

**UCEAP FRANCE PROGRAM
PARIS, FRANCE**

**MAY '68: POLITICS, GENDER AND CULTURAL PRODUCTION
GENDER STUDIES 136**

FALL 2018

1. COURSE INFORMATION

Class Times: M/W 2:00-3:30pm (unless otherwise indicated on course schedule)
Class Location: ACCENT Study Center
Language of Instruction: English
UC Quarter/Semester Credits: 5/3.33
UCEAP Course Subject Area(s): Gender Studies, Comparative Literature, Sociology
Course Duration (weeks): 13 weeks

2. FACULTY INFORMATION

Faculty: Fredrik Ronnback, Ph.D.
Faculty Contact Information: ronnback@nyu.edu
Office: UC Paris Study Center
Office Hours: by appointment

3. 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.

4. COURSE MATERIALS

Marguerite Duras, *Destroy, She Said*, Trans. Barbara Bray, Grove Press, 1970. Print.
Leila Sebbar, *The Seine Was Red*, Trans. Mildred Mortimer, Indiana University Press, 2008. Print.
Monique Wittig, *Les Guerillères*, Trans. David Le Vay, First Illinois, 1971. Print.
Course Reader, hereafter [CR]

5. COURSE LEARNING OUTCOMES

- Students will be provided with an historical and critical overview of the various sociopolitical, cultural and philosophical changes in postwar France that lead to the events of May 68 as well as the legacy of these events in contemporary French society and thought.
- Students will be presented techniques to read and interpret both textual and visual evidence through analysis of both literary and theoretical texts, as well as films and images. Course readings and viewings will allow students to develop interpretive and critical thinking skills to analyze primary and critical source works.
- Students will gain an understanding of the complex sociopolitical issues that has shaped the French Fifth Republic. The events of May 68 will provide a lens through which students will be able to analyze the transition from a conservative colonial empire to a modern nation state.

6. PREREQUISITES

There are no prerequisites for this course.

7. METHODS OF INSTRUCTION

Instruction will consist of lectures on literary and visual representations as well as historical and theoretical concepts and class discussions on course topics.

8. COURSE REQUIREMENTS

Lectures

Class meetings will last 1.5 hours per session. Class time will be divided between lectures and group discussions in which active student participation is required. Students are expected to read the material assigned for each class and be prepared to discuss the material.

Class Participation

Attendance and active participation are required. Students are expected to do the readings assigned for each class meeting beforehand, and to actively participate in class discussions.

Reading Responses

Once a week, students will submit short written responses to the assigned readings. These responses should be analytical in nature and identify relevant topics and questions for class discussions. Responses will be submitted via email the day before class.

Written Assessment – 2 Short Essays

Critical thought and analytical writing are fundamental components of the course and the final grade. Students will submit two short essays, 4-6 pages for the first paper and 6-8 pages for the second paper, relating this analysis to the assigned course material (novels, articles, films etc.). Students will receive a list of approved topics.

Essays will be 4-6 and 6-8 pages long and will include a title, introduction, main body, and conclusion. Essays must be typed, double-spaced in Times New Roman (12pt), and 2.5cm/1-inch margins on all four sides. The essay will be submitted in class on the date specified on the course schedule. No late submissions will be accepted.

Midterm Exam and Final Exam

The midterm and final exams aim at evaluating students' 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. Both the midterm and final exams will cover the material read and discussed in class up to the date of the exam. Students will be required to compose their ideas in essay form and in a manner that addresses the topic as it relates to course content.

9. ASSESSMENT AND GRADING CRITERIA

The course will be graded on a 100-point scale, and the final grade will be determined as follows:

- Class Participation 15%
- Reading Responses 10%
- Short Essay 1 15%
- Short Essay 2 20%
- Midterm Exam 20%
- Final Exam 20%

The numerical average will correspond to the following degrees of competence:

- 90 – 100 *Outstanding degree of competence*
- 80 – 89 *Good degree of competence*
- 70 – 79 *Adequate degree of competence*
- 60 – 69 *Basic degree of competence*
- 0 – 59 *Failure to demonstrate a basic degree of competence*

10. ATTENDANCE POLICY

Attendance is expected in all course meetings, course-related activities and visits/excursions on UCEAP programs.

- Students should plan to arrive on time to all course meetings. Students will be marked absent if they are not present at the start of class. Students will also be marked absent if they skip out early.

- Roll will be called as a matter of course. The class register is the official record of student attendance.
- Absences will adversely affect course participation grades. Students will be required to meet with the Academic Director if it is determined that their lack of participation in a course has a negative impact on the other students in the class (e.g., group presentations). When appropriate, the Academic Director will confer with UCEAP on disciplinary measures to take, including probation and dismissal from the program.
- No MAKE-UPS for missed work: if a student is absent on a day when there is some form of assessment (quiz, test, presentation, exam, etc.), there will be no make-ups.
- NO LATE ASSIGNMENTS: No late assignments will be accepted and no extensions will be given.
- No guests are allowed to participate in any UCEAP courses or site visits.

11. CLASS ETIQUETTE

Students studying abroad are ambassadors for the University of California and as such, should act with decorum and respect for others at all times. As participants on the UCEAP Fall Semester Program in Paris students are subject to student conduct policies of UCEAP and ACCENT.

Students should seek to play their part in making the class a success. Students should arrive punctually for classes, taking special care to allow for journey times between the various venues. They should come to class with the necessary materials for taking notes, and bringing with them any books or suchlike required for the class. Students will be responsible for obtaining their own copies of any missed assignments and materials.

Food and drink may NOT be brought into the classroom or consumed during class. Cell phones and other electronic devices should be switched off upon entering the classroom or lecture room.

For more information, please consult the UCEAP Student Conduct and Discipline Policy at http://eap.ucop.edu/Documents/Policies/student_conduct_discipline.pdf.

12. ACADEMIC INTEGRITY

Students should remember that they are still subject to the academic integrity provisions of the University of California. The principle of honesty must be upheld if the integrity of scholarship is to be maintained by an academic community.

This means that all academic work—research papers, exams, and/or other assignments—will be done by the student to whom it is assigned, without unauthorized aid of any kind. Likewise, any act of academic misconduct, such as cheating, fabrication, forgery, plagiarism, or facilitating academic dishonesty, will subject a student to disciplinary action.

For more information, please consult UCEAP Academic Conduct Policy at http://eap.ucop.edu/Documents/Policies/academic_conduct.pdf.

13. STUDENT ACCOMMODATIONS

UCEAP is committed to facilitating welcoming and reasonably accessible programs. Any student who because of a disability may require special arrangements in order to meet course requirement should present appropriate verification from the campus Disability Student Office to UCEAP advisors during the application process, and should contact Paris Director upon arrival to confirm the approved accommodations. No requirement exists that accommodations be made prior to completion of this approved university procedure. Disability status is confidential and should always be discussed in private.

For more information, please consult UCEAP Official website at <http://eap.ucop.edu/Diversity/Pages/students-with-disabilities.aspx>.

14. COURSE SCHEDULE

Date	Contents & Readings	Coursework
<p><i>WEEK 1</i> Monday, Sept. 10th</p>	<p><i>TOPIC:</i> Introduction: What Happened?</p>	<p>Reading/viewing responses due day before class</p>
	<p><i>READINGS:</i> Mavis Gallant, "The Events in May: A Paris Notebook" [CR]</p>	
<p><i>WEEK 1</i> Wednesday, Sept. 12th</p>	<p><i>TOPIC:</i> The Migration of Violence</p>	<p>Reading/viewing responses due day before class</p>
	<p><i>READING:</i> Kristin Ross, from <i>May 68 and its Afterlives</i> [CR]</p>	
<p><i>WEEK 2</i> Monday, Sept. 17th</p>	<p><i>TOPIC:</i> The Algerian War</p>	<p>Reading/viewing responses due day before class</p>
	<p><i>VIEWING:</i> Gillo Pontecorvo, <i>The Battle of Algiers</i> [film available online]</p>	
<p><i>WEEK 2</i> Wednesday, Sept. 19th</p>	<p><i>TOPIC:</i> Who Owns History?</p>	<p>Reading/viewing responses due day before class</p>
	<p><i>READING:</i> Leïla Sebbar, <i>The Seine Was Red</i></p>	
<p><i>WEEK 3</i> Monday, Sept. 24th</p>	<p><i>TOPIC:</i> Anti-Americanism in France</p>	<p>Reading/viewing responses due day before class</p>
	<p><i>READING:</i> Tony Judt, "America Has Gone Mad" [CR]</p>	
<p><i>WEEK 3</i> Wednesday, Sept. 26th</p>	<p><i>TOPIC:</i> A New Left</p>	<p>Reading/viewing responses due day before class</p>
	<p><i>READING:</i> Marcel van der Linden, "Socialisme ou Barbarie" [text available online]</p>	
<p><i>WEEK 4</i> Monday, Oct. 1st</p>	<p><i>TOPIC:</i> Existentialism</p>	<p>Reading/viewing responses due day before class</p> <p>First essay due (Beginning of lecture)</p>
	<p><i>READING:</i> Jean Paul Sartre, <i>No Exit</i> [CR]</p>	
<p><i>WEEK 4</i> Wednesday, Oct. 3rd</p>	<p><i>TOPIC:</i> The Role of Public Intellectuals</p>	<p>Reading/viewing responses due day before class</p>

	<i>READINGS:</i> Maurice Blanchot, "Disorderly Words" and "Intellectuals under Scrutiny" [CR]	
<i>WEEK 5</i> Monday, Oct. 8 th	<i>TOPIC:</i> The Situationist International	Reading/viewing responses due day before class
	<i>READING:</i> <i>On the Poverty of Student Life</i> [CR]	
<i>WEEK 5</i> Wednesday, Oct. 10 th	<i>TOPIC:</i> The Society of the Spectacle	Reading/viewing responses due day before class
	<i>READING:</i> Guy Debord, from <i>The Society of the Spectacle</i> [CR]	
<i>WEEK 6</i> Monday, Oct. 15 th	<i>TOPIC:</i> Structuralism and the Myths of Modernity	Reading/viewing responses due day before class
	<i>READING:</i> Roland Barthes, from <i>Mythologies</i> [CR]	
<i>WEEK 6</i> Wednesday, Oct. 17 th	<i>TOPIC:</i> Shifting Allegiances at the University	Reading/viewing responses due day before class
	<i>READING:</i> Pierre Bourdieu, from <i>Homo Academicus</i> [CR]	
<i>WEEK 7</i> Monday, Oct. 22 nd	<i>TOPIC:</i> Review for Midterm	
<i>WEEK 7</i> Wednesday, Oct. 24 th	MIDTERM EXAM	
October 29th-November 4th: FALL BREAK		
<i>WEEK 8</i> Monday, Nov. 5 th	<i>TOPIC:</i> Literature After May 68	Reading/viewing responses due day before class
	<i>READING:</i> Marguerite Duras, <i>Destroy, She Said</i>	
<i>WEEK 8</i> Wednesday, Nov. 7 th	<i>TOPIC:</i> Occupying the Fine Arts	Reading/viewing responses due day before class
	<i>VIEWING:</i> Selection of posters from the production of the Ateliers Populaires	

<p><i>WEEK 9</i> Monday, Nov. 12th</p>	<p><i>TOPIC:</i> Post-Structuralism</p> <hr/> <p><i>READING:</i> Jacques Derrida, from <i>Plato's Pharmacy</i> [CR]</p>	<p>Reading/viewing responses due day before class</p>
<p><i>WEEK 9</i> Wednesday, Nov. 14th</p>	<p><i>TOPIC:</i> A New University</p> <hr/> <p><i>READING:</i> Gilles Deleuze and Félix Guattari, from <i>A Thousand Plateaus</i> [CR]</p>	<p>Reading/viewing responses due day before class</p>
<p><i>WEEK 10</i> Monday, Nov. 19th</p>	<p><i>TOPIC:</i> From Post-Structuralism to Feminism</p> <hr/> <p><i>READING:</i> Hélène Cixous "The Laugh of the Medusa" [CR]</p>	<p>Reading/viewing responses due day before class</p> <p>Second essay due (Beginning of lecture)</p>
<p><i>WEEK 10</i> Wednesday, Nov. 21st</p>	<p><i>TOPIC:</i> Women's Liberation Movement</p> <hr/> <p><i>READING:</i> Christine Delphy, "Women's Liberation: The Tenth Year" [text available online]</p>	<p>Reading/viewing responses due day before class</p>
<p><i>WEEK 11</i> Monday, Nov. 26th</p>	<p><i>TOPIC:</i> Deconstructing the Body</p> <hr/> <p><i>READING/VIEWING:</i> Monique Wittig, <i>Les Guerrillères</i> Chantal Akerman, <i>Saute ma ville</i> [film available online]</p>	<p>Reading/viewing responses due day before class</p>
<p><i>WEEK 11</i> Wednesday, Nov. 28th</p>	<p><i>TOPIC:</i> Panopticism</p> <hr/> <p><i>READING:</i> Michel Foucault, from <i>Discipline and Punish</i> [CR]</p>	<p>Reading/viewing responses due day before class</p>
<p><i>WEEK 12</i> Monday, Dec. 3rd</p>	<p><i>TOPIC:</i> The Legacy of Colonialism</p> <hr/> <p><i>READING:</i> Abdelmalek Sayad, from <i>The Suffering of the Immigrant</i> [CR]</p>	<p>Reading/viewing responses due day before class</p>
<p><i>WEEK 12</i> Wednesday, Dec. 5th</p>	<p><i>TOPIC:</i> Post-Colonialism</p> <hr/> <p><i>VIEWING:</i> Alain Resnais and Chris Marker, <i>Statues Also Die</i> [film available online]</p>	<p>Reading/viewing responses due day before class</p>

<i>WEEK 13</i> Monday, Dec. 10 th	<i>TOPIC:</i> Review for Final Exam	
<i>WEEK 13</i> Wednesday, Dec. 12 th	FINAL EXAM	