The History and Literature of the 1960s

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Office Hours: Professor Goggans (COB 315), Tue. 4:30-6:00
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Course Website: Available via UCMCROPS

Course Description

We are people of this generation, bred in at least modest comfort, housed now in universities, looking uncomfortably to the world we inherit.
-- Students for a Democratic Society, 1962

I dig being free
I like getting high
I live for the revolution
I’m a yippie!
--Jerry Rubin, 1970

Meet the new boss
Same as the old boss.
-- The Who, 1971

Power can be taken, but not given. The process of the taking is empowerment in itself.
--Gloria Steinem, 1978

. . . and in Iowa I know by now the children must be crying in the land where they let the children cry, and tonight the stars’ll be out, and don’t you know that God is Pooh Bear?
--Jack Kerouac, 1957

There are many here among us
Who feel that life is but a joke
-- Bob Dylan, 1967

Course Materials

Required books:
Rachel Carson, Silent Spring
N. Scott Momaday, House Made of Dawn
Truman Capote, In Cold Blood
Shirley Ann Grau, The Keepers of the House
John Rechy, City of Night
Margaret Atwood, The Edible Woman
Thomas Pynchon, The Crying of Lot 49
John Steinbeck, Travels with Charley
Online reader: All readings not listed above have been placed online and are available at our CROPS website in the “Resources” folder grouped by week. Please print out these readings and bring them to your section for easy reference during discussion.

Course Requirements and Grading

The written assignments for this course include a short paper based on class readings, a take-home midterm, and a final research paper. Details on these assignments will be available at least one week before the due date.

Since the class is a seminar, it is important that students do the readings and actively participate in discussion. Additionally, you will need to select one of the research questions attached to the readings from the list handed out the first day of class. When we discuss that reading in class, it will fall on you to introduce ideas in response to that question in a brief in-class presentation. Thus, as you read you will likely mark passages that pertain to your question and bring them for the class to discuss. Your participation grade will reflect both of these required areas.

Grading breakdown:

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<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Short Paper</td>
<td>20%</td>
<td>February 14</td>
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<tr>
<td>Take-home midterm</td>
<td>20%</td>
<td>March 18</td>
</tr>
<tr>
<td>Final paper</td>
<td>35%</td>
<td>May 13</td>
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<tr>
<td>Participation</td>
<td>25%</td>
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Special Needs

We welcome students with learning or other disabilities into this class. We encourage you to speak to either or both of us and to Special Student Services (107 Kolligan Library) about your situation as soon as possible so that we can figure out the best way to promote your success in this course.

Writing Tutors

Students who would like help with their writing are encouraged to visit the Student Advising and Learning Center (SALC) in Kolligan 172. Please check their website (learning.ucmerced.edu) for details on tutoring and other academic assistance.

Academic Honesty

Students and professors are governed by the Academic Honesty Policy, which is available at the Students First Center at Kolligan Library and at studentlife.ucmerced.edu. Cheating and plagiarism are serious offenses which in some cases may be grounds for suspension or dismissal. Basic guidelines to avoid these problems are outlined below, but if you are in any doubt, please consult the instructors.
Plagiarism in written work (such as the two assigned papers) is not always easy to define. As a simple guideline, if you submit your own work, you will avoid all serious types of plagiarism. If you use a direct quotation or borrow an interpretive idea from another work, you must cite it. If you paraphrase another document, you must cite it. The basic standard: If you use any idea that did not originate in our own mind, you must cite it.
Course Schedule

**Week 1: The 1950s as Prelude**

**January 22: Introduction**

**January 24: The Rebellious ‘50s**

CROPS:
- Allen Ginsberg, “Howl” (1956)
- Morris Dickstein “On and Off the Road: The Outsider as Young Rebel,” 165-184.

**Week 2: Conflict and Consensus**

**January 29: John Steinbeck’s America**

Books:

**January 31: Berkeley in the 1960s (film)**

**Week 3: From Free Speech to New Journalism**

**February 5: Stirrings on Campus**

CROPS:
- The Port Huron Statement (1962).
- Statement by Clark Kerr (1964).
- Jackie Goldbeg, “Sit Down! Sit Down!”

**February 7: In Cold Blood**

Books:
- Capote, *In Cold Blood* (1966), parts I and II and III.

CROPS:
Week 4: New Ways of Seeing the World

February 12: The New Journalism

Books:
Capote, *In Cold Blood*, part IV

CROPS:

February 14: *Capote* (film)

*Short Paper Due in Class*

Week 5: The African American Civil Rights Movement

February 19: Civil Rights in the Streets and in Washington

CROPS:
Martin Luther King, “Letter from a Birmingham Jail” (1963)
Malcolm X, “See for Yourself, Listen for Yourself, Think for Yourself” (1965)
Lyndon B. Johnson, “We Shall Overcome” (1965)
Gwendolyn Zoharah Simmons, “Mama Told Me Not to Go.”

February 21: Writing Race, Writing Identity

Books:

Week 6: Black Power, Red Power

February 26: Black Power and Cultural Nationalism

CROPS:
Imamu Amiri Baraka, “Leroy”
Mari E. Evans, “Black Jam for Dr. Negro”
Don L. Lee, “A Poem Looking for a Reader”
Excerpts from Scot Brown, *Fighting for US.*
Excerpts from Bobby Seale, *Seize The Time* (1970)

February 28: The American Indian Movement

Books:
Week 7: The Chicano Movement

March 4: La Raza: In the Streets and in the Fields

CROPS:
- “El Plan de Aztlán” (1969)
- Maria and Antonia Saludado, “Standing with César.”
- Additional documents TBA

March 6: Chicano Literature (Michael Barba)

CROPS:
- TBA

Week 8: Feminism(s)

March 11: The Birth of the Modern Feminist Movement

Midterm examination distributed in class.

CROPS:

March 13: Writing Gender and Identity

Books:
- Atwood, *The Edible Woman* (entire book)

Week 9: Our Bodies, Our Selves

March 18: Sex, Gender, Race, and Class: The Feminist Movement Fractures

Midterm examination due.

CROPS:

**March 20: Environmentalism**

Books:
Carson, *Silent Spring* (entire book)

**Week 10: SPRING BREAK**

**Tune in, turn on, drop out.**

**Week 11: The Road to Stonewall**

**April 1: Coming Out Under Fire**

Books:
Rechy, *City of Night*, Parts 1, 2, and 3 (pages 1 – 280)

CROPS:
Allan Berube, “The Legacy of the War,” *Coming Out Under Fire*

**April 3: We Are The Stonewall Girls. . . .**

Books:
Rechy, *City of Night*, part 4

CROPS:
Tony Marotta, “Students of Stonewall.”

**Week 12: Vietnam**

**April 8: In The Year of the Pig (film)**

CROPS:
The Vietnamese Declaration of Independence (1945).
April 10: The Soldiers’ War

CROPS:
Excerpts from Michael Herr, Dispatches
Don Duncan, “The Whole Thing Was a Lie!” (1966)

Week 13: Hey Ho, We Won’t Go!

April 15: The War At Home

CROPS:
Tim Koster, “United States Blues.”
Paul Potter, “The Incredible War.” (1965)
Carl Oglesby, “Trapped in a System” (1965)
Martin Luther King Jr., “Declaration of Independence from the War in Vietnam” (1967)
“We Refuse to Serve” (1967)
Phil Ochs, “The War is Over” (1967)

April 17: Things Fall Apart

Books:
Pynchon, The Crying of Lot 49 (entire book)

Week 14: Acid and Tear Gas

April 22: The Counterculture

CROPS:
Hunter S. Thompson, “The ‘Hashbury’ is the Capital of the Hippies” (1967).

April 24: Chicago, 1968

CROPS:
Lewis Chester, Godfrey Hodgson, and Bruce Page, “An American Melodrama.”
Tara Collins Gordon, “Chicago ’68.”
Week 15: Revolution or Counterrevolution?

April 29: *American Revolution 2*

May 1: The Grassroots Conservative Movement

CROPS:

Week 16: The Age of Aquarius?

May 6: Legacies of the Sixties

- Peter Collier and David Horowitz, “The Sixties: Goodbye to All That” (1985).

May 8: Conclusion

*Final paper due May 13*
This article examines the history of Tuvan literature in the Soviet era, namely the 1960-80-s of the 20th century, when it was intensively developing within the creative dialogue of literatures and cultures of different peoples of the Soviet Union. This is the most fruitful and busy period of Tuvan literature, not only in terms of enrichment of the genre system, but also in terms of creating a large, brandmark works of the national literature: novels, plays and poetry. The founders of Tuvan literature are: Saltchak Toka, Stepan Saryg-ool, Sergei Plurbiu, Viktor Kok-ool, the next generation is writing of monetary history, one that requires the explanation of historical developments in terms of monetary theory and the application of them to the techniques of quantitative economic analysis. . . . One can safely predict that it will be the classic reference on its. subject for many years to come.Â Also of interest is the pattern of citations revealed by an examination of the articles in the sample of ten journals. In the first ten years after publication, the majority of articles citing A Monetary History were in monetary economics, of which a considerable number concentrated on issues raised by the debate between modern quantity theorists and Keynesians. A Brief History Of The Hippies, The 1960s Movement That Changed America. By All That's Interesting. Published April 4, 2013.Â With this also came a new epoch of fashion, film and literature; one which would grow out of the San Francisco valley and spill into the daily lives of the masses at home and abroad within the span of a couple of years. But the hippies werenâ€™t just about experimentation and trouser flares. As mentioned previously, the concept of Flower Power also emerged as a passive resistance to the Vietnam War during the late 1960s. The beat poet Allen Ginsberg coined the expression in 1965 as a way for people to turn war into peace. The 1960s Counterculture Revolution And The Hippie Movement. Source: Histo The literary historian Malcolm Cowley described the years between the two world wars as a â€œsecond floweringâ€ of American writing. Certainly American literature attained a new maturity and a rich diversity in the 1920s and â€™30s, and significant works by several major figures from those decades were published after 1945.Â When it first appeared in the United States in the 1960s, Henry Millerâ€™s fiction was influential primarily because of its frank exploration of sexuality. But its loose, picaresque, quasi-autobiographical form also meshed well with post-1960s fiction. Impressive new novelists, poets, and playwrights emerged after the war. There was, in fact, a gradual changing of the guard. Literary artists challenged traditional ideas about fiction and poetry. Source for information on The Arts in 1960s America: The Sixties in America Reference Library dictionary.Â Trends in the arts reflected both the turbulent social and political trends of the time and the influence of artists and writers of an earlier generation. By the 1960s, America had been involved in some sort of military conflict for nearly three decades. World War II (1939â€“45), the Cold War (1945â€“91), the Korean War (1950â€“53), and the Vietnam War (1954â€“75) all had an impact on the way Americans perceived the world, and American writers especially paid attention to the impact of these wars on people's feelings and thoughts.