

**Carleton University  
Fall 2011 / Winter 2012  
Department of English**

**ENGL 3702A : United States Culture, 1945-1979  
Mondays 11:30-2:30  
Please confirm location on Carleton Central**

**Instructor: Franny Nudelman  
Office: 1814 DT  
Phone: x1773  
Office Hours: Monday 2:30-5:00 and by appointment  
e-mail: franny\_nudelman@carleton.ca**

Course Description:

In the United States, the decades following World War Two were marked by unprecedented military and economic expansion. In the realm of culture, innovation was afoot as writers, painters, filmmakers, and musicians cultivated an aesthetic of spontaneity, intensity, and interiority that might adequately represent the strange conditions of modern life. In this course, we will consider major trends in the culture of the era (including abstract expressionism, beat poetry, new journalism, and direct cinema) in light of foreign wars, movements for gender and racial equality, and the advent of live television, rock music, and recreational drugs.

Reading:

Michael Herr, *Dispatches* (1977)  
John Hersey, *Hiroshima* (1946)  
Norman Mailer, *Miami and the Siege of Chicago* (1968)  
Sylvia Plath, *Ariel* (1965)  
Thomas Pynchon, *The Crying of Lot 49* (1965)

Books for the course can be purchased at Octopus Books at 116 Third Avenue (at Bank St.). Reading marked with a \* on the syllabus will be in a course reader, also available at Octopus Books. All texts marked with a \*\* will be posted on WEBCT, or viewed in class.

Viewing:

John Frankenheimer, *The Manchurian Candidate* (1962)  
Francis Ford Coppola, *Apocalypse Now* (1979)  
David and Albert Maysles, *Gimme Shelter* (1970)  
Jackson Pollock, selected paintings

Sol Saks, "Bewitched" (1964)  
Haskell Wexler, *Medium Cool* (1970)  
William Wyler, *The Best Years of Our Lives* (1946)

Films for the course will be screened on Sunday evenings at 6 in 417 St. Pat's. Attendance at these screenings is not mandatory. Films will also be on reserve at the library.

#### Listening:

\*\*The Doors, "Break on Through (To the Other Side)," "The End" from *The Doors* (1967)  
\*\*The Grateful Dead, "Feedback" from *Live/Dead* (1969)  
\*\*Gil Scott Heron, "The Revolution Will Not Be Televised" (1970)  
\*\*Jimmy Hendrix, "Star-Spangled Banner" (1969)  
\*\*Charles Mingus, *Mingus Ah Um* (1959)

Music will be posted on WEBCT, and on reserve at the library.

#### Assignments and Evaluation:

Your grade will be based on a journal, four in-class writing assignments, and two essays. You can assume that each will count for *roughly* a quarter of your grade (journal, in-class writing, and each of two essays). Because you will each begin the course with different skills, however, there is room for adjusting this formula to reflect the effort that you put into the course, and the extent of your improvement. Your record of attendance will influence my final assessment of your work in the class. Participation in class discussion can only strengthen your grade.

#### Journal

You will each keep a journal, writing two entries a week that record your responses to our reading, viewing, listening, and class discussions. These entries should be substantive—dealing with texts and ideas seriously and in detail—but they do not need to be comprehensive or formal. Here you can explore your reactions to texts and discussions, as well as develop connections among the wide range of sources you will encounter in this course. Please bring journals with you to class each week.

#### In-Class Writing

Over the course of the semester, there will be four unannounced in-class writing assignments. These may take the form of brief responses to the reading, or of reading quizzes. They are designed to insure that you attend class, keep up with the reading, and give the reading some thought in advance of our class meetings. For this reason, you will not be able to make up these assignments.

#### Essays

You will write two 5-6 page essays. When reading these essays, I will look for clear, communicative writing, as well as original and convincing analysis of the text/s in question.

### Class Participation

Discussion will be an important part of our class meetings, and your thoughtful participation will insure that we learn something this term.

### Academic Accommodation

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations. If you only require accommodations for your *formally* scheduled exam(s) in this course, please submit your request for accommodations to PMC by Nov. 11, 2011 for the Fall term and March 7, 2012 for the Winter term.

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://carleton.ca/equity/accommodation>.

## SEPTEMBER

9/12

Introduction

### APOCALYPSE NOW: COLD WAR MILITARISM

9/19

John Hersey, *Hiroshima*

\*Mary McCarthy, "A Letter to the Editor of *politics*" (1946)

9/25

Screening of *The Best Years of Our Lives*

9/26

William Wyler, *The Best Years of Our Lives*

\*Tom Englehardt, excerpts from *The End of Victory Culture: Cold War America and the Disillusioning of a Generation* (1995)

## OCTOBER

10/2

Screening of *The Manchurian Candidate*

10/3

John Frankenheimer, *The Manchurian Candidate*

\*Dwight Eisenhower, "Farewell Address" (1961)

\*Matthew Jacobson and Gaspar Gonzalez, "Bullwhip and Smear: Reading McCarthy," in *What Have They Built You to Do? The Manchurian Candidate and Cold War America* (2006)

10/10

Thanksgiving Holiday

10/17

Thomas Pynchon, *The Crying of Lot 49* (1965)

\*Students for a Democratic Society, "Port Huron Statement" (1962)

## MAGIC IN ACTION: EXPERIMENTS IN ART AND POLITICS

10/24

\*\*Charles Mingus, *Mingus Ah Um*

\*\*Jackson Pollock, selected paintings

\*Allen Ginsburg, "America" from *Howl and Other Poems* (1956)

10/31

\*James Baldwin, "Notes of a Native Son" (1955)

\*U.S. Supreme Court, *Brown vs. Board of Education* (1954)

\*Martin Luther King, "I Have a Dream" (1963)

## FIRST ESSAY DUE IN CLASS

## NOVEMBER

11/7

\*Betty Friedan, "The Problem With No Name" (1962)

Sylvia Plath, *Ariel*

\*\*Sol Saks, "Bewitched"

11/13

Screening of *Medium Cool*

11/14

Norman Mailer, "The Siege of Chicago"

Haskell Wexler, *Medium Cool*

\*\*Gil Scott Heron, "The Revolution Will Not be Televised" (1970)

## DOORS OF PERCEPTION: APOCALYPSE AGAIN

11/21

\*Joan Didion, "The White Album" (1979)

\*Aldous Huxley, excerpt from "The Doors of Perception" (1954)

\*\*The Doors, "Break on Through (To the Other Side)," "The End"

11/27

Screening of *Gimme Shelter*

11/28

Albert and David Maysles, *Gimme Shelter*

The Grateful Dead, "Feedback"

\*\*Jimi Hendrix, "Star-Spangled Banner"

12/4

Screening of *Apocalypse Now*

12/5

Francis Ford Coppola, *Apocalypse Now*

Michael Herr, *Dispatches*

FINAL ESSAY DUE FRIDAY, DECEMBER 9