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STUDENT HOURS: TUESDAYS 12:30-2:30 AND BY APPOINTMENT

Bloody Conflict in America and Ireland: 1968-69

Hayes Healy Center 117

MW 12:45P - 2:00P

Course Description:

Globally, the late 1960s were volatile and deadly. A decade that began with young idealism and revolutionary possibilities, ended with raised fists and the beginnings of violent terror. 1968 was particularly transformative. It was the year that Martin Luther King Jr. and Robert Kennedy were assassinated; the year that the Chicago Eight were arrested for conspiracy and inciting riots at the Democratic National Convention; the year that students across France brought the French economy to a halt; and the year that demonstrations in Northern Ireland demanding equal representation for Unionists and Nationalist escalated.

In this course we will examine the political, religious, and cultural events of 1968-69 by exploring texts that were created during that period, and texts that have been created since to reflect the era. We will focus our attention on theatre, literature, music, and art created in the United States and Ireland that captures how class, generational, gender, religious, and racial conflicts led to bloody violence.

Course objectives:

This is a Core Curriculum course that fulfills the following requirements: LIT - old Core Literature, WKLI - new Core Literature , WRIT - Writing Intensive

Through an examination of the tumultuous events of 1968-69—particularly focusing on what happened in the United States and Ireland—this course introduces students to the potential and limitations of a comparative and/or transnational approach of literary analysis. While the objective of the course is to introduce students to artistic productions produced by African Americans and Irish artists, by the end of the course students will also further develop advanced skills in critical reading, thinking, and writing. We will examine the gestures Black and Irish artists made towards each other during the period, and after, while also investigating the historical events leading up to the violence of 1968-69 and the questions of faith that influenced social activism during the era. We will approach the 1968-69 period from case studies: 1) We will first explore the political, religious, and cultural situations that led up to class, generational, gender, religious, and racial dissatisfactions during 1968-69; 2) We will then explore the uprisings in America and Ireland, including civil rights marches, antiwar agitations, and student protests, that often led to violent conflict; 3) And then finally we will explore the aftermath of these movements, including conservative backlashes. The course will describe the events of 1968-69, provide in-depth context for those events, and show how the expectations for significant change ended up in bloody conflict. Assignments in this course will emphasize comparative literary and historical thinking and analysis, including the critical evaluation of diverse sources.

Students will also be instructed on the writing process. Students will learn how to:

- Write effective literary analysis
- Conduct library research
- Produce complex and well-supported arguments that reflect disciplinary conventions and audience expectations

- Use flexible strategies for organizing, revising, and proofreading writing of varying lengths and genres
- Write sentences, paragraphs, and essays that are grammatically correct and syntactically coherent
- Articulate a substantive research question or experimental hypothesis and frame it within an appropriate scholarly conversation within the discipline
- Engage in practices of reasoned, evidence-based, intellectually open-minded communication

Required Texts (some titles are available from the Hammes Notre Dame Bookstore)

1968: Radical Protest and its Enemies RICHARD VINEN

THE ESSENTIAL MARTIN LUTHER KING, JR.: "I HAVE A DREAM" AND OTHER GREAT WRITINGS DR. MARTIN LUTHER KING, JR. (KINDLE EDITION)

The Informer LIAM O'FLAHERTY

Mojo Mickybo OWEN MCCAFFERTY

Pentecost STEWART PARKER

Voices of the Chicago Eight RON SOSSI, TOM HAYDEN, FRANK CONDON

Catonsville Nine FATHER DANIEL BERRIGAN

Revolutionary Suicide HUEY P. NEWTON

The Price of My Soul BERNADETTE DEVLIN

Suggested Texts

Say Nothing: A True Story of Murder and Memory in Northern Ireland PATRICK RADDEN KEEFE

WAR AND AN IRISH TOWN EAMONN MCCANN

NORTHERN IRELAND'S '68 SIMON PRINCE

Not listed on this syllabus are secondary sources that we will read throughout the term in order to contextualize the assigned literature. Additional texts might be posted as well. Furthermore, the syllabus may change during the course of the term in accordance with the needs of the class. Students will receive advance notification of the changes; it is the responsibility of each student to keep abreast of these changes.

Assignments

Class Participation (including attendance): 20%

Short Assignments/Responses: 25%

Presentation: 10%

Final Essay Draft (aprox 1600 words): 15%

Final Essay (aprox 3200 words): 30%

Course Requirements:

Papers: You will be asked to compose two essays, one short essay and one long essay that we will work on over the course of the semester. The short essay is a draft of the final essay and the final essay is a research paper. For these essays, students are expected to do a close reading and an analysis; the final essay must engage at least three scholarly journals or other relevant criticism. Please turn your work in on time. For every day a paper is late, your paper will lose a half of a letter grade. Thus, if an "A" paper is four days late, its actual grade is a "B-."

Emailed Papers: Because of so many potential computer email glitches, I do not accept emailed assignments. An emailed paper will not be considered turned in. Except for the final essay, please upload essays to Sakai 5 minutes before class the day the paper is due.

Format for All Papers: All papers must follow the MLA guidelines for documentation. Each paper (and all other work completed outside of class and submitted) should be typed and double-spaced with one-inch margins, 12-point font (Times New Roman) and **page numbers**. This format includes a heading with your name, my name, the date on which the assignment is turned in, and the number of the assignment, if applicable. Each essay must have an inventive and appropriate title and a "Works Cited" page. Finally, please make sure that the pages documents are stapled.

Blog/Weekly Responses: This term I am asking students to create a blog as a class project. Students will be asked to write on the class blog bi-weekly. <https://sites.nd.edu/bloodyconflict/>. Posts should not only engage what we are reading/discussing in class but also current events, the research you are working on, and other topics of interests that connect to class material. Students are also asked to respond to at least two classmate's blog entries bi-weekly as well. By the end of the term students should have posted 7 blog entries and 14 responses. Both blog entries and responses/comments can be any length. However, students will be graded on the thoroughness, clarity, and creativeness of entries. I will occasionally blog along with the class to model how one might engage class material in an online forum, but students are given the freedom to develop material on the blog as they see fit. **Each post to the blog should be submitted to Sakai for grading.** Students will be graded on their individual responses and the depth of their entries overall. At the end of the term, each student will submit a final entry that reflects on all of their posts as well as the entirety of the project and the course. As this is an ongoing project we will have discussions about the blogs throughout the term.

Civil Rights Posters:

We will be working with Geoff Brown, curator at the Working Class Movement Library in Manchester and Aedín Clements of Irish Studies Librarian and Curator of Irish Studies Collections Hesburgh Library to make a posters that were similar to posters that were created during the 20th century Civil Rights Era. During our time with Ms Clements, she will also offer instruction on library research practices.

Presentations: PRESENTATIONS will be two-fold:

Each student will sign up for a presentation on a given text/author. AND We will have four days dedicated to student research presentations.

Text/Author Presentations should include brief biographical information on the text/author for that day and a discussion of the literary/historical context of the work. Please prepare at least two provocative questions that relate to the text.

Research Paper Presentations will take place at the end of the term. On these days students will present material on a common theme. Each student will have 10-mins to present their work while the rest of the class time will be devoted to questions and comments. You have complete flexibility in how you present your material. While some people might choose to read a prepared written document, others might choose a complete visual presentation. Roundtable discussions or collaborative presentations are also possibilities. Your final paper for the term will be based on this presentation.

Participation: This seminar and its assignments are based on the belief that students learn more from what they do, say, and think for a class than from what they are told. Class time will be mostly devoted to discussion, not lectures. I expect you to do the reading for each class and come prepared to share your thoughts with the whole group. Any respectful and thoughtful comment is welcome, including a sincere and interested "I don't understand." If on a rare occasion you are not prepared for class, please tell me beforehand. This will not harm your participation grade unless it happens more than once.

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, *please meet with me before the end of the second week of the term to discuss appropriate accommodations.*

Student Hours: You are asked to setup an office visit at least once this term to discuss writing assignments, reading assignments, or other questions that might relate to the course. Office visits will be held virtually (Zoom) or we can go for a walk. Please feel free to schedule a special appointment if you have a class during my student hours. I will invite everyone to meet with me individually during the semester in order to help with special problems and to offer feedback about your overall performance in the course.

Email: I typically respond to email within 48 hours.

Sakai: The syllabus and other relevant documents will be posted on **Sakai**. In addition, I will post announcements, updates, suggested readings and other relevant information here. Please check the site periodically to stay aware of updates.

Attendance and Class Participation: Attendance, preparedness, and participation are central to your success in your courses. However, considering the global pandemic, we all need to do the best that we can. Please notify me regarding all absences or accommodations needed. Please also follow the University's Daily Health Check: Students need to have a "green" daily health check pass to be in attendance for in person instruction. If you cannot log into the system or have a "red" pass you are still required to attend class virtually unless they are too ill to do so. (In these instances you should have a note from a doctor or the University Health System). Our regular attendance policies still apply for excused absences. Send me a syllabus meme so that I know that you read the entire syllabus. Absences will impact your final grade.

WEEK ONE

Monday Aug 10

- No assignments due
- Introductions and opening questions; discuss syllabus

Wednesday Aug 12

- Be prepared to share your top two preferences for your text/author presentation
- Overview of Black and Green History
- Read Intro to **1968: Radical Protest and its Enemies** xiii-xvii

WEEK TWO FOUNDATION

Monday Aug 17

- Read Chapter 1 **1968: Radical Protest and its Enemies** 1-24
- Read Chapter 4 **1968: Radical Protest and its Enemies** 73-116
- Read Chapter 7 **1968: Radical Protest and its Enemies** 189-220

WEEK THREE FOUNDATION

Monday Aug 24

- ZOOM MEETING
- Read Intro to Ireland, Slavery and Anti-Slavery: 1612-1865
- Read Contesting "White Slavery" in the Caribbean
- Matthew C. Reilly lecture and discussion

Wednesday Aug 26

- ZOOM MEETING
- Civil Rights Posters Discussion
- Aedín Ní Bhróithe
- Geoff Brown

WEEK FOUR CIVIL RIGHTS, PROTEST, AND UPRISING

Monday Aug 31

- Read Chapter 10 **1968: Radical Protest and its Enemies** 73-116
- Read **THE ESSENTIAL MARTIN LUTHER KING, JR** "Our Struggle," "The Power of Non-Violence," and "The Social Organization of Non-Violence"

Wednesday Sep 02

- Read **THE ESSENTIAL MARTIN LUTHER KING, JR** "Letter from Birmingham Jail," "Black Power Defined," and "I See the Promised Land"

WEEK FIVE CIVIL RIGHTS, PROTEST, AND UPRISING

Monday Sep 07

- ZOOM MEETING
- Finish Discussion on *THE ESSENTIAL MARTIN LUTHER KING, JR* “
- Start reading *The Informer*

Wednesday Sep 09

- ZOOM MEETING
- Finish reading *The Informer*
- Watch: *The Informer* and *Uptight*

WEEK SIX CIVIL RIGHTS, PROTEST, AND UPRISING

Monday Sep 14

- ZOOM MEETING
- Read *WAR AND AN IRISH TOWN* 1-52
- Eamonn McCann

Wednesday Sep 16

- ZOOM MEETING
- Final discussion on *The Informer, Uptight, and WAR AND AN IRISH TOWN*

WEEK SEVEN CIVIL RIGHTS, PROTEST, AND UPRISING

Monday Sep 21

- Read *Mojo Mickybo*

Wednesday Sep 23

- ZOOM MEETING
- Finish Discussion on *Mojo Mickybo*

WEEK EIGHT CIVIL RIGHTS, PROTEST, AND UPRISING

Monday Sep 28

- Read *Pentecost*

Wednesday Sep 30

- ZOOM MEETING
- Finish Discussion on *Pentecost*

WEEK NINE CIVIL RIGHTS, PROTEST, AND UPRISING

Monday Oct 5

- Read *Voices of the Chicago Eight*

Wednesday Oct 7

- ZOOM MEETING
- Finish Discussion on *Voices of the Chicago Eight*

WEEK TEN CIVIL RIGHTS, PROTEST, AND UPRISING

Monday Oct 12

- Read *Catonsville Nine*

Wednesday Oct 14

- ZOOM MEETING
- Finish Discussion on *Catonsville Nine*

WEEK ELEVEN CIVIL RIGHTS, PROTEST, AND UPRISING

Monday Oct 19

- Read *Revolutionary Suicide*

Wednesday Oct 21

- ZOOM MEETING
- Finish Discussion

WEEK TWELVE CIVIL RIGHTS, PROTEST, AND UPRISING

Monday Oct 26

- Read *The Price of My Soul*

Wednesday Oct 28

- ZOOM MEETING
- Finish Discussion

WEEK THIRTEEN AFTERMATH

Monday Nov 2

- Read Chapter 11 and Conclusion *1968: Radical Protest and its Enemies* 297-334
- Final Project PRESENTATIONS
- **Final Draft Workshop for Final Paper (online)**

Wednesday Nov 4

- Final Project PRESENTATIONS
- **Final Draft Workshop for Final Paper (online)**

WEEK FOURTEEN AFTERMATH

Monday Nov 9

- Final Project PRESENTATIONS
- **Final Draft Workshop for Final Paper (online)**

Wednesday Nov 11

- Final Project PRESENTATIONS
- **Final Draft Workshop for Final Paper (online)**

WEEK FIFTEEN

Final Papers Due November 16 5pm