Art is Politics; Politics is Art
Spring 2019
Required Texts:

Edelman, Murray. *From Art to Politics*. University of Chicago. 0226184013 (FATP)
King, Josh. *Off Script*. St. Martin’s Press. 9781137280060

In Addition:

There are several texts that you must read that can be accessed on the internet. Also, there are several required films. Finally, you must have a computer for required research and accessing email.

General Course Description:

Art is politics; politics is art. Politics is an art, not a science; all art is political. These assertions capture the close relationship between art and politics and suggest the blurring of distinctions between these two institutions. This course explores some timeless themes in politics and, art paying attention not only to the content but the medium and style of politics and art. The central thesis of the course is that *politics and art are drama*, and we will explore the implications of that metaphor. We will draw on political speeches and documents, literature, music, film, and visual arts to study the relationships between politics and art and art in politics. We will focus on political systems that employ force (coercion and force) and ideology to attain their goals. In doing so, we will touch on the nature of power, law, social and political justice, tolerance, moral relativism, ethics, and resistance, rebellion, revolution, and war. While we explore our subject in a various times and places, we will focus on American politics and art, particularly the era of the Sixties, a decade seminal in American art and politics.
Reading and Viewing:

There will be a variety of readings and viewings: non-fiction prose, fiction as well as some films. In addition, you will be given handouts to read, use the internet to do research, and read your email everyday for information given from the instructor. Unless otherwise indicated, reading assignments should be finished on the day the title first appears on the Schedule of Topics and Assignments. Students are expected to be in class and will get credit for viewing the films and participating in class activities. Students should come to class prepared to discuss each assignment. Notice that there are several longer texts. Students should start reading these texts immediately, making notes and questions in preparation for class discussion. The main texts for this class are Murray Edelman’s, *From Art to Politics*, Josh King’s, *Off Script*, and Terry Anderson’s *The Sixties* and Ann Charters, *The Portable Sixties Reader*. We will read all of Edelman’s, King’s and Anderson’s books and parts of *The Sixties Reader*. Read everything assigned. Keep good notes, especially anything that seems unclear or something that you think needs to be challenged. Neither Edelman’s, King’s or Anderson’s book needs line-by-line explication. I will not “explain” these books to you. Instead, I will try to supplement these texts with additional material, particularly films and other media. **It is your responsibility to raise questions and issues that you encounter in your reading. More importantly, through your Study Group you will not only read these texts but prepare discussions for each text.**

Writing:

In taking the HPCC 192 and HPCC 193 sequence, Honors Students satisfy the University’s composition requirement. Consequently, there is an extensive writing component to this course. Students will write at least 20 pages. These assignments are included in your syllabus. In addition, you will be asked to write several short assignments, developing extemporaneously out of the class discussion on a day-to-day basis. To obtain full credit for this course, all written assignments must be completed and submitted on time. Although it is not required, students are strongly recommended to keep a journal reporting the reading and discussions and making summaries, questions, important ideas, etc.; in addition, ideas and impressions of more personal entries can be helpful in clarifying issues relevant to the topic at hand and could assist students in their formal speech and writing their final project. **To get full credit, writing assignments must be submitted on the day they are due. Unless one gets less than a C, revisions are not permitted; however, the instructor is always available to answer questions and review drafts before they are submitted, either on conference or through email.**

In addition, I will create cohorts (3 in each group) which will function as a support group to share writing assignments to elicit responses and suggestions to improve the writing assignment. Get to know your cohorts and use them! Show them your drafts and ask for responses.

Oral Component:

Each student will be required to give an extemporaneous, **persuasive speech** lasting 6-7 minutes. The topic of the speech will be largely the student’s choice, although it should be related to material covered in class. Suggestions and guidelines will be furnished (see the Module on the Persuasive Speech)
In addition to the persuasive speech, the oral component is also part of the participation grade which includes attendance, class discussion, and Study Group Reports. **If one is unable to contribute to these activities for any reason it is incumbent for she/he to drop this class immediately.** The instructor will try to make sure that everyone has the opportunity to participate; it is the student’s responsibility to make use these opportunities. During class time, I will often make notes on student participation (see “Participation Rubric” and” Form for Evaluating Participation).

**Grading:**

The oral presentation will be graded according to clearly stated criteria given in the Syllabus. The speech will be worth 15 per cent of the final grade. The final paper will be worth 20 per cent of the grade, while other writing assignments, self-assessment, and quizzes will be averaged together and will be worth 40 per cent of the final grade. Attendance, Study Group, class preparation and participation will be worth 25 per cent of the grade.

<table>
<thead>
<tr>
<th>Formal Speech</th>
<th>15</th>
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<tbody>
<tr>
<td>Final Paper</td>
<td>20</td>
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<tr>
<td>Other Writing</td>
<td></td>
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<tr>
<td>First Writing Assignment</td>
<td>5</td>
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<td>Second Assignment</td>
<td>10</td>
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<tr>
<td>Third Assignment</td>
<td>10</td>
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<tr>
<td>Self-Assessment</td>
<td>5</td>
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<tr>
<td>Quiz on The Sixties</td>
<td>10</td>
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<tr>
<td>Oral class participation (including Attendance [10 points] and discussion Study Groups [15 points])</td>
<td>25</td>
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</table>

**Total 100**

**Grading Scale:** 100-92=A, 91-90=A-, 89-87=B+, 86-83=B, 82-80=B-, 79-77=C+, 76-73=C, 72-70=C-, 69-67=D+, 66-63=D, 62-60=D-, 59-0=F. Notice: this grading system differs from the default system in Canvas. I will my system.

**Attendance:**

Attendance will be taken and students will be given credit for being in class, participating in the discussion, working on group assignments, and viewing the films. Usually being in class is worth 1 point. If a student brings an official excuse, assignments, quizzes, etc. can be made up. With an official excuse and with a reasonable deadline a student can meet with the instructor to arrange an alternative due date for assignments. In short, students are responsible for everything covered in class. Tardiness and leaving early are disruptive and annoying and can become a factor in computing the final grade. Please note: We meet two (rather than 3) days a week, so each meeting is equivalent to one and one-half credits toward a three semester credit course. If you are
not submitting an official excuse for an absence, you need not contact the instructor. **Important:** Any student missing four (4) unexcused absences cannot earn more than a B as a final grade; any student missing six (6) unexcused absences cannot earn more than a C as a final grade.

**Format:**

This is a seminar, not a lecture course. A general definition of a seminar is a group of students engaged in research or intensive study shared with the rest of the class. Ideally, this is a *conversation*. Although it may be that not everyone will participate in every meeting, everyone must be prepared to participate. No one, including the instructor, should dominate the conversation. The challenge for keeping the conversation going falls on everyone! If the same people are carrying most of the conversational load, the instructor will feel free to call on those who have not contributed. You will do the research and formulate questions and positions with others in the class; I will ask questions, ask you to clarify and justify your comments, and generally try to facilitate the conversation. It is also the case that one or two people will not dominate the discussion. The general policy is that everyone has a chance to talk before anyone gets another chance.

To a significant degree, the value of this class will be determined by the quality of the class discussion. Much of the material and ideas covered may be controversial: reactions and interpretations will differ. Indeed, disagreement and debate are not only tolerated but encouraged. However, this activity must take place in a non-threatening and civil environment. *Non-threatening* means that one disputes the ideas not the person holding the ideas (*argumentum ad hominem*). *Civil environment* means that one observes social etiquette by listening attentively, not talking when someone else is talking, not interrupting, etc., in other words treating others as we would have them treat us. If you have the urge to talk to your neighbor and send notes while someone else is speaking, stifle the urge. Understand, it’s a small class, and the instructor can see most everyone. Everyone taking this course must agree to these principles and policies. **No cross talk while others are talking!**

**Review of Grading and Record Keeping**

In the event that an assignment gets misplaced, students should make two copies of every out-of-class writing assignment. Keep all assignments until the end of the course to review progress. The instructor is always willing to discuss any grade and progress in the class.

**Plagiarism**

Students are responsible for familiarizing themselves with the concept of plagiarism in all its manifestations. Penalties for plagiarism can range from an “F” for an assignment to expulsion from CSU. In addition, each student must agree to comply with the Honor Pledge:

**HONOR PLEDGE:** I will not give, receive, or use any unauthorized assistance.
Examples of items to address include, but are not limited to, the use of class notes, study sheets, and solution manuals; appropriate uses of sources, Internet or otherwise; receiving assistance from others; and the use of prior work. Examples of other wordings may be found on the TILT Academic Integrity website

**Miscellaneous Policies and Observations:**

Drinks but no food may be brought into class. ☹ Turn off all cell phones before entering the classroom. I mean it! If your cell phone rings during class, I will say something to you, and you will be embarrassed. ☹️ If it happens more than once, I will ask you to leave the class. ☹️ If you read or send a text-message or “tweet” during the class, I will ask you to leave. ☹️☺️

About the use of computers: I allow students to use their laptops in class; however, if I have any indication that one is using her/his computer to do anything other than what we are doing in class, I will ask that person to turn the machine off, and I will forbid he/she to use his/her machine for the rest of the semester.

Some of the readings and discussions in this course deal with controversial issues. Some of the content contains explicit language and explicit sexual situations. Any student who believes that he or she may be offended by this, should withdraw from the course immediately.
Participation is graded on a scale from 0 (lowest) through 4 (highest), using the criteria below. The criteria focus on what you demonstrate and do not presume to guess at what you know but do not demonstrate. This is because what you offer to the class is what you and others learn from. I expect the average level of participation to satisfy the criteria for a "3".

<table>
<thead>
<tr>
<th>Grade</th>
<th>Criteria</th>
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</thead>
<tbody>
<tr>
<td>0</td>
<td>Absent.</td>
</tr>
</tbody>
</table>
| 1     | Present, not disruptive.  
Tries to respond when called on but does not offer much.  
Demonstrates very infrequent involvement in discussion.  |
| 2     | Demonstrates adequate preparation: knows basic case or reading facts, but does not show evidence of trying to interpret or analyze them.  
Offers straightforward information (e.g., straight from the case or reading), without elaboration or very infrequently (perhaps once a class).  
Does not offer to contribute to discussion, but contributes to a moderate degree when called on.  
Demonstrates sporadic involvement.  |
| 3     | Demonstrates good preparation: knows case or reading facts well, has thought through implications of them.  
Offers interpretations and analysis of case material (more than just facts) to class.  
Contributes well to discussion in an ongoing way: responds to other students' points, thinks through own points, questions others in a constructive way, offers and supports suggestions that may be counter to the majority opinion.  
Demonstrates consistent ongoing involvement.  |
| 4     | Demonstrates excellent preparation: has analyzed case exceptionally well, relating it to readings and other material (e.g., readings, course material, discussions, experiences, etc.).  
Offers analysis, synthesis, and evaluation of case material, e.g., puts together pieces of the discussion to develop new approaches that take the class further.  
Contributes in a very significant way to ongoing discussion: keeps analysis focused, responds very thoughtfully to other students' comments, contributes to the cooperative argument-building, suggests alternative ways of approaching material and helps class analyze which approaches are appropriate, etc.  
Demonstrates ongoing very active involvement.  |

*from Professor Don Mykles*
Example of Form for Evaluating Participation

Seminar Participation and Discussion

Date: April 12  
Text and Topic(s): *From Art to Politics*

<table>
<thead>
<tr>
<th>Name</th>
<th>Quantity of Participation</th>
<th>Quality=1-4</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cindy</td>
<td>////</td>
<td>+++ 3</td>
<td>Good observations</td>
</tr>
<tr>
<td>Josh</td>
<td>//</td>
<td>++ 2</td>
<td>Good question</td>
</tr>
<tr>
<td>Emma</td>
<td>/</td>
<td>1</td>
<td>Didn’t say much</td>
</tr>
<tr>
<td>Cody</td>
<td>0</td>
<td>X</td>
<td>Absent</td>
</tr>
<tr>
<td>Jenny</td>
<td>//</td>
<td>++++ 4</td>
<td>Brilliant summary</td>
</tr>
</tbody>
</table>

Etc., etc
Study Groups for Preparing Discussions

As I indicated in the Syllabus under “Format,” this is a seminar, not a lecture course. Moreover, I am not here to tell you how to study or prepare yourself to discuss the reading or the films. For the films, I may give you some possible questions to consider. As for the reading, especially the two major texts—*Off Script, From Art to Politics, The Sixties* —you and your classmates must prepare yourself for the class discussions on these texts.

To help you prepare, you will be put into Study Groups that will meet occasionally to decide how to study for the discussion and class report. I will also try to format Canvas to facilitate your discussions outside of class. Things to consider:

- How to study this book
- How to decide the workload (e.g. Who takes notes on what chapters? Who takes what chapters? What format will each person use to make his/her notes? What kind of outline?)
- How to create a schedule of dates and deadlines for completing work
- How to share everyone’s notes?
- How to evaluate each other’s notes? How to create useful feedback?
- How will you present your material when the time comes to discuss the book? [Everyone needs to participate.]
- Some of these tasks you can do during class time, but you need to exchange email addresses so that you can communicate out of class.

Some things to consider:

- What is the thesis of the book (chapter, article, etc.)?
- Is there relevant and enough evidence to defend the author’s thesis?
- What are the most important ideas in the book?
- What are the weaknesses in the book?

The main task of each Study Group is to explain to the class the salient elements which the author uses to respond to the situation that created the text. What strategies does the author use to deal with the issues he/she raises?

In any case, each one in the group should write some summary (a paragraph) of what she or he is going to say which will guide them in their discussion.

After we finish one book, we will shuffle the deck and create new Study Groups for the next book.
Student and Instructor Self-Assessment
(5 points)

*EVALUATION OF INTELLECTUAL & EMOTIONAL DEVELOPMENT (Fall 2014)*

1. CRITICAL THINKING:
   a. **Assessment Tools:**
      i. Papers
      ii. Speech
      iii. Class Discussion
   b. **Measurement Criteria:**
      i. INTELLECTUAL COHERENCE: Ability to clearly state and develop a coherent argument based on logic and evidence.
      ii. INTELLECTUAL COMPLEXITY: Acknowledgement of the complexity of issues and solutions.
      iii. INTELLECTUAL HONESTY: Willingness to acknowledge weaknesses in one's own argument/belief system.
      iv. INTELLECTUAL CLARITY: Ability to express one's ideas in a clear and concise manner.
      v. INTELLECTUAL FLEXIBILITY: Willingness to move beyond strict ideological/philosophical arguments.
      vi. INTELLECTUAL SELF-CONFIDENCE: Comfort level discussing complex social/philosophical issues.

2. INTERDISCIPLINARY LEARNING W/ GLOBAL/CULTURAL VIEWPOINTS:
   a. **Assessment Tools:**
      i. Papers
      ii. Speech
      iii. Class Discussion
   b. **Measurement Criteria:**
      i. ACADEMIC BREADTH: Addresses viewpoints/arguments from a diversity of academic disciplines.
      ii. SOCIOLOGICAL/CULTURAL AWARENESS: Addresses viewpoints/arguments from a diversity of socioeconomic, political and cultural perspectives.
      iii. HISTORICAL DEPTH: Ability to place current social/political events in historical perspective.

3. CREATIVITY AND PROBLEM SOLVING:
   a. **Assessment Tools:**
      i. Papers
      ii. Speech
   b. **Measurement Criteria:**
      i. PROBLEM SYNTHESIS: Ability to identify, decipher and synthesize the core arguments under discussion.
ii. **MENTAL CREATIVITY**: Ability to organize arguments/ideas in innovative and interesting ways.

iii. **INTELLECTUAL INNOVATION**: Willingness to go beyond the extant literature and develop new arguments.

4. **PROFESSIONALISM, INTERPERSONAL SKILLS AND EMOTIONAL INTELLIGENCE**:
   a. **Assessment Tools**:
      i. Seminar Participation

   b. **Measurement Criteria**:
      i. **SOCIAL CONFIDENCE**: Willingness to voice one's opinions/ideas to further group goals.
      ii. **PROFESSIONALISM**: Attendance and punctuality (shows up for class on time and turns in assignments by due dates).
      iii. **RESPECT FOR OTHERS**: Classroom demeanor (bored vs. engaged; combative vs. tolerant, etc).

*Created by Professor Keith Jaggers*
Schedule of Topics, Readings, Discussions and Writing Assignments
(will be changed if necessary)

Tu/1/22: Housekeeping; introduction and review of the syllabus
Th/1/24: Review of syllabus (cont.); complete 3 x 5 cards; discussion of First Writing Assignment

Tu/1/29: Due: First writing assignment: Definitions of art, politics and ideology; begin reading From Art to Politics
Th/1/31: Discussion of ideology (Bring something [TV, internet, newspaper, current events] to talk about ideology): read in your Modules “Why Facts Do Not Matter” from the Boston Globe; meet with First Study Group on From Art to Politics

Tu/2/5: Film: Animal Farm; read in your Modules “How the CIA Brought You Animal Farm”
Th/2/7: Discussion of Animal Farm, and the relations between art and politics; meet with Study Groups

Tu/2/12: Discussion of From Art to Politics by Study Groups
Th/2/14: Discussion of From Art to Politics by Study Groups

Tu/2/19: Film: John F. Kennedy—Years of Lightning, Day of Drums;
Th/2/21: Film: The Candidate

Tu/2/26: Discussion of Second Writing Assignment; meet with Study Groups to prepare for discussion of Off Script
Th/2/28: Discussion: Study Group Reports on Off Script

II. Resistance, Rebellion and Revolution: A Case Study of the Sixties

Tu/3/5: Film: The Sixties (also begin reading Terry Anderson’s The Sixties for Quiz); due Second Writing Assignment
Th/3/7: Film: Berkeley in the Sixties; Mandel, “Battle of Berkeley Talking Blues” (PSR 196-97); Paik and Schmorleitz, “I Walked Out in Berkeley” (PSR 200-201); Boyle, “Testament for My Students 1968-1969” (PSR 221-228)

Tu/3/12: Martin Luther King, Jr. “Letter from a Birmingham Jail” (PSR 24-40);
Th/3/14: Dylan, “The Lonesome Death of Hattie Carroll” (PSR 63-65); Randall, “Ballad of Birmingham” (PSR 65-67); Malcolm X, “The Ballot or the Bullet” (PSR 70-80); Alice Walker, “The Civil Rights Movement: What Good Was It?” (80-86); discussion of Third Writing Assignment
Tu/3/19: Spring Break
Th/3/21: Spring Break

Tu/3/26: Film: *The Green Berets*; discussion of speeches (read “Notes on Informational Speech” and bring *Speaker’s Handbook*

Th/3/28: Film: *Full Metal Jacket*: Levertov, “Life at War” and “Overheard Over S.E. Asia” (PSR 124127); O’Brien,”The Man I Killed” (171-176; due Third Writing Assignment

Tu/4/2: Speeches (1-2); Film: *Good Morning Vietnam*
Th/4/4: Speeches (3-4): Films: *Easy Rider*

Tu/4/9: Speeches (5-6); Film: *Joe*
Th/4/11: Speeches (7-8); Reading Quiz on Terry Anderson’s *The Sixties*

Tu/4/16: Speeches (9-10): Protest songs of the Sixties; discussion of Fourth Writing Assignment
Th/4/18: Speeches (11-12): Protest songs of the Sixties

Tu/4/23: Speeches (13-14): The Counter Culture: Film: *Hair* due: Fourth Writing Assignment
Th/4/25: Speeches (15-16): Film: *Woodstock*

Tu/4/30: Speeches (17-18); Political Music of the Sixties: Joan Baez
Th/5/2: Political Music of the Sixties: Bob Dylan

Tu/5/7: Film: *The Day the 60s Died*
Th/5/9: Last Class
First Writing Assignment: Defining Art, Politics, and Ideology
(5 points)

Due: Tuesday, January 29
Length: 1-2 pages (double spaced)
Audience: Instructor and classmates

In discussing the relationships between art and politics, it is important we have some understanding (though not necessarily a consensus) of the terms we using. Often we assume that others have the same background and prejudices we have. In this course we will be using three words—art, politics and ideology—in virtually every discussion we will have. Consequently, we need to discuss them right at the beginning of the course.

Instructions: Find two definitions for each of these words—art, politics and ideology. You can get one definition from the internet, but one definition needs to come from a printed book. For example:

1.a. Art can be defined as “xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx”
1.b Art can be defined as “xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx”

Be prepared to discuss your definitions. Note this: definitions are not neutral! How one defines something creates an attitude toward that thing, and attitudes are implicit and, sometimes explicit goads to actions. We struggle over our definition. For example: Is abortion a right or is it murder? Is he an immigrant or an illegal alien? Who benefits from a particular definition?

Use the Modern Language Association (MLA) in your A Pocket Style Manual for your citation.

Make sure your assignment has a Title Page. Be prepared to share your definitions with the rest of the class.
Second Writing Assignment: Competing Images of Presidential Candidates: How Politics Creates Art
(points 10 )

Assignment Due: Tuesday, March 5
Length: 4-6 pages (double-spaced, not including Title Page and References)
Audience: General Reader (10+ reading level)

After reading and discussing Off Script and John F. Kennedy—Years of Lightning, Day of Drums, and The Candidate you should be able to say something interesting about the way in which Presidential candidates are “packaged” for different audiences.

For example:
- How were they dressed, men and/or women?
- How different were their rhetoric? Tone? Content? Themes? Style?
- What were the differences in their biographies? What story did they want the their audiences to hear and see?
- How do their managers present them?

Instructions: Write a well-organized (with a compare/contrast thesis) essay developed through relevant evidence (facts, logic, expert opinion, visuals, etc.) comparing the staging of President Trump’s and another politician.

This is an informational essay (a what topic). You are not asked nor should you evaluate either candidate’s image. See my “Notes on Theses.” The formula is:

S¹=President Trump
S²=Another politician
a, b, . . . z = Criteria for comparison

Thesis: S¹ and S² can be compared and contrasted in terms of a, b, c.

Style: SAE, informal but avoid contractions and jargon. The essay should read more like a good piece of journalism rather than an academic piece. Remember to have a Title Page, and a Works Cited page or Bibliography. Do you know the difference?
Third Writing Assignment: The Relevance of Langston Hughes’ “Theme for English B” Through the Prism of the Sixties
(10 points)

Due: Thursday, March 28
Length: 4-5 pages
Audience: Instructor

Theme for English B

The instructor said,

Go home and write
A page tonight.
And let that page come out of you—
Then, it will be true.

I wonder if it’s that simple?
I am twenty-two, colored, born in Winston-Salem.
I went to school there, then Durham, then here
to this college on the Hill above Harlem.
I am the only colored student in my class.
The steps from the hill lead down into Harlem,
through a park, then I cross St. Nicholas,
Eighth Avenue, Seventh, and I come to the Y,
the Harlem Branch Y, were I take the elevator
up to my room, sit down, and write this page:

It’s not easy to know what is true for you or me at twenty-two, my age. But I guess I’m what
I feel and see and hear, Harlem, I hear you:
hear you, hear me—we two—you, me, talk on this page.
(I hear New York, too.) Me—who?
Well, I like to eat, sleep, drink, and be in love.
I like to work, read, learn, and understand life.
I like a pipe for a Christmas present,
or records—Bessie*, bop, or Bach

*Bessie Smith (1894?-1937), American blues singer

I guess being colored doesn’t make me not like
the same things other folks like who are other races.
So will my page be colored that I write?
Being me, it will not be white.
But it will be
a part of you, instructor.
You are white—
Yet a part of me, as I am part of you.
That’s American.
Sometimes perhaps you don’t want to be a part of me.
Nor do I often want to be a part of you.
But we are, that’s true!
I guess you learn from me—
Although you’re older—and white—
And somewhat more free.

This is my page for English B

--Langston Hughes, 1951

Some relevant questions about Hughes’ poem:

1. What is the theme of the poem (conflict, issue, struggle)? Are there sub-themes?
2. What are the details of the scene (s); the scene is the setting, the time (past, present and future) and the place (where it take place?) How does it/they the theme of the poem?
3. How does race figure in this poem?
4. What is the Narrator’s attitude toward his racial differences and how does he resolve the contradictions?
5. Describe the Narrator. Describe his personality.
6. What do you think Hughes' motives were in writing this poem?

“Theme for English B” was written in the early Fifties, a decade before the Civil Rights Movement. By the Sixties many African-Americans expressed very different views and attitudes toward race in America. How do you think such men as Martin Luther, Jr. and Malcolm X would read Hughes’ poem? What would be their attitudes and ideas toward the Narrator and the Narrator response to race?

Instructions: Write a speculative essay comparing and contrasting at least two African-American writers (including Martin Luther King, Jr. and Malcolm X) in the Sixties in terms of how they would respond the Hughes’ poem.

Obviously, this essay asks for your opinion. You believe that writer “x” and “y” can be compared in terms of how they would respond to Langston Hughe’s poem. It is a compare/contrast topic (see “Notes of Theses”).

Create a thesis and support it with evidence (what these writers say). While you can use additional sources, you should focus on the material you have read in The Portable Sixties Reader, especially Martin Luther King, Jr. and Malcolm X. Also, you might read ahead and look at the material on the Civil Rights Movement in Terry Anderson’s The Sixties.

Style: Formal (no jargon); use standard English. Be clear and concise. Edit, proofread, and revise.
Fourth Writing Assignment: Two Options--Evaluating the Sixties
(20 points)

Due: Tuesday, April 23
Length: 6-8 pages


There will be a fair amount of writing in this course at least 6-8 pages of which will be devoted to your final writing project, an academic argumentative essay.

Assign a final argumentative writing project of sufficient length (approximately 6-8 pages) and complexity that includes research and writing for an audience, real or imagined, that is other than the seminar instructor. This essay should synthesize a significant number of secondary sources in keeping with the goal of joining a conversation amongst scholars/citizens engaged in the topic of the writing project.

Many commentators have called the 1960s a decade of “revolution” (e.g. the Civil Rights revolution, the Feminist Revolution, the student “revolt,” the resistance to the Vietnam War, etc.). Nor was this decade immune from violence from the Right and from the Left, from the “radicals” and the government. Many praise the significance of this decade; others decry it. This historian, Gerard DeGroot argues that

For too long the Sixties has been a sacred zone. The spotlight has been shone upon those people or events we could like to believe were important. But cast aside the rose-tinted spectacles and we see mindless mayhem, shallow commercialism, and unbridled cruelty . . . Nostalgia for the Sixties is strong precisely because so much did not survive.

. . . Revolution was never on [sic] the cards. The door of idealism opened briefly and was then slammed shut, for fear of what might enter. Chauvinism and cynicism got the better of hope and tolerance (The Sixties Unplugged: A Kadeidoscopic History of a Disorderly Decade. Cambridge: Harvard University Press, 2008, p.2)

By contrast, Irwin and Debi Unger argue that

The Sixties resound in our historical memory as do few other eras . . . And beyond the personal, there was the whole society. The Sixties delegitimized all authority—governments, universities, parents, critics, experts, employers, the police, families, the military. In this decade’s wake, all hierarchical structures
became more pliant, all judgments and critical evaluations and “canons” less
definitive and acceptable. The decade also witnessed the “liberation” of whole
categories of people who had previously been penalized for their race, age, physical
fitness, gender or sexual preference (The Times Were a Changin’: The Sixties Reader.

Whose perspective, DeGroot’s or the Ungers’ seems the most
reasonable? Write an argumentative essay supporting one of these
perspectives. (It does not have to be “either or.” How do you define
“most reasonable”?) Create a thesis that can be argued by marshalling
evidence.

An argument presents and supports a thesis or proposition; traditionally it has been
classed as one of the four forms of discourse (the others being description, narration, and
exposition); it may employ these other three forms, but it subordinates them to its own
purpose, to convince. Generally, since an argument must support a proposition, its
method is chiefly logical. On the other hand, since its audience is other, human minds,
and not simply a computer, argumentation often benefits from emotional warmth,
imaginative power, sophistication, sincerity, and even such strategies as humor. In one
sense, all writing is argument; your purpose is to convince your audience to share your
world view. To that end, a writer may use whatever legitimate strategies he or she has at
his or her disposal.

Organization: Whatever perspective you adopt, you are giving your opinion, a
proposition [P] of unknown truth value. Propositions [P] express convictions, beliefs,
opinions supported by reasons [1, 2, 3 . . . n ] for these convictions, beliefs and opinions.
The formula is: P because 1, 2, 3 . . . n.

It is not enough to simply assert you opinions. First, you need to find out what others, both
positive and negative; then after carefully reviewing the evidence, you argue for your own
conclusions. You can draw on the material we have covered in class as well as any additional
material you want. Your task is to take a position and argue for that position. You need to create
a clear thesis that is supported by relevant evidence. In addition, a good argument must take into
account and address the objections from the other side.

Strategy: The main resource for this assignment is The Portable Sixties Reader and, of course,
Terry Anderson’s The Sixties and the additional films and music we have experienced in
class. In addition to these sources, you must document at least 10 additional sources,
five of which must be directly cited in your text. If you cite all of your sources in your
text, list your sources in a “Works Cited” page; if all of your sources are not cited in your
text, list your sources in a “Bibliography” page. Use MLA style sheet.
Notes for Your Persuasive Speech

One of the requirements of HPCC193 is that you give a 6-7 minute persuasive speech. This speech will count for 15 percent of your final grade. The subject matter of your speech should be relevant to the subject matter of this seminar and make an argument. This speech will count for 15 percent of your final grade.

An argument presents and supports a thesis (see Notes on Theses) or proposition; traditionally it has been classed as one of the four forms of discourse (the others being description, narration, and exposition); it may employ these other three forms, but it subordinates them to its own purpose, to convince. Generally, since an argument must support a proposition, its method is chiefly logical. On the other hand, since its audience is other, human minds, and not simply a computer, argumentation often benefits from emotional warmth, imaginative power, sophistication, sincerity, and even such strategies as humor. A writer may use whatever legitimate strategies he or she has at his or her disposal.

For example, you could give a speech on:

Drama

Aristophanes, Lysistrata
Shakespeare, Julius Caesar
Clifford Odets, Waiting for Lefty
Barbara Garson, MacBird
Robert Bolt, A Man for All Seasons

Poets of the Sixties (for example)

Diane Di Prima
Lawrence Ferlinghetti
Nikki Giovannie
Yusef Komunyakka
Denise Levertov
Dan Paik
Gary Snyder
Allen Ginsberg

Painters

David
Picasso
Diego Rivera
Graffiti

Revolutionary Art
Political Sculpture
Political/Art Cartoons
Political/Art Posters
Political/Art Buttons, Tees
Art/Politics of Political Speeches
Art/Politics of a Political Document
The Role of Art in . . . [a specific political event]

Music and Politics
The Politics of Science Fiction
Political Photography
Political Fashion/Ornament
Political Humor/Comedy
Music and Politics
Political Novels
Architecture and Politics
Politics and Talk Radio

Films

Dr. Strangelove
The Battle for Algiers

Fox News/MSNBC and Political Art

Use of Art in Blogging
Creating Political Images on the Internet

Documentaries

* The Spy Who Came in from the Cold
* The Last Harrah
* Advise and Consent
* Fail-Safe
* Invasion of the Body Snatchers
* The Parallax View
* Reds
* The Hunger Games
* Selma
* The Matrix
* The Butler
* The Hurt Locker
* Red Dawn
* All The President’s Men
* The Post

Television

* The West Wing
* MI-5
* Homeland
* Veep
* Madame Secretary
* House of Cards

How Art Creates Politics:

Memorials: The Vietnam Memorial, Raising the Flag at Iwo Jima,
The Creation of “Camelot” (the Kennedys)
Staging a Political Convention (1968 Democratic Convention)
Political Rhetoric (e.g. presidential speeches, campaign speeches, “Gettysburg Address,“
“Declaration of Independence,” “On the Duty of Civil Disobedience,” etc.)

Other topics of related interest:

Nazi art
Soviet Realism
The Art of the French Revolution

You will make a detailed complete sentence outline (see The Speaker’s Handbook) of your speech, but the speech itself is to be extemporaneous; that is, carefully planned and organized but not memorized or read as a paper. Work from a “bare bones” outline, with key words and
phrases, but the precise wording of the speech should arise “spontaneously” as you give the speech. **Create four or five 3x5 cards to refer to your main points as you give your speech.** For at least 80 per cent of the time, you should be looking at your audience, not your notes. You can use any visual aids or props that you think would help you; however, **if you need to use a computer, DVD, VHS, need to use Power Point, it is your responsibility to reserve this equipment in advance with the instructor.** Also, if you technology fails, or if it takes too long to set it up, you need to have a back-up plan that does not need this technology. It will be almost impossible to reschedule your speech.

Your speech will emphasize:

1. **A thesis, a well-developed introduction, main points and conclusion**

2. Logical, clear organization including appropriate use of subordination in your outline
   a. “The **full-sentence outline** is a tool to ensure coherent development of your speech.
   b. Your thesis statement, the main points, and at least the first level of sub points should be stated as **declarative sentences.**
   c. A declarative sentence is, in effect, a proposition that can be proved or disproved, accepted or rejected.
      I. “Secondhand smoke harms nonsmokers.” [one complete sentence]
      II. This sentence can be responded to by True or False.
      III. But, “Nonsmokers’ rights” is neither True or False [a fragment, not a complete sentence]

d. **Each element (I, a., 1, a), etc.) must have at least two divisions; if I, then II; if a, then b; if 1, then 2, if a) then b), etc.**
   I. There are **20 students in Honors 193**
   A. Seventeen students are female
      i. Fourteen females are freshmen
      ii. Three females are sophomores
   B. Three students are male
      i. One male is a freshman
      ii. Two males are sophomore
   II. There are **19 students in Honors 392**
   III. Etc. . . . think of the logic!

3. Appropriate use of supporting materials, including thorough research (at least five citations with full documentation in addition to those books we have used in class)
4. Adapting speech to your audience, making your points meaningful
5. Originality
6. Eye contact

Remember: You have no more than 7 minutes; I will signal when you have one minute left; I will cut you off after 7 minutes. We will have 3-5 minutes for questions and comments.
To help you prepare, I have attached a “Critique Sheet: Persuasive Speech” which outlines the criteria I will use in evaluating your speech. Use *The Speaker’s Handbook*! For example, there is an informative section on “Overcoming Fear of Speaking” and sections on making your presentation. For any of you that have not had much public speaking experience, there is a wealth of information and suggestions in this manual. Also, I have attached a sample speech demonstrating how a complete sentence outline is constructed and its documentation.

**After you have given your speech, give the instructor two copies of your outline.** One copy will be graded and returned; one will be put in your permanent dossier.
Model for Speech Outline

Outline for Speech on “Chapter and Verse: The Bible and the English Revolution”

Thesis: The Bible was a crucial document in the English Revolution because (1) it was read by almost everyone as the “Truth” (literally, as reality itself) and, as a consequence, provided a common framework for political and social discourse, and (2) was the master metaphor of thinking about order, disorder, and revolution in all its aspects (theological, political, legal and social), and (3) it gave the participants a grammar of motives and roles that they needed to legitimize their actions.

I. At the beginning of the English Revolution, the Bible was the most universal and important cultural document in England (Hill, 1972:75).
   a. Almost everyone could and did read the Bible.
   b. Bible was seen not only as man’s relationship to God but as literal, historical truth.
   c. As Christopher Hill argues, that when Englishmen were confronted with a new and unique situation (i.e. revolution), they turned to the Bible (Hill, 1972b:212).

II. In the sixteenth and seventeenth centuries, when people of social and political order, the Bible provided images and metaphors intensely charged with meaning.

III. The Bible was used to justify and legitimate the status quo and monarchical rule.
   a. The king was not simply “his majesty,” but “his sacred majesty.”
   b. This idea was not just held by those in power, but it was accepted by most people.

IV. Furthermore, the Bible did not just provide ideas about hierarchy, order and authority but specific roles.
   a. The Bible legitimated the analogy between the state and the family.
   b. James I, Charles father, makes the argument that kings are “by God himselfe they are called GODS” (Greenleaf, 1964: 60-61)
   c. In the same piece, James says, “Kings are also compared to fathers of families: for a King is trewly Paren patrae, the politique father of his people” (Quoted in Greenleaf, 1964:60-61).
   d. The King is accountable to God alone.

V. Charles was trapped in the rhetoric of his father.
   a. He was a prisoner of a metaphor.
   b. Charles’ stiffness, arrogance, his distance from his subjects, his inability to compromise were the logical consequences of his taking the God/King analogy to heart, not simply as a metaphor but as reality itself.
   c. God does not beg.
   d. Fathers (especially 17th fathers) do not negotiate with their children.

VI. However, as most of you understand, the Bible is seldom that clear of most things.
a. The biblical justification for the divine rights of kings and for kingship itself had long been subject to varying degrees of interpretation.
b. For example, according to the Bible, kingship is legitimate only so long as the King and his people obey God’s commandments. (I Sam. 12-15).
c. It was a matter of interpretation as to whether the early Stuart monarchy was following God’s commandments.

VII. Indeed, for the groups opposed to the Crown and the established Church, especially the Puritans, the Bible was a source of rebellious views even more than it was for the Loyalists.
a. As one commentator put it, the Bible “was a handbook of revolution just as much as Das Kapital came to be min a much later age” (Wilson, 1976:x).
b. With the torrent of books, pamphlets, and sermons, the Puritan cause and the Puritans’ interpretation of the Bible could be put before the people and successfully compete with those interpretations of the Crown and the established Church.
   i. For example, in many sermons, Puritan ministers saw “in the Old Testament . . . a store of pregnant narratives concerning an elect people, now faithful, now unfaithful, now betrayed by corrupt rules and misled by false prophets; now redeemed by virtuous kinds . . . now downtrodden, oppressed, driven out, . . .” (Haller, 1955:26-27).
   ii. And, writing in 1642 in his pamphlet, Observations Upon Some of His Majesties late Answers and Expressions, Henry Parker found no justification for divine right or patriarchal rule (1934: 167,184).

c. The rhetoric was harsh and vitriolic against Charles and his bishops, especially Laud.
   i. John Lilburne’s 1638 pamphlet, The Worke of the Beast set the tone and level of argument against the established Church.
   ii. Prelates were “locusts” and “scorpions.”
   iii. These images come from the Book of Revelation.

VIII. Both sides used the Bible to frame their arguments.
a. The Crown saw the conflict as a problem of order versus anarchy.
b. The Puritans saw the issue as good versus evil, damnation versus salvation.

IX. Debates about the correct interpretation of the Bible abounded.
a. They argued about who was able to understand the Bible.
b. They debated whether the Bible could mean anything a person thought it meant.
c. They argued about who was fit to be a critic.
d. The debated about who had the power to preach and publish his or her interpretation.

X. Ultimately these questions were resolved by force.
a. Cromwell did not seek to impose his visions on other.
b. He did use his power to prevent others from imposing their interpretations on their neighbors and subordinates.
c. Thomas Hobbes’ *Leviathan* (1651) makes the argument that “the Sovereign” decides the appropriate interpretation.
d. Might makes right.

XI. Whatever the cause(s) of the English Revolution the primary linguistic resource for the conflict was the Bible.
   a. The Bible provided the participants with symbols which they used as verbal parallels to their experience.
   b. The Bible gave them roles and appropriate roles for others—heroes, villains, and fools.
   c. The defined the nature of the drama of the revolution
      i. It was not simply who would rule.
      ii. It was also who would be saved.
   
   d. It dictated that sociopolitical order was God’s order.
Works Cited


______. *The World Turned Upside Down: Radical Ideas During the English Revolution*. NY: Viking, 1972b


Lilburne, John. *A Worke fo the Beast, Or a Relation of a Most Unchristian Censure, Executed Upon John Lilburne*. In Haller, Tracts II, 3-34.

Parker, Henry. *Observations Upon Some of His Majesties Late Answers and Expressions*. In Haller, Tracts II, 167-213.

Critique Sheet: Persuasive Speech

Name: ______________________________

INTRODUCTION
Captured attention/interest
Adapted subject to audience
Established credibility
Announced thesis (specific purpose)
Previewed main points (central idea)

BODY
Main points clear
Main points supported
Organization logical
Sources cited
Connectives
Audience adaptation
Clarity of visual aids
Managed visual aids

CONCLUSION
Focused on thesis
Summarized main points
Closed decisively

DELIVERY
Volume
Rate
Articulation/diction
Eye Contact
Spontaneity/enthusiasm

TOPIC SELECTION
Grade: ___________
Originality
15-13=A
12-10=B
9-7=C
R=revise
0= Failed to complete

Intellectual content

Interest value

OUTLINE
Complete-sentence form
Logical subordination
Grammar
Bibliography

Grade: ___________

 + Excellent
✓ Satisfactory
 x Needs improvement

Time___________