**Resistance in Theory & Practice**

Tuesdays, 9:25-11:15am (LC 208)

Dr. Terence Renaud

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Office hours: Tuesdays 2:00-4:00pm in McClellan Hall (Old Campus), #108 – no appointment necessary

This course explores the diverse histories of resistance in the modern world. Guerrillas, liberators, and oppressed groups of all kinds have appealed to resistance as an organizational strategy, political theory, and moral justification. Resistance is violent or non-violent, active or passive, individual or collective, bodily or intellectual. Those politically on the left as well as the right have worn its mantle. We will read Carl von Clausewitz’s declaration of a people’s war; H. D. Thoreau’s essay on civil disobedience; Rosa Luxemburg’s pamphlet on the mass strike; Frantz Fanon’s defense of anticolonial violence; Hannah Arendt’s critique of student violence; Herbert Marcuse’s philosophy of aesthetic resistance; and Audre Lorde’s theses on intersectional feminist resistance. To provide historical context, we will investigate the varieties of antifascist resistance from 1933 to 1945; left-wing terrorism in the 1970s; and the contemporary politics of Occupy, Black Lives Matter, Standing Rock, Antifa, and climate protest. We will also study film and literature, such as Peter Weiss’ novel *The Aesthetics of Resistance*. Can we formulate a general theory of resistance? Or does the miscellaneous history of resistance itself resist definition? Together we will test at least one hypothesis: To resist means to manipulate a regime of oppression, to subvert it from within, but never entirely to escape it.

Course components:

You must come to class prepared to discuss each week’s required reading. Each discussion will begin with a short presentation by a student of one of the optional materials. This presentation will form the basis for the student’s short essay, which will integrate the rest of that week’s readings and be due the following Monday (day before next class). Additionally, each week one student will serve as discussion reporter, taking notes and synthesizing a one-page summary to be shared with the rest of class. Sign-up for presentations and reports will occur during the second week of class. You will all produce a final project on a relevant subject of your choosing, which will be due one week after classes end. This can be either an essay or another comparable medium, such as a podcast or explainer video. A proposal for the final project will be due midterm.

- Attendance and participation (15%)
- In-class presentation, 7-10 mins., (15%)
- Short essay based on presentation, 5-7 pgs., due the day before next class (20%)
- Discussion report, 1 pg., due the day before next class (10%)
- Proposal for final project, 1 pg., due Friday, March 6, 5pm (10%)
- Final project, 10-12 pgs. (if it’s an essay), due Tuesday, May 5, 5pm (30%)

Essays and reports:

Format for essays and reports is 12pt. serif font, 2.0 spacing, and ≤1.25in. margins. For essays, please include a unique title, page numbers, and citations in a consistent style. Essays and reports should be uploaded as a DOC, DOCX, or PDF to the “Assignments” section of Canvas. I will also publish your reports in the “Files” section. The maximum penalty for lateness is ½ letter (or 5%) per day late.

Required books:

- M. K. Gandhi, *Non-Violent Resistance (Satyagraha)* (Dover, 2001)

Academic integrity:

Neither the university nor I tolerate plagiarism, but many instances of it are unintentional. Be sure you know exactly how to properly cite other people’s words and ideas. Inform and protect yourself: [http://ctl.yale.edu/writing/using-sources](http://ctl.yale.edu/writing/using-sources)

Reading schedule:

N.B.: titles marked with an asterisk (*) are required books, which you must either purchase or check out from Bass Library reserves; the rest of the required readings are available as PDFs in the “Course Reserves” section of Canvas

**WEEK 1 (Jan. 14): Introduction**

in class: Michael Walzer, “The Idea of Resistance,” *Dissent* (Fall 1960)
photo of August Landmesser refusing the Nazi salute (1936)

**WEEK 2 (Jan. 21): Guerrilla War**


in class: Francisco Goya, *Disasters of War* series and other artwork (early C19)

optional: David A. Bell, *The First Total War* (2007)
Peter Paret, *Clausewitz and the State* (1976)

**WEEK 3 (Jan. 28): Civil Disobedience and the Rebel**

required: Henry David Thoreau, “Resistance to Civil Government” [Civil Disobedience] (1849)
Albert Camus, excerpt from *The Rebel: An Essay on Man in Revolt* (1951)

Peter Singer, *Democracy and Disobedience* (1974)

**WEEK 4 (Feb. 4): Strike!**

Resistance (Renaud)


Paul Frölich, *Rosa Luxemburg: Her Life and Work* (1940)
Christopher Read, *From Tsar to Soviets* (1996)
Richard Vernon, *Commitment and Change: Georges Sorel . . .* (1978)

**WEEK 5 (Feb. 11): Antifascism I**


in class: friezes from Pergamon Altar (2nd century BCE)
examples of socialist realist art (1930s-40s)

Hans Fallada, *Every Man Dies Alone* (1947)
Christian Goeschel, *Suicide in Nazi Germany* (2009)

**WEEK 6 (Feb. 18): Antifascism II**


songs and propaganda posters from the Spanish Civil War (1936-39)
Pablo Picasso, *Guernica* (1937)

Lisa Fittko, *Escape through the Pyrenees* (1985)
---, *Solidarity and Treason: Resistance and Exile, 1933-1940* (1992)
George Orwell, *Homage to Catalonia* (1938)

**WEEK 7 (Feb. 25): Micro-Resistance**

required: Michel Foucault, “Illegalities and Delinquencies,” *Discipline and Punish* (1975)

David Harvey, *Spaces of Hope* (2000)

**WEEK 8 (Mar. 3): Difference**

required:  
Audre Lorde, “The Master’s Tools Will Never Dismantle the Master’s House” [1979]  
and “Age, Race, Class, and Sex” [1980], *Sister Outsider* (1984)

optional:  
Nancy Fraser, *Fortunes of Feminism* (2013)
Virginia Woolf, *Three Guineas* (1938)

--- Proposal for final project due on Friday, March 6, 5pm ---

--- Spring Recess (Mar. 7-22) ---

**WEEK 9 (Mar. 24): Violence I**

required:  
Frantz Fanon, “Concerning Violence,” *The Wretched of the Earth* (1961)
*M. K. Gandhi, chs. 1, 3, 4, 7, 13, 14, 25, 26, 34, 47, 55, 68, 72, 74, 104, and 165 of Non-Violent Resistance (Satyagraha)* (posth. 1961)

in class:  

optional:  
Martin Luther King, Jr., *Stride Toward Freedom: The Montgomery Story* (1958)
V. S. Naipaul, *Guerrillas* (1975)

**WEEK 10 (Mar. 31): Violence II**

required:  

in class:  
The Beatles, “Revolution” (song, 1968)
The Rolling Stones, “Street Fighting Man” (song, 1968)

optional:  
Martin Klimke, *The Other Alliance: Student Protest ...* (2010)
Quinn Slobodian, *Foreign Front: Third World Politics in Sixties West Germany* (2012)
**WEEK 11 (Apr. 7): Art and Counterculture**

required:  
*Herbert Marcuse, The Aesthetic Dimension* (1977)

in class:  
scenes from *La Chinoise*, dir. Jean-Luc Godard (1968)
scenes from *Tout va bien*, dir. Jean-Luc Godard and Jean-Pierre Gorin (1972)

optional:  
Jack Kerouac, *The Subterraneans* (1958)
Renato Poggioli, *The Theory of the Avant-Garde* (1951)
Colin Wilson, *The Outsider* (1956)

**WEEK 12 (Apr. 14): Terrorism**

required:  
Ulrike Meinhof, “From Protest to Resistance,” *konkret* (May 1968)  
Karrin Hanshew, “‘Sympathy for the Devil?’ The West German Left and the Challenge of Terrorism,” *Contemporary European History*, 21/4 (2012)

in class:  
scenes from *The Legend of Rita*, dir. Volker Schlöndorff (2000)

optional:  
Patricia Melzer, *Death in the Shape of a Young Girl* (2015)
John Merriman, *The Dynamite Club: ... Fin-de-siècle Paris ...* (2009)

**WEEK 13 (Apr. 21): Today**

required:  
Jeffie Lam, “It looks like Occupy but these young Hong Kong protesters are next level,” *South China Morning Post* (June 13, 2019)  
Nick Estes, Prologue and ch. 1 of *Our History Is the Future: Standing Rock Versus the Dakota Access Pipeline ...* (2019)  
Colin Kinniburgh, “Can Extinction Rebellion Survive?,” *Dissent* (Winter 2020)

optional:  
Manuel Castells, *Networks of Outrage and Hope: ... in the Internet Age* (2012)  
Mark and Paul Engler, *This Is an Uprising: ... Nonviolent Revolt ...* (2016)  
Stéphane Hessel, *Time for Outrage!* (2010)
Sarah Jaffe, *Necessary Trouble: Americans in Revolt* (2016)

- - - Final projects due on **Tuesday, May 5, 5pm** - - -