

**English 3733: Texts in Contexts (1960s Counterculture)**  
Spring 2021

Todd Giles  
Bea Wood 232  
940-397-4124  
todd.giles@mwsu.edu  
Office Hours: Zoom by appointment

**“The things taught in colleges and schools are not an education, but the means  
of education.”**

Ralph Waldo Emerson

**“It is only when we forget our learning that we begin to know.”**

Henry David Thoreau

**Required Text**

- Jack Kerouac, *The Dharma Bums*. 1958. Penguin, 2006. (9780143039600)
- Ken Kesey, *One Flew Over the Cuckoo’s Nest*. 1962. Penguin, 2007.  
(9780143105022)
- Richard Brautigan, *Trout Fishing in America*. 1967. Mariner, 2010.  
(9780547255279)
- Tom Wolfe, *The Electric Kool-Aid Acid Test*. 1968. Bantam, 1999.  
(9780553380644)
- Tom Robbins, *Another Roadside Attraction*. 1971. Bantam, 1990.  
(9780553349481)
- Hunter S. Thompson, *Fear & Loathing in Las Vegas*. 1971. Vintage, 1998.  
(9780679785897)

**Course Description**

While a class on the 1960s could focus on a variety of important themes—the Civil Rights Movement, Second-wave feminism, anti-Vietnam protests, the Cold War, the assassinations of major political leaders, President Johnson’s Great Society and so on—our focus will be on the counterculture of the 1960s, particularly as found in the drugs, music, love-ins, hippies, communes, alternative spiritualities, altered consciousnesses, and art and film of the American West Coast. It’s time to “tune in, turn on, drop out” of your regular way of thinking about education and “be here now.”

**My courses are organized around the Academic Seminar model pioneered in German universities in the 19<sup>th</sup> century, in which faculty and students work together to strive for new knowledge based on five pillars: interdisciplinarity; academic freedom; critical thinking; seeking knowledge as an end in itself; and integrating new knowledge while at the same time preserving and interpreting the past.**

**My pedagogy is founded on the intrinsic value of questioning and reflection, including the questioning of my own assumptions. As a student in my class you will develop your higher-order thinking skills through active learning—clarifying and challenging your own perspectives and those of others through the critical analysis, synthesis, and evaluation of theoretical and literary texts. We will examine and discuss challenging questions and complex realities, learn to think for ourselves, and connect to the world in rich, subtle ways.**

### **Course Requirements (Creative Project)**

<b>Assignments</b>	<b>Grade Percent</b>
Daily Writing/Homework/Participation	40%
Ways of Seeing Paper	20%
Creative Concert Paper	20%
Psychedelia Paper	20%

### **Grading Policy**

In this class, the following numerical equivalents for final grades are used: A = 100-90%; B = 89-80%; C = 79-70%; D = 69-60%; F = 59-0%.

### **Weekly Writing Activities**

These weekly writing activities will be graded on a plus/check/minus scale: a plus for doing a thorough job (100%), a check for completing the work in an acceptable fashion (70%), and a minus for not completing the work or for obvious lack of effort (0%). Some assignments, depending on length and difficulty, will count for more than one daily grade.

### **Class Preparation and Participation**

To succeed on your daily writing you must show that you've closely read, have at least a cursory understanding of the material, and address, to the best of your ability, the writing prompts. Specific examples from the work always help get the point across. It is also good to try to tie in any relevant terminology or critical concepts from class discussions. Read the assigned material by the date listed on the schedule of readings. As you read, take notes and underline/highlight what you believe are key passages in the text (a climactic scene, crucial lines for understanding the work, a summary of the argument, etc.), or things you have trouble understanding.

### **Paper Submission Format and Policy**

All out-of-class assignments must be typed in Times New Roman 12-point black font with one inch margins using MLA format. By enrolling in this class, the student expressly grants MSU a “limited right” in all intellectual property created by the student for the purpose of this course. The “limited right” shall include but shall not be limited to the right to reproduce the student’s work product in order to verify originality and authenticity, and for educational purposes. **Note:** You may not submit a paper for a grade in this class that already has been (or will be) submitted for a grade in another course, unless you obtain the explicit written permission of me and the other instructor involved *in advance*.

### **Late Paper and Assignment Policy**

Unless arrangements are made *in advance* for extenuating circumstances, you will automatically lose a letter grade for each day a paper is late, including weekends. A paper that is more than a week late will automatically receive an F, regardless of the quality of work. **All major assignments must be turned in to pass the class. You will not be able to make up daily work and there is no extra credit.**

### **Plagiarism Policy**

Plagiarism is the use of someone else’s thoughts, words, ideas, or lines of argument in your own work without appropriate documentation (a parenthetical citation at the end and a listing in “Works Cited”)—whether you use that material in a quotation, paraphrase, or summary. It is a theft of intellectual property and will not be tolerated, whether intentional or not. I have a zero tolerance for any type of plagiarism. **All incidents of plagiarism will be penalized (the paper will receive an automatic F), reported, and kept on file. The second incident of plagiarism in class by the same student will result in the student receiving an F for the course.**

### **Students with Disabilities**

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Disability Support Services in Room 168 of the Clark Student Center, 397-4140.

### **Safe Zone Statement**

I consider this classroom a place where you will be treated with respect as a human being – regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Additionally, diversity of thought is appreciated and encouraged, provided you can agree to disagree. It is my expectation that ALL students consider the classroom a safe environment.

## **Grade Appeals**

I will be happy to try to explain the rationale behind any grade; however, I absolutely do not negotiate, haggle, or argue about grades. Part of my job is to evaluate your work and to assign a written grade to it. I do that to the best of my ability the first time. The bottom line is that you have to take responsibility for your own education.

## **MSU Writing Labs**

I encourage you to begin drafting papers as early as possible and to take advantage of the MSU Writing Labs located in 224 Bea Wood and RC246 Moffett Library. Writing tutors will not edit your papers for you, but they will provide you with specific suggestions for improving your writing.

## **Writing Proficiency Requirement**

All students seeking a Bachelor's degree from Midwestern State University must satisfy a writing proficiency requirement once they have 1) passed English 1113 and English 1123 and 2) earned 60 hours. You may meet this requirement by passing either the Writing Proficiency Exam or English 2113. Please keep in mind that, once you have earned over 90 hours, you lose the opportunity to take the \$25 exam and have no option but to enroll in the three-credit-hour course. If you have any questions about the exam, visit the Writing Proficiency Office website at <http://academics.mwsu.edu/wpr>, or call 397-4131.

## **Reading Schedule**

This schedule is tentative; I reserve the right to amend it with oral notice in class. If you anticipate a problem with due dates please speak with me well in advance.

**BLUE = Videos (either embedded in D2L or through the Library Guide)**

**BLACK = Books**

**GREEN = PowerPoints/PDFs**

**PURPLE = Guest Lecture Pp/PDF**

**Week 1** (1/11–1/15)

Beat Generation Pp

60s Lingo Pp

Mr. Bills, "60s Art" Pp ([For your Ways of Seeing Paper](#))

Watch "60s Pop Culture" videos in [LibGuide](#)

Start watching "1950s into the 1960s" videos in [LibGuide](#)

**Week 2** (1/18–1/22)

Jack Kerouac, *The Dharma Bums*

Dr. Snow, “Civil Rights” Pp

1960s Fiction Pp

*The Dharma Bums* Pp

*The Dharma Bums* Six Gallery Poems Pp

*The Dharma Bums* Buddhist Terminology Pp

Continue watching “1950s into the 1960s” videos in [LibGuide](#)

Watch *Jack Kerouac, King of the Beats*

**Week 3** (1/25–1/29)

Jack Kerouac, *The Dharma Bums*

Watch *Beat Poets: History Café (Kerouac and Snyder)*

Start watching the videos at your leisure in the Music section in [LibGuide](#)

**Week 4** (2/1–2/5)

Gary Snyder, “Buddhism and the Coming Revolution” (1969) PDF

“The Commune Comes to America” *Life Magazine* pgs. 16-23 (1969) [Link](#)

Watch *The Human Be-In*

Watch *Northwest Story: Gary Snyder*

Watch *Gary Snyder at Brockport Writers Forum*

**Week 5** (2/8–2/12)

Gary Snyder, “Four Changes” (1969) PDF

Read Dr. Johnson, “A Brief Sixties Memory”

Watch “Mother Earth” videos in [LibGuide](#)

Watch *Friends of the Scranton Public Library Poetry Series: Gary Snyder*

Watch *A Message from the Hippie-Elders: The Houseboat Summit* (1967)

**Ways of Seeing Paper Due Friday by Noon**

**Week 6** (2/15–2/19)

Ken Kesey, *One Flew Over the Cuckoo’s Nest*

Watch Ryan Samuelson (Moffett Library) Boomers video

60s Albums PDF

Watch “Echo of Falling Water: The Inundation of Celilo Falls”

Watch “Celilo Falls Silenced by the Dalles Dam”

Watch “Other Documentary Trailers” videos in [LibGuide](#)

**Week 7** (2/22–2/26)

Ken Kesey, *One Flew Over the Cuckoo's Nest*

Prof. D'Amico lecture and *The Graduate* videos

[Underground Presses Pp](#)

Watch *One Flew Over the Cuckoo's Nest* Trailer (1975)

**Week 8** (3/1–3/5)

Richard Brautigan, *Trout Fishing in America*

Dr. Clegg, "1960s Underground Comix"

[Richard Brautigan Pp](#)

"Love on Haight," *Time Magazine* (1967)

"The Hippies: Philosophy of a Subculture," *Time Magazine* (1967) (Word doc)

Hunter S. Thompson, "The Hashbury," *New York Times Magazine* (1967) PDF

Start watching "Summer of Love" videos in [LibGuide](#)

Watch *Richard Brautigan Interview*

Watch *Richard Brautigan Reads from Trout Fishing*

**Week 9** (3/8–3/12)

Richard Brautigan, *Trout Fishing in America*

Prof. Sally Story, "Influential Film and Theatre in the 1960s" Pp

[Jim Marshall Photos Pp](#)

Joan Didion, "Slouching Towards Bethlehem" PDF

Continue watching "Summer of Love" videos in [LibGuide](#)

Watch *Listening to Richard Brautigan Album* (1969)

**Week 10** (3/15–3/19)

Tom Wolfe, *The Electric Kool-Aid Acid Test*

Watch Dr. Frank Wyatt & Todd video chat

Start watching "Mind, Spirit, Psychedelia" videos in [LibGuide](#)

Watch *Tripping, Ken Kesey*

Watch *Magic Trip* Trailer (2011)

**Creative Concert Paper Due Friday by Noon**

**Week 11** (3/22–3/26)

Tom Wolfe, *The Electric Kool-Aid Acid Test*

Dr. Bly, "The San Francisco Oracle and the Avant-Garde" Pp

[Psychedelic Posters Pp](#) (This is for your final paper)

[Elaine Mayes Photos Pp](#)

Continue watching "Mind, Spirit, Psychedelia" videos in [LibGuide](#)

Watch *Tom Wolfe Interview w/ Charlie Rose*

Watch *Tom Wolfe Retrospective, PBS News Hour*

**Week 12** (3/29–3/2) **Easter Break**

Tom Robbins, *Another Roadside Attraction*

Dr. Garrison, “Why Rebel? The Collective Action Problem” Pp

Start watching “Political Documentaries” in [LibGuide](#)

Watch *Tom Robbins Documentary*

**Week 13** (4/5–4/9)

Tom Robbins, *Another Roadside Attraction*

Dr. Stiles, “Second Wave Feminism” Pp

Continue watching “Political Documentaries” in [LibGuide](#)

**Week 14** (4/12–4/16)

Hunter S. Thompson, *Fear & Loathing in Las Vegas*

Mr. Parish, “Counterculture Horror Film: A New Face and More Guts” Pp

Watch *Buy the Ticket, Take the Ride* Documentary

Watch *Fear & Loathing in Las Vegas* Trailer (1998)

“The Summer of Love 40 Years Later” PDF

**Week 15** (4/19–4/23)

Hunter S. Thompson, *Fear & Loathing in Las Vegas*

Dr. Fields, “Bob Dylan & ‘Desolation Row’” Pp

Watch “Looking Back” videos in [LibGuide](#)

“Discover Today’s Neo Hippie Counterculture,” *Time Magazine* (2015)

**Week 16** (Finals Week)

**Psychedelic Paper Due Friday by Noon**