

C L 381 (33155) TTH 930 to 1100a CLA 0.124
From Restoration to Revolution: Building 1968

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This course will focus on the legacies of Fascist Europe and the intellectual forces that were mustered to bring the "new Europe" into existence and to recoup the continent's losses to emigration. As Europe's forces regrouped, so did the revolutionary forces that wished to recoup a more thorough-going revision of European politics -- 1968 will emerge as the return of fascism's repressed.

The course will be designed to highlight intersections between national cultural projects and international theorists. Case studies include connections between:

- Marcuse and Angela Davis (and the SDS)
- Freudians, Politics, and Psychoanalysis (Fromm, Horney, Erikson)
- the Frankfurt School, *Authoritarian Personality*, and *Die Unfähigkeit zu Trauern* (text: *Die Intellektuelle Gründung der BRD*)
- the *Annales* School and French engaged nationalism (Bloch and Co.)
- anti-state terrorism, in theory and practice (Red Army Faction, SLA and Weather Underground, Irish Republican Army)
- "every-day fascism": collaboration, the incomplete past
- feminism as continuations of the labor or other social justice movements
- public protest (anti-NATO, anti-colonialism [e.g. in France])
- the politics of public literature (Sartre and *literature engagée*, Wiener Gruppe)

Students will be encouraged to evolve their own projects in intercultural intellectual history and political critique, and especially projects that tie particular works of media and literature into these explicitly political programs. They need not be from Europe. The goal of the work will be to give students an overview of immediate post-war intellectual history, as well as experience in seeing correlations between text, political action, and various theoretical developments, and in working in contexts of exile and emigration (where intellectual politics often require triangulations rather than oppositions).

The ability to read either French or German is highly desirable, but not required. Students in Comparative Literature or Germanic Studies will be required to treat at least some texts in the original. Assignments will build over the semester, from the assembly and presentation of facts and texts using wiki pages on the class CANVAS site, to more analytic/interpretive work presented orally, and finally leading to original research.

Overview of Grading:

3 Precs = 3 x 5 % = 15% of grade

Due on date Indicated; for directions, see separate directions attached.

One self-designed class project in stages:

1. 10% of Grade: Abstract/Proposal
2. 5% of Grade: Research Plan for Your Project
3. 10% of Grade: Historical Context of Your Project
4. 15% of Grade: Annotated Bibliography
5. 15% of Grade: Class Presentation
6. 30% of Grade: Revised Abstract and Final Project (not required for CR/NC)

SYLLABUS: Spring 2015

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From Restoration to Revolution: Building 1968

WEEK 1: 20, 22 January

TU **INTRO:** The Methodological Problem of 68: Continuities and Post-Memory

TH Historical Introduction to the Euro-American 1968:
Begin reading Kurlansky, *1968*

WEEK 2: 27, 29 January

TU Finish Kurlansky.

Read: excerpt from Maurice Halbwachs (Skim, look at definitions at starts of chapters)

- Viewing: Eisenhower, 1961 Farewell Speech
<<https://www.youtube.com/watch?v=fijEdXPYYeA>>
- <http://en.wikipedia.org/wiki/Eisenhower%27s_farewell_address> (complete audio plus text)

Class discussion: Cold War Post-memory and the case for a non-national historiography

Preliminary discussion of class projects: we need to establish what tack we take on the materials and on your work. What 1968's are you interested in? Which exist?

SECTION 1: The Fiction of *Stunde Null*: Building Victims, Getting on with It

TH Reading: Schivelbusch, *In a Cold Crater* (passim; pick your medium)
Reading: Nicholas, *The Rape of Europa*, 3-56, 273-444
Reading: Pick, *Guilty Victim*, passim

WEEK 3: 3, 5 February

TU **Fascism, Imperialism, Militarism, Totalitarianism --- Normalization?**

Reading: Schissler, *The Miracle Years*

Reading: start Arendt, *Origins of Totalitarianism*, introductions

TH **Left-Over Fascists**

Reading: Hochhuth, *The Deputy* (= Costa-Gavras, *Amen*)

<http://en.wikipedia.org/wiki/Rolf_Hochhuth>

Reading: finish Arendt, *Origins*, part 1

(and the bit from part 2 if you're interested)

PHASE 1 of Project due: Abstract

WEEK 4: 10, 12 February

TU Reading: Adorno, et al., *The Authoritarian Personality* (excerpt)

Reading: Fromm, *Escape from Freedom* (excerpt)

Reading: Mitscherlich, *Die Unfähigkeit zu Trauern / Inability to Mourn*, part 1
and skim part 3, which is very scary . .

SECTION 2: Global Revolution through Marxism -- The Basic Texts

TH International Revolution meets Civil Disobedience

- http://en.wikipedia.org/wiki/Quotations_from_Chairman_Mao_Zedong

- http://en.wikipedia.org/wiki/Che_Guevarra
- http://en.wikipedia.org/wiki/The_Motorcycle_Diaries
- Che, *Guerilla Warfare*
- http://en.wikipedia.org/wiki/Ho_Chi_Minh

Reading: Excerpts from Mao's *Little Red Book*

Reading: Excerpts from Che, *Guerilla Warfare*

PHASE 2 of Project due: Research Plan

WEEK 5: 17, 19 February

TU The German Connection: Marcuse and Angela Davis

READING: Angela Davis, *Lectures on Liberation*,

---, excerpt from *Women, Race, and Class*

READING: Marcuse, *One-Dimensional Man* (excerpt)

- <http://www.marcuse.org/herbert/pubs/64onedim/odmcontents.html>; also PDF
- http://en.wikipedia.org/wiki/Red_diaper_babies

SECTION 3: Nationalisms through Post-Colonialism and -Capitalism

TH French Student Movement and Algeria

Excerpt: Pontecorvo, *Battle of Algiers* (FILM)

Reading: Sartre, "What Is Literature?"

****PRÉCIS 1 DUE:** any text from first two sections

WEEK 6: 24, 26 February

TU The Annales School and French engaged nationalism

Reading: Marc Bloch, excerpt from *The Historian's Craft*

TH Marcus Garvey -Nation of Islam -Black Panthers

- <http://www.marcusgarvey.com/>
 - <http://marcusgarvey.com/?p=447>
 - Garvey, *Aims and Objects* (passim, PDF)
- http://en.wikipedia.org/wiki/Elijah_Muhammad
 - http://www.seventhfam.com/temple/books/black_man/blkindex.htm
- http://en.wikipedia.org/wiki/Nation_of_islam
- http://en.wikipedia.org/wiki/History_of_the_Nation_of_Islam
- <http://www.noi.org/> and <http://www.noi.org/hon-elijah-muhammad/>
- http://en.wikipedia.org/wiki/Black_Panther_Party

Reading: Muhammad, *Message to the Blackman*: PDF

Reading: Garvey, *Aims and Objects* (passim, PDF)

Reading: Tom Wolfe, *Mau-Mauing the Flak Catchers*

---, *Radical Chic*

---, *Electric Koolaid Acid Test*

WEEK 7: 3, 5 March

TU From Malcolm X to the Black Panthers

- http://en.wikipedia.org/wiki/Black_Panther_Party
- <http://www.marxists.org/history/usa/workers/black-panthers/> == *Ten-Point Program and Rules*
- <http://www.malcolm-x.org/docs/> (ossie davis' Eulogy is great)
- <http://www.cmgww.com/historic/malcolm/>

- <http://www.pbs.org/wgbh/amex/malcolm/index.html>
 - http://en.wikipedia.org/wiki/Eldridge_Cleaver
- Reading: excerpts from Malcolm X site and *Autobiography*
 Reading: Eldridge Cleaver, *Soul on Ice*, excerpt

TH Postmemory in Progress: watching the "official story" pop into place
 Class Film: *Berkeley in the 60s*

WEEK 8: 10, 12 March

TU US Student Movement?: SDS and Vietnam Protests Reading: Norman Mailer, *Armies of the Night*
 Skim Berrigan excerpts: Cantonville, Interview
 Listening: *Brecht at HUAC* (do before class)

TH Hippies, Yippies, Alternatives

- http://en.wikipedia.org/wiki/Abbie_Hoffman
 - <http://totse.mattfast1.com/en/politics/anarchism/fuckthesystem172243.html>
 - <http://www.ep.tc/realist/82/>
- Reading: Abbie Hoffman, *Fuck the System* (link above)
 ---, *Steal This Book* (pdf)

PHASE 3 of Project due: Historical Context

SPRING BREAK: 14-22 March

SECTION 4: The Personal and the Political

WEEK 9: 24, 26 March

TU Beats to Psychedelia: The Personal is Political

- <http://en.wikipedia.org/wiki/Beats>
- <http://en.wikipedia.org/wiki/Howl>
 - HOWL: <<http://www.poets.org/poetsorg/poem/howl-parts-i-ii>>
 - good selection of poetry at
<http://www.poemhunter.com/i/ebooks/pdf/allen_ginsberg_2012_3.pdf>
- http://en.wikipedia.org/wiki/Naked_Lunch
 - Text at: https://archive.org/stream/W.s.Burroughs-PdfCollection/WilliamS.Burroughs-NakedLunch_djvu.txt
- http://en.wikipedia.org/wiki/On_the_Road
 - Text at: http://archive.org/stream/OnTheRoad_642/KerouacJack-OnTheRoad_djvu.txt
- http://en.wikipedia.org/wiki/Summer_of_Love
- http://en.wikipedia.org/wiki/Woodstock_Festival
- http://en.wikipedia.org/wiki/Electric_coolaid_acid_test
- http://en.wikipedia.org/wiki/Owsley_Stanley
- http://en.wikipedia.org/wiki/Timothy_Leary
 - skim Leary excerpts: "Think for Yourself," "Declaration of Evolution," "Turn On" PDFs
 - <http://www.timothyleary.us/> (has texts)
 - Leary Texts: <http://www.yoism.org/?q=node/47>
- http://en.wikipedia.org/wiki/Edie_Sedgwick
- http://en.wikipedia.org/wiki/Andy_Warhol

- [Dr. Feelgood <http://en.wikipedia.org/wiki/Max_Jacobson>](http://en.wikipedia.org/wiki/Max_Jacobson)
(see also disambiguation page for alternate candidates)
 - [<http://en.wikipedia.org/wiki/Black_and_White_Ball>](http://en.wikipedia.org/wiki/Black_and_White_Ball)
- Reading: Excerpt from Wolfe, *Electric Koolaid Aid Test*
 Reading: Ginsburg, *Howl*
 Reading: Excerpt from Burroughs, *Naked Lunch* (passim --- it's a monster)
 Reading: anything by Timothy Leary ("How to Use Your Brain" isn't bad)
 Possible film: *Ciao! Manhattan* (Edie Sedgwick)
****PRÉCIS 2 DUE:** any text from third section

TH NO CLASS DAY: INSTRUCTOR AT AUSTRIAN STUDIES ASSOCIATION

WEEK 10: 31 March, 2 April

TU Freudians, Politics, and Psychoanalysis

- Reading: Fromm, *Art of Loving*
 Reading: Erikson, *Identity and the Life Cycle*
 Reading: Horney, *Feminine Psychology*

Phase 4 of Project due: Annotated Bibliography

TH The Political is Personal, 1-- US Feminisms

- http://en.wikipedia.org/wiki/Valerie_Solanas
 - <http://www.womynkind.org/scum.htm>
 - http://en.wikipedia.org/wiki/Betty_Friedan
 - http://en.wikipedia.org/wiki/Gloria_Steinem
 - http://en.wikipedia.org/wiki/The_Feminine_Mystique
 - http://en.wikipedia.org/wiki/Shulamith_Firestone
- Reading: Friedan, excerpt from *The Feminine Mystique*
 Reading: Steinem, *I Was a Playboy Bunny*
 Reading: Solanas, S.C.U.M. Manifesto
 Reading: Firestone, *Dialectic of Sex*

WEEK 11: 7, 9 April

TU The Political is Personal, 2-- French Feminisms

Reading: Excerpts from Marks-de Courtivron

TH Languages of Fascism (with reference to *LIT*)

- http://en.wikipedia.org/wiki/LTI_-_Lingua_Tertii_Imperii
- Reading: Handke, *Kaspar*
****PRÉCIS 3 DUE:** any text from fourth section

SECTION 5: Political Violence

WEEK 12: 14, 16 April

TU Red Army Factions

- http://en.wikipedia.org/wiki/Landshut_Hijacking
- http://en.wikipedia.org/wiki/Red_Army_Faction#Autumn_1977_.28German_Autumn.29
- http://en.wikipedia.org/wiki/German_Autumn
- Viewing: *Germany in Autumn/ Deutschland im Herbst*
- Heinrich Bredloer, *Todesspiel*
- Andreas Veiel, *Black Box BRD*

Reading: Jürgen Habermas, *Toward a Rational Society*
Reading: ---, *Technology and Science's Ideology*

TH Helter Skelter: The Manson Trial

- Bugliosi, Closing Argument, Manson Trial:
<http://law2.umkc.edu/faculty/projects/ftrials/manson/mansonsummation.html>
 - [http://en.wikipedia.org/wiki/Helter_Skelter_\(Manson_scenario\)](http://en.wikipedia.org/wiki/Helter_Skelter_(Manson_scenario))
- Reading: Charles "Tex" Watson, *Will You Die for Me?* (pdf from the ministry website at <http://www.aboundinglove.org/main/books/will-you-die-for-me>)

WEEK 13: 21, 23 April

TU Weather Underground

- [http://en.wikipedia.org/wiki/Weatherman_\(organization\)](http://en.wikipedia.org/wiki/Weatherman_(organization))
 - <http://www.sds-1960s.org/wuo.html> (Weatherman communiqués)
- Reading: SDS, Port Huron Statement (pdf)
Reading: *The Way the Wind Blew*, by Ron Jacobs (1997) (PDF, online at <https://archive.org/details/TheWayTheWindBlewAHistoryOfTheWeatherUnderground>)
Reading: *Weatherman*, ed. by Harold Jacobs (see the Wikipedia entry on the Weathermen for links)
Reading: "You Don't Need a Weatherman . . .":
http://www.antiauthoritarian.net/sds_wuo/weather/weatherman_document.txt

TH Days of Rage

- http://en.wikipedia.org/wiki/Days_of_rage
 - http://en.wikipedia.org/wiki/Chicago_Eight
 - <http://www.law.umkc.edu/faculty/projects/ftrials/Chicago7/chicago7.html>
- Viewing: *Chicago 10*
Viewing: *Born on the Fourth of July*
Reading: excerpt from Jon Wiener, ed., *Conspiracy in the Streets* (PDF)

WEEK 14: 27, 29 April

TU Irish Republican Army, Easter Rising, Marching Season, 1981 Hunger Strikes

- http://en.wikipedia.org/wiki/List_of_IRAs
 - http://en.wikipedia.org/wiki/Easter_Rising
 - http://en.wikipedia.org/wiki/%C3%89amon_de_Valera
 - http://en.wikipedia.org/wiki/Provisional_Sinn_F%C3%A9in
 - http://en.wikipedia.org/wiki/Orange_Walk
 - http://en.wikipedia.org/wiki/Parades_in_Northern_Ireland
 - <http://cain.ulst.ac.uk/events/hstrike/chronology.htm>
 - <http://sinnfein.org/>
 - http://en.wikipedia.org/wiki/In_the_Name_of_the_Father_%28film%29
- READING: Tim Pat Coogan. *Green Book*, Chapter 33
<<http://cain.ulst.ac.uk/othelem/organ/docs/coogan/coogan93.htm#chap33>>
>
Viewing: *In the Name of the Father*

TH The Munich Olympics (1972)

- http://en.wikipedia.org/wiki/Munich_Olympics
 - http://en.wikipedia.org/wiki/Munich_massacre
- Viewing: *Munich*

WEEK 15: 5, 7 May

TU Class Presentations: **PHASE 5 of Project DUE**

TH Class Presentations (if needed); Final Class

ALL ASSIGNMENTS DUE at official exam time:

Monday, May 18, 2:00-5:00 pm; everything in to my office (plastic box outside door) by 5 PM.

Assignments: 1968 Course

I. 3 Precis = 3 x 5 % = 15% of grade

Due on date indicated; for directions, see separate directions attached.

2. The bulk of the class work will be a self-designed project, done in stages, with a lot of the early phases posted on the class CANVAS site (as modeled there and described below). I'm trying as an experiment to work along side you -- I have a 68-ish project that I will complete in stages, so that we can discuss the project of research and writing.

First Phase of Assignment = 10% of Grade

Abstract/Proposal for your project:

Design and submit a 250-500 word abstract for a project (conference paper, dissertation chapter, article) that employs the class theories to a case study. See http://www.utexas.edu/cola/depts/germanic/resources/prof_development/ for a handout on talks and abstracts.

Be sure you specify:

- what your abstract is for (chapter, article, prospectus, grant proposal)
- all materials to be used, including correct MLA bibliography attached at end
- data, method, and goal of your argument -- what you are going to argue, why, how, and why I should care.

This is due every early in the class, and I expect that you'll have to revise it. We all write abstracts to get into conferences, and then figure out what we were doing later. The sample I have posted was that way -- it's kind of half what really happened when I got going. I'm planning an article; you can plan an article (20-25 pp.), an extended grant proposal (15 pp.; would be good if you specified the agency and provide a link to the last proposal guidelines), or a dissertation prospectus (20-25 pp.). Each requires pretty much the same research and short abstract; the difference will be in the shape of the longer project. Post on the class CANVAS site as indicated, along with the SECOND PHASE of the project. See http://www.utexas.edu/cola/depts/germanic/resources/prof_development/ for a handout on talks and abstracts if you're clueless about what it means.

Second Phase of Assignment = 5% of Grade

Research Plan for Your Project.

Very shortly after the abstract is due, you will need to submit a research plan for your project. There is a model up on the CANVAS site. There is no specified length, but it has to be specific -- what bibliographies you need to use (and why), what key words within them, and what issues you need to track down to make the analysis at the core of your work make sense. Posted on the CANVAS site, as indicated.

Third Phase of Assignment = 10% of Grade

Historical Context of Your Project (should be *somewhere* near '68 and its issues)

This is a start on the research and write-up of your project -- writing a section that needs to be there (or that will provide material for footnotes, etc.). Note that this must have appropriate notes and references, as in the bibliographic style sheet use in your field.

This assignment will have two sections. First, a description of the artifacts you will use in and as evidence for your project, and second, an overview of the historical site on which the "event" that is your topic occurs. (Note that I am using "event" in the sense of French post-structuralism: the site and moment that stage a certain act of meaning making that you are trying to recover, which means you are going to have to be precise about dealing with nuances of production and consumption of that meaning).

The "artifacts" may include source materials such as:

- historical data, and where it is published or where it is archived
- If a monument, the sources for its design, planning, and implementation
- If a literary text, the best edition, plus any relevant information about what version was available at your site; if a film, the history of releases so you know what version the audiences saw; information on circulation/distribution, if relevant to your argument.

- If an artwork, where it is reproduced and provenance information; *catalogues raisonnés* and any naming and numbering issues (and the titles under
- If a theory/issue/event, what textual corpus applies to it as constituting the "discourse" in which it functions (could include film)

The overview of the historical site will require up to 750 words in prose that outlines what issues and incidents are the topical ground for your project -- what is the historical context that sponsors the event of meaning-making that your chosen texts engage in. Post on the CANVAS site.

Fourth Phase of Assignment = 15% of Grade

Annotated Bibliography

The bibliography will have the same two parts as the Third Phase, one focused on history and one on your specific project. This will be turned in in hard copy, with appropriate paper formatting (page numbers, name on each sheet, 1 inch margins all round, stapled). It will contain:

- A bibliography (probably compiled with use of Historical Abstracts) of approximately 5 articles/books that will be key reference points and documentation for your reconstruction of history (the main sources for "the standard account"; handbooks do not count).
- A selection of 7-10 pieces of secondary literature, annotated as to reason for choice and how they were found. If you don't know how to annotate, see the Harner, *Guide to Annotated Bibliographies* included on the class website.
- A selection of online sources/presentations/artifacts, etc., that might pertain, if relevant for your project.
- MLA or appropriate style sheet.

Fifth Phase of Assignment = 15% of Grade

Class Presentation

Using one of the most common presentation software packages (Powerpoint, Keynote, or Prezi), design a 10-minute overview of your project that communicates data, method, goal, and why I should care about it. This will involve also giving at least one example. There will be a timer, to cut you off at 10 minutes; all PPT must be loaded *by the start of class*, if you are using the classroom equipment (and PPT and we'll check if Keynote is on this). If you need to use your own computer, make sure you pre-connect to check screen resolution. I will randomize the login on the day of the presentations -- MAC or PC -- so be sure your presentation works on both platforms (welcome to the simulation of a conference session). Delays will count against you.

This assignment will be graded both in terms of your oral performance (oral, content, and of the efficacy of your PPT (technical, visual dimension, conceptual organization; planning).

Final Phase = 30% of Grade

Research Paper plus Revised Abstract (paper not required for CR/NC students).

The paper will be in the genre you chose, properly labeled and formatted. MLA format must be used; papers without page numbers, bibliography/references, quotations with notes to sources, etc., or that are not formatted conventionally, will be docked one full letter grade. MLA format must use the current, third edition of the *MLA STYLE MANUAL*. The abstract should be 200 words or less.

••GRADING: I will be lenient on the grading, as long as effort is put forth. But missing a section, or the spirit of the section, will be a significant deduction. I will ALSO, if necessary, give you a "real grade" as opposed to a UT grade, to make it clear if/how you are fulfilling professional norms. Rubrics for the latter phases of the project forthcoming. In other words, my job is to play bad cop so that you know *what effective speakers and scholars do*, and it's your job to understand that no one who isn't a practiced professional will get an "A" for the "real grade" (though you may well get one on your transcript -- that's what I mean about possible two grades); feedback on individual performances has little or no bearing on my overall assessment of the candidate. Even geniuses need honest feedback.

1968 BOOKS:

The following books and/or excerpts are on the class Website

Theodor W. Adorno, et al., *The Authoritarian Personality*
Hannah Arendt, *Eichmann in Jerusalem*
---, *Origin of Totalitarianism*
Daniel Berrigan, *Interview plus Trial of the Cantonville 9* (trial transcript)
Marc Bloch, *The Historian's Craft*
Brecht at HUAC (audio track)
Eldridge Cleaver, *Soul on Ice*
Angela Davis, *Lectures on Liberation*
---, excerpt from *Women, Race, and Class*
Erik Erikson, *Identity and the Life Cycle*
Shulamith Firestone, *Dialectic of Sex*
Betty Friedan, excerpt from *The Feminine Mystique*
Erich Fromm, *Art of Loving*
---, *Escape from Freedom*
Marcus Garvey, *Aims and Objects*
Che Guevara, *Guerilla Warfare* (also online in several places)
Jürgen Habermas, *Toward a Rational Society*
---, *Technology and Science's Ideology*
Maurice Halbwachs, *On Collective Memory*
Peter Handke, *Kaspar* (English)
James L. Harner, *Guide to Annotated Bibliographies*
Rolf Hochhuth, *The Deputy*
Abbie Hoffman, *Fuck the System*
Abbie Hoffman, *Steal this Book*
Karen Horney, *Feminine Psychology*
Harold Jacobs, ed., *Weatherman*
Ron Jacobs, *The Way the Wind Blew* (1997)
Mark Kurlansky, *1968*
Timothy Leary, *Declaration of Evolution*
---, *Think for Yourself, Question Authority*
---, *The Turn-On Book*
Norman Mailer, *Armies of the Night*
Malcolm X, "Learning to Read" from *Autobiography*
Mao, *Little Red Book*
Herbert Marcuse, *One-Dimensional Man*
Elaine Marks, Isabel de Courtivron, eds. excerpts from *New French Feminisms*
Mitscherlich, *Die Unfähigkeit zu Trauern / The Inability to Mourn*
Elijah Muhammad, *Message to the Blackman in America*
Lynn Nicholas, *The Rape of Europa*
Hella Pick, *Guilty Victim*
Jean-Paul Sartre, "What Is Literature?"
Hanna Schissler, *The Miracle Years*
Wolfgang Schivelbusch, *In a Cold Crater*
Valerie Solanas, *S.C.U.M. Manifesto* (note: she shot Andy Warhol)

Gloria Steinem, *I Was a Playboy Bunny*
SDS (Students for a Democratic Society), *Port Huron Statement*
Charles "Tex" Watson (Charlie Manson deputy), *Will You Die for Me?*
Jon Wiener, ed., *Conspiracy in the Streets: The Extraordinary Trial of the Chicago Eight*
Tom Wolfe, *Electric Koolaid Aid Test*
---, *Mau-Mauing the Flack Catchers* (in same volume)
---, *Radical Chic*

AVAILABLE ONLINE (details on syllabus)

William Burroughs, excerpt from *Naked Lunch*

Alan Ginsburg, *Howl* --author reading at

<<http://www.poets.org/poetsorg/poem/howl-parts-i-ii>>; good selection of poetry at

<http://www.poemhunter.com/i/ebooks/pdf/allen_ginsberg_2012_3.pdf>

Jack Kerouac, *On The Road*

Films to be excerpted in class (alphabetical by film title)

Costa-Gavras, *Amen*

Pontecorvo, *Battle of Algiers*

Mark Kitchell, *Berkeley in the 60s*

Oliver Stone, *Born on the Fourth of July*

Andres Veiel, *Black Box BRD*

Brett Morgan, *Chicago 10*

Collective director, *Germany in Autumn/ Deutschland im Herbst*

Jim Sheridan, *In the Name of the Father*

Steven Spielberg, *Munich*

Heinrich Bredloer, *Todesspiel*

Ciao! Manhattan