

UCEAP Center Program Courses - Fall 2017

PCC 136. May 68: Politics, Gender, and Cultural Production

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Office Hours: By appointment

Monday 1:45-3:15 pm
Wednesday 3:30-5:00 pm

Course Description:

May 1968 was an explosive year in France, with student and worker strikes that converged to contest a social order the revolutionaries imagined they could overturn. It was also a time of massive cultural production, whether in the art that often accompanied the mobilizations or in the burgeoning field of cinema. In this course we will skirt the nostalgia that so often clings to our point of view on the events and explore what a few elements of its expanded archive might offer as resources for contemporary political and cultural activities by considering them through the writing and art that provided their context or preserved memories of them. **5.0 credits.** Suggested subject areas for this course: *Gender Studies/Comp Lit/Sociology*

Learning Outcomes:

The course seeks to develop students' written and oral rhetorical skills as well as their analytical skills through the following activities and assignments:

- Class discussion
- Class readings of texts and films
- Analytical written and oral responses to texts and films

The mid-term and final exams test students on their familiarity with the texts and films through quotation identifications and a choice of several essay questions that bring together different themes and topics broached by the different texts and films and push students toward broader comprehension.

Course Materials:

Marguerite Duras, *Destroy, She Said* (translated by Barbara Bray)
Leïla Sebbar, *The Seine Was Red* (translated by Mildred Mortimer)
Monique Wittig, *Les Guerillères* (translated by David Le Vay)
Course Reader, hereafter **[CR]**

Course Requirements:

Class Participation (15%) is required both in the classroom and on site visits. Students are expected to arrive on time, to come prepared, and to remain until the end of class. As per the UCEAP Paris Attendance Policy, lateness and absences will adversely affect course participation grades.

Reading assignments are critical. Students are expected to read the material as it is assigned and come to class prepared.

Grading:

Class Participation: 15 %
Paper 1 (4-6 pages): 15 %
Paper 2 (6-8 pages): 20 %
Mid-term exam: 25 %
Final exam: 25 %

A Note on Plagiarism:

Plagiarism is a serious offense and could result in your dismissal from the program. All instances of suspected plagiarism will be reported to EAP for disciplinary action. If you borrow words or an idea from any source, whether it be a book, journal, magazine, the Internet, or a lecture, you need to indicate where the information came from. Diana Hacker's *A Writer's Reference* identifies three different acts that are considered plagiarism: "(1) failing to cite quotations and borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases [of other texts] into your own words" (Hacker 261). (By both citing the source of this definition of plagiarism and by "enclosing borrowed language in quotation marks," this syllabus has avoided charges of plagiarism.) If you have any questions regarding plagiarism, please ask me.

A Note on Electronic Devices:

As a courtesy to your instructor and fellow students, please do not use cell phones, laptops, tablets, e-readers, or other electronic devices during class, even to check the time. Make sure phones are turned off. Use of these devices will lower your participation grade. No recording (audio or visual) of class sessions will be permitted.

Course Schedule (Subject to change at instructor's discretion)

- Week 1 Monday
Mavis Gallant, "The Events in May: A Paris Notebook" [CR]
- Wednesday
Kristin Ross, from *May 68 and its Afterlives* [CR]
- Week 2 Monday
Gillo Pontecorvo, *The Battle of Algiers* [film available online]
- Wednesday
Leila Sebbar, *The Seine Was Red*
- Week 3 Monday
Tony Judt, "America Has Gone Mad" [CR]
- Wednesday
Marcel van der Linden, "Socialisme ou Barbarie" [text available online]
- Week 4 Monday **FIRST PAPER DUE AT THE BEGINNING OF LECTURE**
Jean Paul Sartre, *No Exit* [CR]
- Wednesday
Maurice Blanchot, "Disorderly Words" and "Intellectuals under Scrutiny" [CR]
- Week 5 Monday
The Situationist International, *On the Poverty of Student Life* [CR]
- Wednesday
Guy Debord, from *The Society of the Spectacle* [CR]
- Week 6 Monday
Roland Barthes, from *Mythologies* [CR]
- Wednesday
Pierre Bourdieu, from *Homo Academicus* [CR]
- Week 7 Monday
Midterm Review
- Wednesday
MIDTERM EXAM
- FALL BREAK**
- Week 8 Monday
Marguerite Duras, *Destroy, She Said*

Wednesday
Selection from the production of the Ateliers Populaires
Les Malassis and the art exhibit 72: *Douze ans d'art contemporain en France*

Week 9 Monday
Jacques Derrida, from *Plato's Pharmacy* [CR]

Wednesday
Gilles Deleuze and Félix Guattari, from *A Thousand Plateaus* [CR]

Week 10 Monday **SECOND PAPER DUE AT THE BEGINNING OF LECTURE**
Hélène Cixous “The Laugh of the Medusa” [CR]

Wednesday
Christine Delphy, “Women’s Liberation: The Tenth Year” [text available online]

Week 11 Monday
Monique Wittig, *Les Guerrillères*
Chantal Akerman, *Saute ma ville* [film available online]

Wednesday
Michel Foucault, from *Discipline and Punish* [CR]

Week 12 Monday
Abdelmalek Sayad, from *The Suffering of the Immigrant* [CR]

Wednesday
Alain Resnais and Chris Marker, *Statues Also Die* [film available online]

Week 13 Monday
Final Review

Wednesday
FINAL EXAM