late will automatically receive a 0.

If an extension is needed on assignments for COVID or personal reasons, please come to me as soon as possible. An extension the day before or the day of the due date will not be granted.

Course Calendar

Syllabus subject to change but if that is the case, you will be given plenty of notice!

Unit One: Setting the Scene

Week One: Introductions

❖ **Tuesday, August 18th:**

*Introduction and review of syllabus

❖ **Thursday, August 20th:**

*Online journal activity and technology survey due by 12 p.m.

Week Two: Fear of the Bomb

❖ **Tuesday, August 25th:**

* Paul Boyer, “The Whole World Gaspd.” 19 pages + illustrations

❖ **Wednesday, August 26th:**

*First reflection post due at 12 a.m. (central time) on:

*Elaine Tyler May, Chapter One, “Containment at Home: Cold War, Warm Hearth,” from *Homeward Bound*. 21 pages

❖ **Thursday, August 27th:**

* 2 responses to peers due by 12:15 p.m.

Week Three: The Civil Rights Movement

❖ **Tuesday, September 1st:**

*Steven F. Lawson “Debating the Civil Rights Movement: The View from the Nation,” from *Debating the Civil Rights Movement, 1945-1968*. 30 pages

❖ **Wednesday, September 2nd:**

*First reflection post due at 12 a.m. (central time) on:

*JFK Report on Civil Rights (1963). 5 pages

* John Lewis, “Wake Up America” (1963). 3 pages

*Dwight D. Eisenhower’s Address on Little Rock (1957). 5 pages

*Ella Baker, “Bigger Than a Hamburger” (1960). 2 pages

* Anne Moody, excerpt from *Coming of Age in Mississippi* (1968). 4 pages

* Bob Dylan, “The Death of Emmett Till” (1962). 4 minutes

*Sam Cooke, “A Change is Gonna Come” (1964). 3 minutes

❖ **Thursday, September 3rd:**

* 2 responses to peers on discussion board due by 12:15 p.m.

Unit Two: A Polarizing Decade: left, Right, or Violent?

Week Four: The Vietnam War

❖ **Tuesday, September 8th:**

* NO IN-PERSON CLASS.

*DUE BY 12:15 P.M.: Discussion Post on Racial Injustice

❖ **Wednesday, September 9th:**

*First reflection post due at 12 a.m. (central time) on:

* "The Vietnam War," chapter 4 from *The Columbia Guide to America in the 1960s*. 10 pages

*Paul Potter, "The Incredible War" (1965). 5 pages

*Excerpts from *Voices from Vietnam*. 16 pages

❖ **Thursday, September 10th:**

* 2 responses to peers on discussion board due by 12:15 p.m.

Week Five: The New Left and SDS

❖ **Tuesday, September 15th:**

*Maurice Isserman and Michael Kazin, "The New Left," from *America Divided: The Civil War of the 1960s*. 20 pages

*Excerpts from "The Port Huron Statement" (1962). 13 pages

❖ **Wednesday, September 16th:**

*First reflection post due at 12 a.m. (central time) on:

*Selections from Stefan Bradley's *Harlem vs. Columbia University*. 11 pages

* "What It Takes to Build a Movement" by Mark Rudd. 6 pages

* "Hats and Bats" by Mike Reynolds. 4 pages

- * “Inside Alienation, Outside Agitation” by J. Plunky Branch. 6 pages
- * “Daddy’s Girl” by Lois-Elaine Griffith. 5 pages
- * Columbia Occupation Photo (1968)

❖ **Thursday, September 17th:**

- * 2 responses to peers on discussion board due by 12:15 p.m.

Week Six: A Turn to Violence

❖ **Tuesday, September 22nd:**

- * Bryan Burrough, “‘You Say You Want a Revolution’: The Movement and the Emergence of Weatherman” from *Days of Rage*. 31 pages

❖ **Wednesday, September 23rd:**

- * First reflection post due at 12 a.m. (central time) on:
 - * Frank Kusch, “‘On To Chicago’: Countdown to August,” Chapter 4 from *Battleground Chicago*. 25 pages
 - * “The Whole World is Watching” clip. 4 minutes

❖ **Thursday, September 24th:**

- * 2 responses to peers on discussion board due by 12:15 p.m.

******DUE: Cultural Text Analysis due Friday, September 25th by 12 p.m.******

Week Seven: The Rise of the New Right

❖ **Tuesday, September 29th:**

- * Mary C. Brennan, Introduction and Chapter 4 from *Turning Right in the Sixties*. 27 pages

❖ **Wednesday, September 30th:**

- * First reflection post due at 12 a.m. (central time) on:
 - * Rebecca E. Klatch, “Two Wings of the Same Generation” (pages 30-36) from Chapter One in *A Generation Divided*. 6 pages
 - * Rebecca E. Klatch, Chapter Five in *A Generation Divided*. 24 pages

- *Young Americans for Freedom, “The Sharon Statement” (1960). 2 pages
- *Ronald Reagan, “Freedom vs. Anarchy on Campus” (1968). 3 pages

❖ **Thursday, October 1st:**

- *2 responses to peers on discussion board due by 12:15 p.m.

Unit Three: Marginalized Voices Rise Up

Week Eight: Fight for Women’s Liberation

❖ **Tuesday, October 6th:**

- *Betty Friedan, Chapter 1 of *The Feminine Mystique* (1963). 18 pages.
- *The Phyllis Schlafly Report (1972). 4 pages.

❖ **Wednesday, October 7th:**

- *First reflection post due at 12 a.m. (central time) on:
 - * *Feminism Unfinished*, pages 69-75. 6 pages
 - * Alice Echols, “Prologue: The Re-emergence of the ‘Woman Question’” from *Daring to be Bad*. 27 pages
 - *Dolly Parton, “Just Because I’m a Woman” (1968). 2.5 minutes
 - *Helen Reddy, “I Am Woman” (1971). 3 minutes

❖ **Thursday, October 8th:**

- *2 responses to peers on discussion board due by 12:15 p.m.

******DUE: Unit 2 Synthesis due Friday, October 9th by 12 p.m.******

Week Nine: Feminists of Color

❖ **Tuesday, October 13th:**

- **Feminism Unfinished*, pages 92-100. 9 pages
- * *Separate Roads to Feminism*, pages 76-77, 86-93. 9 pages
- * “SNCC Position Paper: Women in the Movement” (1964) 3 pages

*Casey Hayden and Mary King, “Sex and Caste: A Kind of Memo” (1965). 4 pages

*Toni Morrison, “What the Black Woman Thinks about Women’s Lib” (1971). 7 pages

❖ **Wednesday, October 14th:**

* First reflection post due at 12 a.m. (central time) on:

*Enriqueta Longauex y Vasquez, “The Mexican American Woman” (1970). 5 pages

*Francisca Flores, “Conference of Mexican Women: Un Remolino (date unknown). 5 pages

*Francisca Flores, “What is Reality?” (date unknown). 3 pages

*Denise Oliver, “The Young Lords Party” (1971). 5 pages

*Documents by Asian American women (1971). 8 pages

❖ **Thursday, October 15th:**

*2 responses to peers on discussion board due by 12:15 p.m.

Week Ten: Black Power

❖ **Tuesday, October 20th:**

NO CLASS—FALL BREAK

❖ **Wednesday, October 21st:**

* First reflection post due at 12 a.m. (central time) on:

* Kevin B. Witherspoon, “Image Tarnished—The Revolt of the Black Athlete,” Chapter 3 from *Before the Eyes of the World: Mexico and the 1968 Olympic Games*. 17 pages

* *Shaft* (1971 and 2019) trailers. 5 minutes

*James Brown, “Say It Loud—I’m Black and I’m Proud” (1968). 3 minutes

❖ **Thursday, October 22nd:**

*2 responses to peers on discussion board due by 12:15 p.m.

Week Eleven: The BPP and Ethnic Consciousness

❖ **Tuesday, October 27th:**

*NO READING TODAY

*In Class:

*The Black Panthers Documentary. 45 minutes

*Black Panther Party Ten Points. 4 pages

❖ **Wednesday, October 28th:**

*First reflection post due at 12 a.m. (central time) on:

*Jeffrey O. G. Ogbar, "Rainbow Radicalism: The Rise of the Radical Ethnic Nationalism." 35 pages

❖ **Thursday, October 29th:**

*2 responses to peers on discussion board due by 12:15 p.m.

******DUE: Unit 3 Synthesis Paper due Friday, October 30th by 12 p.m.******

Unit four: The Counterculture

Week Twelve: Music and the Drug Culture

❖ **Tuesday, November 3rd:**

* Alice Echols, "Hope and Hype in Sixties Haight-Ashbury" in *Shaky Ground*. 34 pages

❖ **Wednesday, November 4th:**

* First reflection post due at 12 a.m. (central time) on:

*"The All-American Trip" from *Acid Dreams*. 20 pages

*Timothy Leary, "Turning On the World." 12 pages

*Psychedelic Songs. 13.5 minutes

❖ **Thursday, November 5th:**

*2 responses to peers on discussion board due by 12:15 p.m.

Week Thirteen: The Drug Culture

❖ **Tuesday, November 10th:**

*Pages 1-68 of *Fear and Loathing in Las Vegas*

- ❖ **Wednesday, November 11th:**
*NO POST DUE—Extra time for reading

- ❖ **Thursday, November 12th:**
* Reflection post due at 12 a.m. on:
*Pages 69-121 of *Fear and Loathing*

Week Fourteen: More Drugs and the End of the Counterculture?

- ❖ **Tuesday, November 17th:**
*Pages 122-204 of *Fear and Loathing*
- ❖ **Wednesday, November 18th and Thursday, November 19th:**
*NO POSTS DUE. Work on final assignments

******DUE: Unit 4 Synthesis due Friday, November 20th by 12 p.m.******

Week Fifteen: Wrapping Up and Popular Culture Today

- ❖ **Tuesday, November 24th:**
* Discussion post due at 12 p.m. on:
*Contemporary representations of the 1960s of your choice

******DUE: Contemporary representation of the 1960s post******

Week Sixteen: Finals Week

*****Reflection Paper Due December 1st to my email by 4 p.m. *****

Cultural Diversity Objectives

1. Students will address issues of cultural diversity in the United States on the basis of factors such as race, ethnicity, gender, religion, economic class, age, physical and mental capabilities, and sexual orientation.
2. Students will analyze possible conflict and cooperation arising from such diversity.

3. Students will frame questions of diversity in terms of justice and injustice, equality and inequality.
4. Students will be prepared to meet the challenges of responsible leadership and citizenship in a diverse society.
5. Students will be prepared to live and work through cultural conflicts in ways that reflect the values of tolerance and inclusion articulated in the University's mission.

Mandatory Statement on face Masks (fall 2020)

The University's [Interim Policy on Face Masks](#) governs all students, faculty, staff, and campus visitors in all University-owned, leased, or operated facilities. All persons physically present in any such University facility associated with this course shall comply fully with this policy at all times. Masks must be worn before entry to all such University facilities (as well as outdoors on all University property when six feet of distance is unpredictable or cannot be maintained).

Saint Louis University is committed to maintaining an inclusive and accessible environment. Individuals who are unable to wear a face mask due to medical reasons should contact the Office of Disability Services or Human Resources to initiate the accommodation process identified in the University's [ADA Policy](#). Inquires or concerns may also be directed to the [Office of Institutional Equity and Diversity](#). Notification to instructors of SLU-approved ADA accommodations should be made in writing prior to the first class session in any term (or as soon thereafter as possible).

As the instructor of this course, I shall comply fully with SLU's policy and all related ADA regulations.

Students who attempt to enter a classroom without wearing masks will be asked by the instructor to wear masks prior to entry. Students who remove their masks at any time during a class session will be asked by the instructor to resume wearing their masks.

Note: Accordingly, no consumption of any food will be allowed in class.

Students who do not comply with a request by a SLU instructor to wear a mask in accordance with the University's *Interim Policy on Face Masks*

may be subject to disciplinary actions per the rules, regulations, and policies of Saint Louis University, including but not limited to the *Student Handbook*. Non-compliance with this policy may result in disciplinary action, up to and including any of the following:

- dismissal from the course(s)
- removal from campus housing (if applicable)
- dismissal from the University

To immediately protect the health and well-being of all students, instructors, and staff, instructors reserve the right to cancel or terminate any class session at which any student fails to comply with faculty or staff request to wear a mask in accordance with University policy.

Students are strongly encouraged to identify to their instructor any student or instructor not in compliance. Non-compliance may be anonymously reported via the SLU Integrity Hotline at 1-877-525-5669 (or confidentially via the Integrity Hotline's website at <http://www.lighthouse-services.com/slu>).

TITLE IX

Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination, and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University. If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX coordinator, Anna R. Kratky (DuBourg Hall, room 36; anna.kratky@slu.edu; 314-977-3886) and share the basic facts of your experience with her. The Title IX coordinator will then be available to assist you in understanding all of your options and in connection you with all possible resources on and off campus.

If you wish to speak with a confidential source, you may contact the counselors at the University Counseling Center at 314-977-TALK. To view SLU's sexual misconduct policy and for resources, please visit the Office of the General Counsel.

DISABILITY SERVICES

Students with a documented disability who wish to request academic accommodations must contact Disability Services to discuss accommodation requests and eligibility requirements. Once successfully registered, the student also must notify the course instructor that they wish to access accommodations in this course.

Please contact Disability Services, located within the Student Success Center, at Disability_Services@slu.edu or 314-977-3484 to schedule an appointment. Confidentiality will be observed in all inquiries. Once approved, information about the student's eligibility for academic accommodations will be shared with course instructors via email from Disability Services and viewed within Banner via the instructor's course roster.

ACADEMIC INTEGRITY

Academic integrity is honest, truthful and responsible conduct in all academic endeavors. The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of falsehood demean and compromise the corporate endeavors of teaching, research, health care, and community service via which SLU embodies its mission. The University strives to prepare students for lives of personal and professional integrity, and therefore regards all breaches of academic integrity as matters of serious concern. The governing University-level Academic Integrity Policy was adopted in Spring 2015, and can be accessed on the Provost's Office website at: http://www.slu.edu/provost/policies/academic-and-course/policy_academicintegrity_6-26-2015.pdf.

Additionally, each SLU College, School, and Center has adopted its own academic integrity policies, available on their respective websites. All SLU students are expected to know and abide by these policies, which detail definitions of violations, processes for reporting violations, sanctions, and appeals. Please direct questions about any facet of academic integrity to your faculty, the chair of the department of your academic program, or the Dean/Director of the College, School or Center in which your program is housed.

For the College of Arts and Sciences policy on academic honesty, see

<http://www.slu.edu/colleges/AS/languages/departments/files/AcademicHonestyPolicy.pdf>

STUDENT SUCCESS CENTER

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. The Student Success Center assists students with academic-related services and is located in the Busch Student Center (Suite, 331). Students can visit the Student Success Center to learn more about tutoring services, university writing services, disability services, and academic coaching.

UNIVERSITY WRITING SERVICES

Students are encouraged to take advantage of University Writing Services in the Student Success Center; getting feedback benefits writers at all skill levels. Trained writing consultants can help with writing projects, multimedia projects, and oral presentations. University Writing Services offers one-on-one consultations that address everything from brainstorming and developing ideas to crafting strong sentences and documenting sources. For more information, visit the Student Success Center or call the Student Success Center at 314-977-3484.

BASIC NEEDS SECURITY

Students in personal or academic distress and/or who may be specifically experiencing challenges such as securing food or difficulty navigating campus resources, and who believe this may affect their performance in the course, are encouraged to contact the Dean of Students Office (deanofstudents@slu.edu or 314-977-9378) for support. Furthermore, please notify the instructor if you are comfortable in doing so, as this will enable them to assist you with finding the resources you may need.

Assignment Due Dates

September

- 25th—Cultural Text Analysis (4-5 pages) due by 12 p.m.

October

- 9th—Unit 2 Synthesis (2 pages) due by 12 p.m.
- 30th—Unit 3 Synthesis (2 pages) due by 12 p.m.

November

- 20th—Unit 4 Synthesis (2 pages) due by 12 p.m.
- 24th—Contemporary Representation post (250-300 words) due by 12 p.m.

December

- 1st—Reflection Paper (5 pages) due by 4 p.m.

Appendix I: Cultural Text Analysis Instructions

DUE FRIDAY, SEPTEMBER 25th AT 12 PM VIA EMAIL

For this assignment, you'll select a cultural document or artifact from the period under study (not one already on our syllabus) and craft a close reading of the text. This short interpretive essay ought to be **4-5 double-spaced pages**, and the document or artifact you choose can be in any genre (poem, novel, photograph, song, toy, film, etc.).

This assignment also requires the inclusion of **two scholarly sources** that we do not discuss in class to help support your claims (a source printed by a university press or one that appears in a peer-reviewed journal found in a database like JSTOR is a good start). You may include sources from class if you find them helpful, but you still must include two outside sources. Further, **the main objective of this assignment is to perform a close reading of your cultural text.** Essentially, your essay ought to be engaged with the selection itself: exploring its details and arguing over what it can tell us as a piece of evidence. Furthermore, your thesis shouldn't merely interpret the text as a static reflection of a particular historical moment; cultural texts are themselves a terrain for struggles over social and political meanings.

As you construct your argument, **you might ask yourself questions such as the following:** Why is the author/creator telling us this particular story? What is the creator trying to convince his/her audience of—and, just as important, why? Who is the real and/or intended audience? What are the relationships of the creator and implied audience to social power? What wider political or cultural “conversation” does the creator appear to be engaged in? What is the relationship between form and content? What unspoken or unexamined assumptions run through the text or artifact? What can your selection tell us about the broader cultural and political world in which it was created? What tensions or contradictions run through the text's stated and unstated claims?

You definitely won't be able to answer all of these explicitly. But, by asking these questions of the text before you begin writing, you'll have a much easier time developing a punchy and provocative thesis.

Tips for Writing:

Your essay should have an introduction that ends with a strong, well-crafted argument—your thesis statement. Your introduction should be specific. It should not rely on generalizations or sweeping statements. One way to begin your essay is to use a quotation from, anecdote about, or description of your source that leads to your central topic or claim. This serves to grab your reader's attention and introduce the “story” you will tell them throughout the course of your paper as you prove your thesis statement with evidence gleaned from your primary source.

The body of your essay will support its argument through close critical analysis of the source. Your body paragraphs should have evidence at their center—this should come from your source itself. This evidence should support a claim about the text that upholds your thesis. Make sure to track the reasoning that led you to make your claim: reveal your train of thought to the reader.

Overall, when you write about a cultural text in this paper, you should rarely engage in description alone. You might need to do some of this work in your introduction, particularly if you think your readers will not be familiar with your source because you are analyzing something that might be offbeat or obscure. But in general, you should be focused more on what your source means than what your source is. Again, you are the important thing about these papers, and you want to convince your audience that your perspective is valid.

The conclusion to your paper should, ideally, do more than regurgitate your introduction. Instead, it will explain what is at stake for your thesis: How does your argument lead us to think differently about the source, the maker of the source, issues of identity, or history? In this class in particular, you might specifically consider how your source adds to our understanding of the “1960s.” In the conclusion you should try to strike a balance between the general and the specific: go beyond your thesis statement to explain why it matters, but not in such a broad way that your conclusion is unsupportable.

For an example of this kind of writing, I have a cultural text analysis I wrote in my first semester of grad school on Blackboard under “Cultural Text Analysis Example.” It is certainly not perfect, but I hope it can help if you feel stuck!

My Grading:

When I grade your papers, I will consider the following: Is your introduction focused, yet attention-grabbing? Does it have a clear thesis statement? Does the paper analyze your source in a comprehensive and convincing way? Are all its claims supported by evidence and reasoning? Does the conclusion explain the importance of the argument? Is the paper well written, proofread, properly formatted, and cited? Does it meet the guidelines of the assignment in terms of length, etc.? And finally, is it interesting and creative in its approach?

Formatting Requirements:

- Title
- 12-point Times New Roman Font
- Double-spaced pages
- 1-inch margins
- Page numbers

Citing:

- For all written assignments, feel free to cite in whatever format you are used to (Chicago, MLA, APA, etc.)

Shout out to American Studies faculty Ben Looker and Emily Lutenski, as I adopted some of the language in their assignments when making this one.

Appendix II: Unit Synthesis Paper Instructions

Unit Synthesis Due Dates:

- (2) Due Friday, October 9th at 12 p.m. via email
- (3) Due Friday, October 30th at 12 p.m. via email
- (4) Due Friday, November 20th at 12 p.m. via email

There will be three Unit Synthesis Papers due throughout the course of this semester. They will be due towards the end of each unit, as listed above and on the Course Calendar.

UNIT 2 and **UNIT 3** papers should be **two double-spaced pages** and incorporate at least **FIVE** scholarly readings and **THREE** cultural texts from the unit.

FOR UNIT 4'S ASSIGNMENT, use the readings from the previous weeks to discuss *Fear and Loathing in Las Vegas* in **two double-spaced pages**. Ask yourself: How do these readings (Echols, *Acid Dreams*, and Leary) and songs shed light on the themes in the novel? Conversely, what does the novel tell us about this time that scholarly sources do not? Why do you think we are ending the semester with this novel? Feel free to use this assignment to reflect on the novel more generally.

Overall, these assignments should aim to synthesize and make sense of the material for each unit. These should not be strung together summaries of each reading. You should instead be making an argument about the material in the unit, while critically engaging, analyzing, and evaluating the readings.

Consider the following when approaching this assignment:

- How would you describe the main themes of the unit?
- What are the main arguments and ideas of the authors you discuss?
- How do the scholarly readings relate to one another? In what ways do they converge or diverge?
- How do the assigned cultural texts relate to the readings and each other?

These should just be starting points to get you thinking. You will, of course, want to then develop a thesis statement and see how the different readings and cultural texts are speaking to each other, or are not speaking to each other. These reports are opportunities for you to critically reflect on the readings in each unit and add your own voice to the conversation. Keep in mind that these are short reports, so you will need to manage your space well.

Some questions I will consider while grading:

- Are there connections being made between readings and to the unit as a whole?
- Does the report have a clear thesis? Is it supported by the evidence used?
- Does the report critically engage, analyze, and evaluate the readings and ideas in the unit?
- Is the report polished, proof-read, properly formatted and cited?
- Is it creative in its approach?

Formatting Requirements:

- Title
- 12-point Times New Roman Font
- Double-spaced pages
- 1-inch margins
- Page numbers

Shout out to fellow doctoral student Robin Hoover, as I stole most of her assignment instructions for this!

Appendix III: Contemporary Representation Instructions

POSTS DUE BY TUESDAY, NOVEMBER 24th BY 12 P.M.

We will be using the same discussion format as we have been, but for this discussion, you are to produce a brief analysis of a contemporary representation of the 1960s.

*Unlike other posts, though, you are to respond to **one** peer's post within your analysis. If you are the first to post, you may skip this step.*

For your **250-300** word post, please do the following:

1. Introduce the text. How did you find it? What medium is it? When was it produced?
2. Describe the text. If it's a film scene, what is happening in the scene? For a song, what are some lyrics that stick out to you? For a photograph, what do we see? For a novel, what excerpt strikes you? And so on and so on...
3. Analyze the text. How does this text represent the 1960s? Why do you think it does so in such a way? What can this tell us about the time it was produced? Even though it is a representation of an historic time, cultural texts also give us hints into ideological debates happening in the time it was produced, so what do you think your text tells us about contemporary times?

Feel free to be creative with your choices! I hope this assignment can get us thinking about how American culture remembers the 1960s and help us in comparing these texts with what we have learned in the course.

Appendix IV: Final Reflection Paper Instructions

DUE TUESDAY, DECEMBER 1st by 4 P.M. VIA EMAIL

For this paper (**5 double-spaced pages**), you are to reflect on what you have learned in the course and articulate what you see as the most important aspects of the 1960s.

To get you started, I'd advise you to look back at the introductory reflection assignment that you submitted at the beginning of the semester and think of how you would revise it (or not!). You may also ask yourself: After taking this course, how would I describe the 1960s? What should everyone know about this time?

Paper Requirements:

- A reflection on your own learning.
 - Did this course challenge how you viewed the 1960s? In what ways?
 - Or, how did it affirm the ways you thought about this time?
 - Also feel free to speak to topics that the course does not bring in! I'm more than happy to hear about other aspects of the 1960s that you are interested in.
- An analysis of how you would describe the time.
 - What are the most important events/people/movements/cultural forms to speak to when describing the 1960s?
 - What strikes you the most?
 - What **MUST** a person know to truly understand this tumultuous time?
- Evidence to back up your claims.
 - You must include at least **six scholarly sources** and **three cultural texts** that we looked at in class. You may refer back to your unit synthesis reports and reflection posts when doing this. These must also come from **at least three of the units**. Feel free to also include outside sources, but you still must incorporate assigned materials.

Formatting Requirements:

- Title
- 12-point Times New Roman Font
- Double-spaced pages
- 1-inch margins
- Page numbers