

## Traces of the Global Sixties

ARLT 100g (35268R, F2012)

VKC 157: 11:00-12:20pm, TR

Professor Samuel Steinberg

Department of Spanish and Portuguese

THH 156P (office hours TR, 10-11)

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### Description:

The sixties (1959–1973) stand as a moment of intense political and aesthetic experimentation and transformation. Its social forms could not refuse the radical politicization of our everyday desires, and disseminated the most intense forms of collective being: free love, the international youth movement, guerilla warfare, the protest march. This course studies the explosive political and aesthetic formations of the period from the standpoint of our present, in which all such forms of revolutionary utopia seem anachronistic or dangerously naive. Our goal will be to understand what each subsequent epoch has had to say about the sixties and also, perhaps more importantly, what the sixties might have to say about its own aftermath.

### Provisional Schedule:

#### WEEK 1: Resigned Surrender

8/28 Introduction

“[Oakland, the Last Refuge of Radical America](#)”

[Keywords](#)

8/30 Jameson, “[Periodizing the Sixties](#)”

#### WEEK 2: Sixties Temporality

9/4 *A Grin Without a Cat*, [part 1](#)

Marker, “[The Sixties](#)”

9/6 *A Grin Without a Cat*, [part 2](#)

#### WEEK 3: Situationism

9/11 [On the Poverty of Student Life](#)

Debord, “[Theory of the Dérive](#)” and “[Situationist Theses on Traffic](#)”

9/13 Debord, *Society of the Spectacle* (film, in-class screening)

Debord, *Society of the Spectacle* (book)

#### WEEK 4: General Strike of May ‘68

9/18 Viénet, [Enragés and Situationists in the Occupations Movement](#)

\*\*\***ESSAY 1: Psychogeographical Reflections**

9/20 [Ephemera and documents of May ‘68](#)

#### WEEK 5: French Maoism

9/25 Godard, *La Chinoise* (screened in-class)

9/27 [Badiou: On Different Streams within French Maoism](#)

Godard, *La Chinoise* (discussion)

WEEK 6: Mexico '68

10/2 Poniatowska, *Massacre in Mexico*, part 1

10/4 Poniatowska, *Massacre in Mexico*, part 2

WEEK 7: Rock and Rebellion

10/9 Bromell, *Tomorrow Never Knows* (pp. 1-82)

10/11 Bromell, *Tomorrow Never Knows* (83-166)

WEEK 8: Midterm

10/16 Midterm Review

**\*\*\*ESSAY 2: Aesthetico-political analysis of a song**

10/18 **\*\*\*MIDTERM EXAM**

WEEK 9: Armed Struggle

10/23 Mao Zedong, "[What is Guerilla Warfare?](#)" and "[The Political Problems of Guerilla Warfare](#)"; Che Guevara, "[Guerilla Warfare: A Method](#)"

10/25 RAF, [The Urban Guerilla Concept](#); Schlöndorff, [The Legend of Rita](#)

WEEK 10: Black Panthers/Black Arts Movement

10/30 Selections from [Huey P. Newton Reader](#): "Introduction" 9-19; "Freedom" 38-43; "Bobby Seale" 44-48; "The Founding of the Black Panther Party" 49-52; "Patrolling" 53-66; "Crisis" 73-78; "In Defense of Self Defense I" 134-37; "In Defense of Self Defense II" 138-41; "The Correct Handling of a Revolution" 142-46; "A Functional Definition of Politics" 147-149; "On the Peace Movement" 150-53; "The Women's Liberation and Gay Liberation Movements" 157-159; "Speech Delivered at Boston College" 160-75.

11/1 Poetry of Amiri Baraka, Nikki Giovanni, and others (distributed in-class); [Historical overview of the Black Arts Movement](#)

WEEK 11: Love

11/6 Antonioni, [Zabriskie Point](#); begin reading Marcuse

11/8 Marcuse, selections from [Eros and Civilization](#)

**\*\*\*RESEARCH PAPER PROPOSAL DUE**

WEEK 12: Fidelity in Cuba

11/13 Castro, "[Words to Intellectuals](#)"; *PM* (in-class screening)

11/15 [Memories of Underdevelopment](#) (Gutiérrez Alea)

**\*\*\*ESSAY #3: Aesthetico-Political Manifesto**

WEEK 13: Counterinsurgencies

11/20 Guzmán, *Battle of Chile* (selections; in-class screening)

WEEK 14: The End of the Sixties

11/27 Bolaño, *Amulet* (ch. 1-8)

11/29 Bolaño, *Amulet* (ch. 9-14)

Beverly, "[Rethinking the Armed Struggle in Latin America](#)"

WEEK 15: The Future of the Sixties

12/4 Cuarón, [\*Children of Men\*](#)

12/6 Connery, [\*"The End of the Sixties"\*](#)

**\*\*\*TURN IN RESEARCH PAPER \*\*\*FINAL EXAM DISTRIBUTED**

**Course Materials:**

Books available for purchase:

Bolaño, *Amulet*

Bromell, *Tomorrow Never Knows*

Debord, *Society of the Spectacle*

Poniatowska, *Massacre in Mexico*

Other texts:

Other materials will be distributed electronically as hyperlinks on this syllabus or as photocopies handed out in class. For electronic resources, you are expected to print out the work before arriving to class to facilitate our discussion.

Screenings:

The following films will be viewed outside of class. This syllabus provides hyperlinks to online versions; they will also be placed on reserve at the Circulation Desk of Leavey Library. Arrange to see these films before the sessions for which they have been assigned.

Marker, *A Grin Without a Cat*

Schlöndorff, *The Legend of Rita*

Antonioni, *Zabriskie Point*

Gutiérrez Alea, *Memories of Underdevelopment*

Cuarón, *Children of Men*

**Requirements:**

*Preparation and Participation.* (20%) You are expected to voluntarily contribute to class discussions, which will be reflected in your participation grade. This means that you should regularly prepare reading notes with comments and questions to bring up in class.

*Quizzes.* (10%) I will occasionally begin class with a brief quiz testing your knowledge of the readings, the class discussions, or a combination of the two. These quizzes will be used to gauge how you are keeping up with the readings. I will not announce the dates of such quizzes, but if you attend class regularly and faithfully complete the assigned readings they should be no problem.

*Essays.* (50%) There will be three short (2-3pp) essays (10% each) on specific topics due throughout the semester and one longer research paper (8-10pp) due on the final day of class (20%). A proposal (2pp + proposed bibliography of some 6-8 works, due 11/8) will be required for the final paper; you are encouraged to speak with me about the course throughout the semester in office hours, but you will also be *required* to meet with me to discuss your proposal before WEEK 14.

*Midterm.* (10%) There will be an in-class midterm exam, consisting of a series of short-answer essay questions.

*Final exam.* (10%) A final take-home exam will be turned in by December 18th (10am).

*Attendance.* Excessive absences will result in a lowering of your final grade.

**Statement for Students with Disabilities:**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30am-5:00pm, Monday through Friday. The phone number for DSP is (213) 740-0776.

**Statement on Academic Integrity:**

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. The Trojan Integrity Guide can be found [here](#).

**Electronic devices:**

Please do not use laptops and mobile phones in the class.