Jocelyn Aksin. The ‘60s in Retrospect: Looking Back at the ‘68 Movement through the Work of Emine Sevgi Özdamar

Abstract:
Turkish-German author Emine Sevgi Özdamar experienced the 1960s in both Turkey and Germany, but she didn’t write about the time period until thirty years later, when the second installment of her Istanbul-Berlin trilogy was published. *The Bridge of the Golden Horn* (1998) is Özdamar’s ’68 novel and consists of a semi-autobiographical fictionalized recounting of her memories of the turbulent 60s decade as it unfolded in both Germany and Turkey. This paper focuses on Özdamar’s use of newspapers as intertexts in her novel and in her short prose piece “Bitteres Wasser” (“Bitter Water,” 2007). It is my contention that her citations, translations, and descriptions of newspaper content function to provide opportunities for fiction and documentary to interact. Reading Özdamar’s works with an eye toward the 1960s, it is possible to examine how she uses newspapers to cast a critical glance back onto the legacy of the decade, giving voice to the positive developments that emerged from the 1960s while also elucidating some of the promises that went unfulfilled.

Bio:
Jocelyn Aksin received her Ph. D. from Washington University in St. Louis in 2014 with a dissertation focusing on representations of memory in Turkish-German texts by Zafer Şenocak, Aras Ören, Feridun Zaimoğlu, and Emine Sevgi Özdamar. She was the recipient of a Congress-Bundestag Exchange scholarship in high school that allowed her to spend a year in Munich, after which she earned a B.A. in German from Southern Methodist University in 2005. Jocelyn began studying Turkish as a graduate student in the German program at Washington University, and was awarded an ARIT fellowship for advanced Turkish language study at Boğaziçi University in 2008. After spending nearly eight years in Istanbul where she completed her dissertation and worked as a language teacher, Jocelyn relocated to Greensboro in 2017, and was pleased to join UNCG in 2018 as a lecturer in the German program.

Thomas Alexander. The Food Workers’ Strike at UNCG.

Abstract:
The food workers’ strike at UNCG from March 27 to April 2 1967 highlighted the plight of marginalized, mostly minority workers who felt that they were underpaid when compared to part time white workers. The workers demands were simply were simple and basic like requesting a living wage, 40 hours work week, paid
vacation, and ability protest without the fear of being fired. Reviewing letters in the archives at UNCG Library reveal a desire on the part of the University to keep a lid on the strike. There was an effort to control the media. The ultimate goal of the university was to protect the school's image, not necessarily advocate for the workers.

Although Aramark met the demands of the strikers and the strike concluded, UNCG continued to maintain its relationship with Aramark for another 40 years.

The question to be answered today is, "Are food workers at UNCG any better off?" UNCG has since entered into a relationship with COMPASS Group, Inc., who has faced many class action lawsuits for overbilling institutions for food. Accounting for inflation, are food workers being paid any more for their labor than they were in 1969? Does $10 an hour, the average pay for a food worker in 2018 as expressed by a former employee constitute a "living wage"? Since the food courts and food services are only open when school is in session, are food workers essentially “part-time”, contract workers?

I will examine the historical documents available online, and other resources available, including company websites, etc.

Bio:
I am a 2018 graduate of UNCG with MA in Spanish Literature. I worked for 20 years as a life insurance agent for New York Life and Guardian. I won first prize the Ramiro Lagos poetry contest last year with my poem "Làtigos de cemento". I teach Spanish as an adjunct at UNCG and Campbell University. I am married to Carolina for 30 years, have 2 grown children John and Rosie. I enjoy hiking, fly fishing, writing poetry and creative non fiction, and gardening.


Abstract:
"It’s Union Time, People!” That was the rallying cry of workers at the Smithfield Foods pork processing plant in Tar Heel, North Carolina. Since the plant opened in 1993, meatpacking workers endured dangerous working conditions, intimidation, and low pay. Hand in hand with the United Food and Commercial Workers Union, after two botched elections during a 16-year struggle, meatpacking workers achieved one of the greatest union victories of the 21st century. Now the 5,000 workers at the Tar Heel plant have fair working conditions, better pay, and above all, respect.

Union Time weaves together labor rights and civil rights to show how unions still are, despite efforts to dismantle them, a potent force for economic justice. Above all, it gives voice to the meatpacking workers who refused to give up through a 16-year-long struggle.

Union Time: Fighting for Workers’ Rights
A documentary by Matthew Barr
Narrated by Danny Glover
Music by Chris Heckman
70 minutes, 2018.

The website for the film is uniontimefilm.org and a screening is available here. https://vimeo.com/300856737/52244be30d

Bio:
Matthew Barr is a documentary filmmaker whose films center on the struggles of working people to survive in an increasingly complex world. Past documentaries include Wild Caught, which chronicles the struggles of small-scale fishermen in North Carolina; With These Hands, a film about the closure of a Martinsville, VA, furniture factory and its impact on the workers; and Carnival Train, which tells the story of carnival workers who work for Strates Shows, the last train-borne carnival in the world.

Barr has also made films dealing with such issues as hate crime and the increasing viability of organic farming. His Crimes of Hate was released in 1991 by the Anti Defamation League of B’nai B’rith and has become a key film in the effort to sensitize law enforcement officers concerning bias crime and its impact on communities. Hungry for Green, narrated by the former Senator George McGovern, examines the role of organic farming within a context of agroecology.

Completed in 2018 is Union Time: Fighting for Worker’s Rights, a documentary narrated by the actor/activist Danny Glover. The film chronicles the successful fight to organize a union at the world’s largest pork slaughterhouse, operated by Smithfield Foods in Tar Heel, North Carolina. Barr is a Professor of Media Studies at the University of North Carolina-Greensboro teaching production and screenwriting.

Mariche Bayonas
Mariche G Bayonas is associate professor of Spanish Applied Linguistics in the department of Languages, Literatures, and Cultures at UNCG. Her research interest are in the areas of L2 online learning, Second Language Acquisition, and sociolinguistics.

William P. Childers. DQ68: Counterculture Quixotism as the Political Unconscious of Man of La Mancha.

Abstract:
After the radical collectivist Left of the ‘30s had been shattered by the anti-communist hysteria of the ‘50s, a New Left emerged that focused instead on individual freedoms and their cultural expression. Radical too, though tending more toward anarchism than communism, this New Left found in Cervantes’ nonconformist anti-hero a figure with
whom to identify. There is plenty of evidence of this identification in avant-garde and experimental work from the late 50s and early 60s. It was this Counterculture Quixotism that Dale Wasserman and his collaborators exploited in *Man of La Mancha*, but they emptied it of any direct satirical or activist aspects, in order to create a product that would sell, that is, that would appeal to spectators across the political spectrum. The outcome was a smash hit in New York and, through the soundtrack and on television, all over the United States, beginning in late 1965 and continuing to expand throughout 1966. In 1967, the fateful year of assassinations of both MLK and RFK, “The Impossible Dream,” impossibly corny to us now, perhaps, nonetheless moved audiences to tears, encouraging them not to give up hope, though not really telling them what to hope for. Then, even more amazingly, this smash hit found favor with audiences around the world. 1967-70 saw productions in Brussels, London, Madrid, Paris, Prague, Stockholm, Sydney, Tel Aviv, Tokyo, Vienna, and many other cities. Most interesting, in the context of the commemoration of the student movement, is the fact that the Belgian singer-songwriter Jacques Brel, then at the height of his popularity, saw the musical in 1967 in New York City, and decided he wanted to perform it in French. Brel, who normally only sang songs he wrote himself, did the translation, directed the production, and starred as Cervantes/Don Quixote. It was the only time he ever appeared in a musical.

The late 60s, then, the years we associate with the most intense period of student revolt, are the years, precisely, when Cervantes’ *Don Quixote*, staged as a musical, took the world by storm. Why did the same formula that worked in the United States work so well elsewhere? Were conditions everywhere similar enough for this heavily made-up “Romantic idealism” to be equally appealing? In a word, yes, because just as it had here, everywhere it traveled *Man of La Mancha* gave all viewers whatever each of them wanted to see: encouragement to the young to rebel and not give up, no matter how overwhelming the odds; as well as encouragement to those disturbed by the counterculture to think that older, deeper values would eventually win the day. While the performance lasted, it served as a moment of reconciliation, an illusory bubble in which the conflicts raging in the streets could be temporarily represented as a harmonious, shared striving toward the light.

Even today, I would argue, *Man of La Mancha* resonates with audiences because of the echo contained within it of the historical conditions that originally gave it birth: we feel the groundswell of a radical, youthful quixotic rejection of the status quo, and at the same time, we are able to stand safely on shore, not get caught up in the violent nihilism also associated with those “days of rage.” This sugar-coated pill, however, is the exact opposite of Cervantes’ own approach, which uses laughter to dissemble its author’s deeper satirical purpose of demolishing the monolithic ideology of the Counter-Reformation. In fact, with tremendous irony, *Man of La Mancha* functions like Lope de Vega’s theater, or, even better, like Cervantes’ own *Retablo de las Maravillas*, offering a false sense of unity to spectators who hide their true feelings from one another, while putting on a mask of agreement.

While Wasserman was alive, he prevented any attempt to twist the meaning of his great commercial success, damaging the brand, which he considered, as it were, a wholesome entertainment for the whole family. In the West German staging, as simple a change as having the dying Don Quixote assume the position of the crucified Christ was vetoed by Wasserman, personally, in a letter. Since his death, however, the political unconscious of
Man of La Mancha has come to the fore in re-contextualizations that challenge carceral systems and authoritarian regimes – and the countercultural energy his version contained is being unleashed. But the new radicalism emerging in the face of the neo-nationalist swing to the Right is less in need of an isolated, heroic white male defender of the downtrodden for inspiration, and collectivism of a sort is resurging with new social media tools for grassroots organizing. A new Counterculture Quixotism is not necessarily in the offing. We may at least be able to recover, though, an understanding of how an earlier generation’s profound desire for change led them, paradoxically, to identify with a nostalgic throwback to the days of knight errantry.

Bio:
William P. Childers is Associate Professor of Spanish at Brooklyn College and the CUNY Graduate Center. He is the author of Transnational Cervantes, as well as a number of articles on early modern Spain. His current book project, titled Counterculture Quixotes, concerns the reception of Cervantes in the U.S. during the 20th century, particularly 1957-1967.


Bio:
Dr. Verónica Grossi was born in Mexico City. Her poetry has appeared in Label Me Latino; 27 Views of Greensboro (Eno Publishers, 2015); Road to Ciudad Juárez. Crónicas y Relatos De Frontera (ed. Antonio Moreno, México: Samsara, 2014); Luvina, Revista Literaria de la Universidad de Guadalajara; International Poetry Review; Memoria del VI Encuentro de Poetas en Ciudad Juárez, México (Chihuahua, México); Anthology of Poetry 1994/1995, Mexic-Arte Museum (Austin, Texas); Trashumancia(Guadalajara, México); Hojas de utopía (Guadalajara, México); El Zahir (Guadalajara, México; and Licantrópia (Santiago, Chile). She teaches Latin American literature at the University of North Carolina at Greensboro and is also a painter.

Elizabeth L. Keathley. Pussy Riot and the Spirit of the 60s.

Abstract:
The Russian conceptual artists, human rights activists, and feminist punk rock band Pussy Riot stage illegal, disruptive performances in public places—in Red Square, in a Russian Orthodox cathedral, at the Olympics and the World Cup, for example—to protest the autocracy, repression, corruption, imperialism, and patriarchy of the Russian government. In 2012 they performed their “Punk Prayer,” based on the melody of a Marian antiphon with words changed to “Mother of God, save us from Putin,” and “Mother of God, please become a feminist,” etc., in two different Orthodox churches, leading to their arrest for “hooliganism,” a soviet-style show trial, and the sentencing of band members Maria Alyokhin and Nadezhda Tolokonnikova to two years of hard labor in separate gulags. Their politically
motivated imprisonment made the artists international icons of freedom of expression, garnering the attention of Amnesty International, several awards, and the support of other artists, like Madonna, Björk, and Yoko Ono. Support from Russians, however, was much more limited, even among the political opposition: Alexei Navalny, for example, disparaged Pussy Riot’s protests as trivial. Pussy Riot evokes the spirit of the sixties on a number of fronts, including a countercultural political ideology bound up with the radical feminism of Shulamith Firestone (whom they cite as an influence) and the artistic medium of performance art, akin to the happenings of Yoko Ono and Fluxus. In Russia’s present condition of state-controlled media, assassination of Putin’s political rivals, and massive demonstrations at every election (since 2011), Pussy Riot’s performances—always videoed and posted online for free viewing—stand out for their exuberant irreverence, feminist humor, and uncompromising commitment to a free civil society.

Bio:
Elizabeth L. Keathley is an associate professor music history and women's and gender studies at UNCG. Her research specialty is the nexus of gender and modernism/modernity in 20th- and 21st-century music. She recently presented a paper on the politically oppositional music of Mexican singer-songwriter Lila Downs, and her translated edition (with co-editor Marilyn McCoy) of the correspondence between avant-garde composer Arnold Schoenberg and patron Alma Mahler is due out from Oxford University Press any minute.

Greg Knehans. “If we only knew now what we knew then.”

Abstract:
The social and political eruptions of the 1960s created opportunities for a wealth of radical ideas to be engaged with and put into practice. With the benefit of 50 years we can say that some of what was brought forward was naive, incorrect, or even embarrassingly backward. But, some of it was not only correct but essential for humanity’s ability to resolve its ever-deepening crises. Unfortunately, important truths brought forward then have been rendered abject and inexpressible today, not because they have been shown to be wrong but because the day-to-day, and very democratic processes and institutions of ideology have removed them from the discourse of even self-described radicals. There is a need to recover these truths and insist on their importance.

Bio:
Greg Knehans holds a PhD in political science with a specialization in international relations and theory. He teaches at UNCG and writes on revolution and Buffy the Vampire Slayer.

Abstract:
In December 1990, the U.S. Food and Drug Administration approved Norplant, a form of long-term birth control. Norplant consisted of six thin, silicon rods that were surgically inserted under the skin of a woman’s arm and slowly released hormones that prevented pregnancies for up to five years. Doctors and many middle class white feminists hailed it as the greatest advancement in birth control technology since the 1960s. While early enthusiasm around Norplant surged, the state began using the birth control device to coercively sterilized women of color and poor women’s reproductive. Also in the early 1990s, women of color feminists developed the concept of “reproductive justice” to draw attention to the unlawful and immoral controls placed on minority women’s bodies and to spotlight the ways that women of color often experienced reproductive health discrimination differently than white women. My research demonstrates that reproductive justice and women’s health activists swiftly responded to these coercive policies. This presentation will argue that the women’s health movement beginning in the late 1960s prepared women activists to hastily respond and effectively to the misuse of Norplant, while also showing the impact of the reproductive justice paradigm shift.

Bio:
Justina Licata is currently a Ph.D. candidate studying history at the University of North Carolina Greensboro. Her work investigates the history of Norplant and its interactions with the feminists, population control, and neolibralsocial policies in the 1990s. To conduct this research, Justina has earned grants from the Sophia Smith Collection at Smith College, the Schlesinger Library on the History of Women in America at Harvard University, and the Rockefeller Archive Center. In addition, last Fall, Justina taught a course for UNCG’s honors college examining the global history of eugenics and neo-eugenics.

Nancy Rourke. The Right to be Deaf

Abstract:
The general public often has little knowledge or understanding of Deaf people, American Sign Language and Deafhood. Research has shown that Deaf people have increased visual acuity and many Deaf and DeafBlind individuals create artistic visual expressions to communicate about their lives and their fight against injustice. Creating works that examine whether or not Deaf people have the right to be Deaf, encompass issues related to eugenics, reproductive rights, genetic engineering, oppression, colonialism, linguisticism, and paternalism. Many of my works have been used for on-the-ground activism as well as social justice campaigns on social media.

Bio:
Nancy Rourke is an internationally-known Deaf artist and activist. She is also a full-time professional artist, she frequently does artist-in-residencies at Deaf schools and promotes De’VIA. Deaf View/Image Art is art that examines and expresses the
Deaf experience from a cultural, linguistic, and intersectional point of view through art workshops in community settings. Originally from San Diego, California, she now makes her home in Loveland, Colorado.

**Peter Schweppe.** Bibliographic Rebellion: German Protest Culture and Book History.

**Abstract:**
This talk explores the role that fringe books played in scripting West German protest in the late 1960s. The focal point of the talk is the 1968 cult-classic *Klaumich*, which translates to "Steal me" and provides a key point of departure for a discussion about print, materiality and judging books by their covers. In this case, *Klaumich* instigated acts of 'literary protest' that were based in and around the format of the book, re-defining the political function of reading and protest in the Global Sixties, and influencing academic disciplines like Book History still today.

**Bio:**
Peter Schweppe is an Assistant Professor working in German Studies and History at Montana State University. His article, "The Politics of Removal: ‘Kursbuch’ and the West German Protest Movement," appeared in a special issue titled “What was Politics in ’68?” in the journal *The Sixties*. Pete is currently working on a book manuscript that explores the relationship between print and protest cultures in West Germany, 1968.

**Mark Smith-Soto.** Berkeley Prelude.

**Bio:**

**Carmen T. Sotomayor**
Dr. Carmen T. Sotomayor is a Professor of Spanish in the Dept. of Languages, Literatures, and Cultures at the University of North Carolina at Greensboro. She received her Ph.D. from Michigan State University. Her scholarly publications and presentations relate to 20th century and contemporary topics in Spanish literature, film, and culture. Her research interests include aspects of gender and space on Spanish films from the sixties and seventies and, more recently, she has studied gender issues in the representation of the Spanish Transition period in cinematic narratives from the seventies to the present. She is also interested in the social and political dimensions of detective films, T.V. series and fiction. Since 2016, she is the President of the Hispanic Association for the Humanities. The next international conference will take place at the University of Málaga in June 2020.


Abstract:
Women in China have experienced a long and painful struggle for their rights, which lasted for thousands of years. The historical changes in gender reality find their way into the messages conveyed by Chinese films. This presentation starts with a brief review of the history of the women’s movement in China and relevant theoretical perspectives on gender stratification. Before the Cultural Revolution the new government of the People’s Republic made a firm commitment to guarantee the equality between women and men. The famous quotation by Mao Zedong reflects the determination by the government to raise women’s status: “Women hold up half the sky”. The Mao era made a significant contribution to gender equality in China in spite of the disasters of the Great Leap Forward Movement and the subsequent Cultural Revolution. Women’s labor force participation rate remained high, and women’s representation in higher educational institution was also higher than either earlier or later times. However, this revolution as a double-edged sword ignored women’s issues and women were either hardly differentiated from men, or they were simply rendered masculine. This research primarily examines the positive women characters in the key Chinese films published in 1960s-1970s, as a case study to support the argument.

Bio:
Meiqing Sun holds a Ph.D. in Linguistics and Applied Linguistics from the Graduate School of Chinese Academy of Social Sciences, Beijing, China. Her dissertation was a comprehensive study of possible syntactic influence from Mongolian language to Chinese language through language contact. She joined UNCG in 2012. Before coming to UNCG, she had worked at University of Pennsylvania, Flagship Chinese program at University of Mississippi and Duke University. Her research interests include second language acquisition, language teaching and pedagogy, language contact and language development, syntactic theory, cognitive linguistics and corpus linguistics. She has published several articles analyzing Chinese Language and Literature, also presented her researches at various conferences where she has
discussed the teaching of the Chinese language and its pedagogy. She served as Interim Director of Chinese Studies from August 2016 to December 2017, in addition to teaching Chinese culture, literature and language and organizing extracurricular activities for students.

Chiaki Takagi. Their College Years: The 1960s in the Works of Haruki Murakami.

Abstract:
In my presentation I will introduce how the prominent Japanese author Haruki Murakami reflects on the 1960s in his novels and short stories. Murakami’s constant referral to the year 1969 is provocative enough to remind his readers of the Zenkyoto Movement (Joint Campus Struggle) whose peak year was 1969.

Bio:
Dr. Chiaki Takagi has been teaching Japanese and Asian Studies at UNCG since 2000. Dr. Takagi is a proud UNCG graduate with a Ph.D in English with a concentration in Postcolonial literature and theory Her primary research subject is the contemporary Japanese writer Haruki Murakami. She won the UNCG Alumni Teaching Excellence in 2013 and the American Association of Teachers of Japanese teaching award in 2014. She enjoys serving as the faculty advisor of J-Club.


Abstract:
On November 30th, 1999, over 60,000 activists took to the streets of Seattle with one goal in mind: to prevent the World Trade Organization ministerial meeting from taking place. While newspapers focused on the coalition between labor and environmental activists, feminists played a crucial role in this struggle, organizing networks and enacting creative non-violent method of resistance, including feminist knowledge production, which helped to broaden the movement’s critique of free trade policies to include a much more diverse array of issues. Feminist techniques for movement-building with skills for working across lines of difference helped them to form organizational ties and alliances. Feminists also continued their use if regional and international conferences, facilitating greater ties and connections between groups around the world. These skills and experiences were vital to the success of the protest, and even more, helped to transform the Global Justice Movement. Prior to the event, feminists brought new players into the movement, organizing a broad-based coalition of voices that included students, immigrant groups, minorities, as well as activists from First and Third world nations around the world.

In Seattle, feminist organizers from labor organizations like the Northwest Labor Employment Law Office, under the direction of activists Tyree Scott and Cindy Domingo founded the Worker’s Voice Coalition, which brought dozens of workers from countries all over the world to speak out at the WTO protests. Feminists like Martha Baskin and Lydia Cabasco organized students on the University of Washington, Seattle Community College, and Evergreen State campuses, as well as outreach to high school students.
across the city. Ecofeminist Judi Barri, while not present herself at the protest, helped to transform the organization EarthFirst! into a community-based celebratory-style of protest that enabled that group to produce some of the most meaningful and far-reaching critiques of the WTO, including the self-published World Trade Observer, which was handed out to thousands of people and contained information regarding the broad impact of free trade policies on people across the country and around the world. Without feminist activists such as these, the protest would have likely consisted of a mostly white-male middle class cohort, with little attention paid to the broader implication of neoliberal policies that served to band such a diverse group of activists together. After the 1999 protests, women’s voices took on a much larger role within the global justice movement as both organizers and theorists. By 2002, at the World Economic Forum protests in Melbourne feminist voices and critiques were central. The growing place of feminists within the movement transformed it from a narrow campaign focused on issues relating mainly to industrial workers living in the first world and a narrowly defined set of ecological issues, such as deforestation. Instead, feminists broadened these critiques to galvanize a world-wide movement that included women, immigrants, community-activists, and indigenous people and addressed issues from global sex-trafficking to rising economic inequality.

Bio:
Kelsey was born in Akron, Ohio and completed here Bachelor’s in history at John Carroll University in Cleveland. She completed her Master’s in history and a graduate certificate in Women and Gender Studies at the University of Akron in 2012. She is currently a fifth year PhD candidate in the department of history at UNCG. Her research focuses on social movements for change in both North and South America, with a particular interest in transnational activism and feminism.

Amy Williamsen. Social Issues in the Classroom, then and now.