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Office Hours: Tu/Th 2:15 – 3:15, and by appointment

Tu/Th 12:30-2:00PM, Sec 001 (210 Dwinelle)
Tu/Th 3:30-5:00PM, Sec 002 (205 Wheeler)

Demand the Impossible! France in the 1960s

COURSE DESCRIPTION

In this course we will study some of the tumultuous events that occurred in France during the 1960s, including the massive student occupation of universities and the largest labor strike in French history in May '68. Situating these events in relation to their broader, global context – decolonization, the emergence of the “society of the spectacle,” and mass demonstrations against the wars in Algeria and Vietnam – this course offers students an overview of one of the most transformative decades of the twentieth century. In challenging traditional social norms and existing forms of authority and representation, young people across the globe were calling the society they inherited into question. Through novels, philosophical texts, manifestos, films and poetry, this course investigates the legacies of these movements as well as the historical narratives that have since come to frame these events.

In connection with our theme, this Reading and Composition course focuses on the critical analysis of texts, images, and sounds (literary works, historical documents, speeches and manifestos, as well as photographs, posters, film and music related to the period we are studying). In addition to gaining skills in literary and rhetorical analysis, students will strengthen their capacities to produce informed responses to materials encountered in class, formulate compelling research questions, and build persuasive arguments. Writing assignments emphasize drafting, revising, and responding to feedback. In addition to several in-class writing exercises, students should expect to write two short response essays (2-3 pages) as well as a final research paper (8-10 pages).

Course Materials

Frantz Fanon, *The Wretched of the Earth*
Georges Perec, *Things: A Story of the Sixties*
Guy Debord, *The Society of the Spectacle*
Monique Wittig, *Les Guérillères*

Kristin Ross, *May '68 and Its Afterlives* (recommended)
Reading Journal/Notebook

GRADES

Formal Essays.....	60%
Diagnostic Essay.....	0%
Essay 1 (Rhetorical Analysis).....	15%
Essay 2 (Literary Analysis).....	20%
Essay 3 (Research-Based Final Paper).....	25%
Discussion Board (3 Posts), Homework & In-Class Writing.....	25%
Participation (attendance, discussion, preparation).....	10%
Overall Improvement.....	5%
Total.....	100%

- **A (90%):** An “A” paper has:
 - a clear thesis that is compelling, yet controversial
 - a logically sound argumentative structure that maintains coherence and a clearly articulated progression toward a definite purpose; it anticipates counterarguments without distracting from its own agenda
 - well-chosen textual evidence to support all claims, fully integrated into the paper’s structure; the evidence is comprehensively and persuasively analyzed
 - few (if any) errors in grammar, punctuation, usage, or formatting
 - varied, precise language and sentence structure; general stylistic flair

- **B (80%):** A “B” paper has:
 - a clear thesis, which may still be somewhat too broad, complicated or imprecise
 - a logical structure, with some gaps in reasoning or disorganized paragraphs; transitions are present, but somewhat unclear; some interruptions and digressions
 - satisfactory textual evidence to support most claims; some analyses unconvincing or hard to follow
 - some errors in grammar, punctuation, usage, and formatting
 - some repetitiveness or incongruous language

- **C (70%):** A “C” paper has:
 - **a thesis that seems still only half-formed; may be more descriptive than argumentative**
 - a general sense of the conventional features of organization, but is difficult to follow, veers off topic, or changes its focus by the paper’s end
 - **adequate evidence for some claims; unpersuasive, or missing, explanation of evidence**
 - errors in grammar, punctuation, usage or formatting that may obstruct the reader’s comprehension
 - word choice or stylistic decisions that may significantly slow the reader down

- **NP:** If the basic requirements for a “C” are not met, the student will receive an “NP.” A grade of “NP” requires that you set up an appointment with the instructor, and rewrite for a higher grade. Failure to rewrite, or to turn in the assignment, will result in a D or an F on the assignment. Plagiarism will also result in an F for the assignment or, in egregious cases, for the course.

DETAILS

- **Office Hours**

Since paper writing can be a very individual process, I encourage you to come to talk me one-on-one in my office hours. If you can't make posted office hours, other meeting times may be arranged. Please contact me koerner@berkeley.edu at least **24 hours in advance** to arrange meeting outside of regular office hours.

- **Attendance & Participation**

Because R1B courses often have wait lists, attendance is ***MANDATORY*** for the first two weeks of classes. Roll will be taken for both regular and waitlisted students every day during this period. Anyone who does not attend all classes during the first two weeks may be dropped from the class. At the end of the first and second week of classes, students will be added manually from the waitlist. If you are attempting to add this class and did not attend the first day, you will be expected to attend all class meetings thereafter and, if space permits, you will be allowed to enroll. No students will be added after end of the second week of the term without permission from the Department. Students can only be added from the wait-list.

Each student is entitled to miss two classes for personal days. Use these wisely. If you are marked absent more than two days over the course of the semester, your participation grade will be

marked down. (As you have two allowed absences, you do not need to contact me if you will miss a class. I will simply count it as one of your absences.)

Please be aware that class participation is about more than just showing up to class. Participating starts with having finished your reading and other assignments *before* class. **Failure to bring the assigned texts with you to class will result in an absence for that day.**

No laptops or other electronics will be allowed in this class. (If you have disabilities that require the use of a laptop or other electronic devices, please talk to me. See the “Disability Accommodations” section below.)

- **Papers**

Unless otherwise noted, all written assignments in this class are to be uploaded to **bcourses** (“Assignments”). Late papers will receive a penalty of half a grade per day. Thus, a “B” paper submitted one day late would receive a “B-.”

- **Plagiarism**

The University has a strict policy on plagiarism: “Plagiarism is defined as use of intellectual material produced by another person without acknowledging its source, for example:

- Wholesale copying of passages from works of others into your homework, essay, term paper, or dissertation without acknowledgment.
- Use of the views, opinions, or insights of another without acknowledgment.
- Paraphrasing of another person’s characteristic or original phraseology, metaphor or other literary device without acknowledgment.”

(From the Berkeley Campus Code of Student Conduct from the Office of Student Conduct

<<http://students.berkeley.edu/osl/sja.asp?id=1143&rcol=1201> >)

Students who plagiarize will automatically receive an F grade for the work in question or for the entire course. Acts of plagiarism can ultimately lead to a University hearing resulting in possible expulsion. Remember: ***you are responsible for knowing whether your use of outside sources constitutes plagiarism.*** If you ever have questions about how to cite, or use sources, simply ask. For more information, go to the UC Berkeley Campus Code of Student Conduct online at <http://students.berkeley.edu/osl/sja.asp>.

- **Contacting Me/Email Etiquette**

The best way to communicate with me is always in person during office hours. If you need to reach me outside of office hours or class times, please email me at **koerner@berkeley.edu**. I will do my best to answer your email within 24 hours.

- **Disability Accommodations**

If you need disability-related accommodations in this class, if you have emergency medical information you wish to share with me, or if you need special arrangements in case the building must be evacuated, please inform me as soon as possible by seeing me after class or making an appointment to visit office hours. If you are not currently listed with DSP (Disabled Students’ Program) but believe that you could benefit from their support, you may apply online at <http://dsp.berkeley.edu>.

~ READING AND ASSIGNMENT SCHEDULE ~

please check bcourses for updates, changes, and supplemental material/links

Week I

Thursday, August 27
Overview & Introductions
In-Class Writing (“The Sixties”)
Simone de Beauvoir, “Introduction” to *The Second Sex*

Week II

Tuesday, September 1
Simone de Beauvoir, “Introduction” to *The Second Sex*
Reading for Writing (handout)
Summarizing, Quoting, Thesis Statement

Thursday, September 3
Lecture: Timeline of Post-War France
Diagnostic Essay (2-3 Pages)
Due Sunday, September 6

COLONIALISM | DECOLONIZATION | NATIONAL LIBERATION

Week III

Tuesday, September 8
Aimé Césaire, *Discourse on Colonialism*

Thursday, September 10
Charles de Gaulle, “Speech at Constantine, Algeria” (1958)
“Declaration on the Right of Insubordination...” (1960)
Rhetorical Analysis Exercise (In-Class):
Speaker? Audience? Situation?

Week IV

Tuesday, September 15
Frantz Fanon, “On Violence” *The Wretched of the Earth*

Thursday, September 17
Frantz Fanon, “On National Culture” *The Wretched...*

Week V

Tuesday, September 22
Jean-Paul Sartre, “Preface” to *The Wretched of the Earth*

Thursday, September 24
TBD

Week VI

Tuesday, September 29
Essay #1: Rhetorical Analysis
Peer-Review (First Draft Due In-Class)
Final Draft Due Sunday October 4

Thursday, October 1
Albert Camus, “The Guest”

THE CRITIQUE CONSUMER CULTURE

Week VII		
	Tuesday, October 6	Georges Perec, <i>Things: A Story of the Sixties</i>
	Thursday, October 8	Georges Perec, <i>Things: A Story of the Sixties</i>
Week VIII		
	Tuesday, October,13	Georges Perec, <i>Things: A Story of the Sixties</i> Roland Barthes, "Myth Today"
	Thursday, October 15	Roland Barthes, "Myth Today" Essay #2: Literary Analysis (First Draft) Due Sunday, October 18th

STUDENTS \ SITUATIONISM & THE SOCIETY OF THE SPECTACLE

Week IX		
	Tuesday, October 20	"On the Poverty of Student Life"
	Thursday, October 22	"On the Poverty of Student Life"
Week X		
	Tuesday, October 27	Guy Debord, <i>The Society of the Spectacle</i>
	Thursday, October 29	Guy Debord, <i>The Society of the Spectacle</i>
Week XI		
	Tuesday, November 3	Guy Debord, <i>The Society of the Spectacle</i> Research Topics / Formulating Questions

CALLING SOCIETY INTO QUESTION: MAY 1968

	Thursday, November 5	Geoff Eley, "May '68, It Moves After All" Kristin Ross, "Forms and Practices" (optional) Poster Art & Slogans Essay #2 Revisions Due November 8
Week XII		
	Tuesday, November 10	Chris Marker, <i>Grin Without a Cat</i> (excerpts)
	Thursday, November 12	Roland Barthes, "Writing the Event" Gilles Deleuze, "May '68 Did Not Take Place" Maurice Blanchot, "Disorderly Words"

WOMEN'S LIBERATION

Week XIII

Tuesday, November 17

Monique Wittig, *Les guérillères*
Wittig et al, "For a Women's Liberation Movement"(1970)

Thursday, November 19

Monique Wittig, *Les guérillères*

Week XIV

Tuesday, November 24

Monique Wittig, *Les guérillères*
RESEARCH QUESTIONS

Thursday, November 26

NO CLASS

CRITICAL / HISTORICAL REFLECTIONS

Week XV

Tuesday, December 1

Fredric Jameson, "Periodizing the Sixties"

Thursday, December 3

Kristin Ross, "The Police Conception of History"

~ RRR WEEK ~

Week XVI

Tuesday, December 8

Study Session / Open Discussion (Optional)

Thursday, December 10

Peer-Review (Optional)

**Final Research Paper Due:
Sunday, December 13th**