

“Global Sixties” (Spring 2014)

Eric Zolov

[NOTE: This syllabus was created for a Directed Readings Course but forms the basis for a Theme Seminar in "Global Connections, Empire, Capitalism"]

Final Assignment: Identify a thematic element (concept, individual, or genre) and write a 10-15 page historiographical paper that explores that element’s relationship to the “Global Sixties.” Some possible topics include architecture, posters, comics, film, music, clothing, graffiti (ephemeral art), political philosophy (e.g., violence, non-violence, Trotskyism, etc.), solidarity, etc.

Week I (Jan. 27): Conceptualizing the Global Sixties

Questions to consider: How do these readings each seek to address the 1960s as a paradigmatic field of inquiry? In what ways are these readings in conversation with one another, or does each simply address its own “part of the elephant”? Can you lump these readings into distinctive categories, epistemologically and methodologically speaking? What concerns do they share and in which areas do they part ways? What does a methodology of the “Global Sixties” portend?

Eric Zolov, “Introduction: Latin America in the Global Sixties,” *The Americas* 70:3 (January 2014): 349-62.

Jeremi Suri, *Power and Protest: Global Revolution and the Rise of Détente* (Harvard, 2005), “Introduction” & “Conclusion”

Arthur Marwick, *The Sixties: Cultural Transformation in Britain, France, Italy and the United States, c. 1958-1974* (Oxford, 2000), “Introduction”

Odd Arne Westad, *The Global Cold War: Third World Interventions and the Making of Our Times* (Cambridge, 2007), “Introduction” and Chapter 2, “The Empire of Justice: Soviet Ideology and Foreign Interventions”

Immanuel Wallerstein and Sharon Zukin, “1968: Revolution in the World System: Theses and Queries,” *Theory and Society* 18:4 (July 1989), pp. 431–449.

Further reading:

Carol Fink, et. al., eds., *1968: The World Transformed* (Cambridge, 1998)

Samantha Christiansen & Zachary Scarlett, eds., *The Third World in the Global 1960s* (New York: Berghahn, 2013).

Robert J. McMahon, ed., *The Cold War in the Third World* (Oxford, 2013)

Paul Berman, *A Tale of Two Utopias: The Political Journey of the Generation of 1968* (Norton, 1997)

Gerd-Rainer Horn, *The Spirit of '68: Rebellion in Western Europe and North America, 1956-1976* (Oxford, 2008)

Karen Dubinsky, et. al., eds., *New World Coming: The Sixties and the Shaping of Global Consciousness* (Between the Lines, 2009)

Week II (Feb. 3): “Foundational Texts”

Assignment for this week: Choose any three (or more) of the following texts and place them in dialogue with one another (3-4 pp. written analysis). You can choose texts that are coincident (e.g., Castro & Debray), divergent (e.g., Castro & Presley), or in some combination. Be prepared to present to the group your interpretation of the significance of the texts, as they fall in relationship to one another and to the “Global Sixties” as a conceptual project. Of course, you are encouraged to read as many of these as possible so that we can have a broad conversation!

Franz Fanon, *The Wretched of the Earth*, “Preface (Jean-Paul Sartre)” & “Concerning Violence” (to p. 43 or beyond)

Paulo Freire, *Pedagogy of the Oppressed* (New York: Seabury Press, 1968; 1973), “Preface” & Chapter 1.

Regis Debray, *Revolution in the Revolution*, “Introduction to Spanish Edition” & “The Principal Lesson for the Present”

Fidel Castro, “Second Declaration of Havana” (February 4, 1962).
<http://www.walterlippmann.com/fc-02-04-1962.html>

Herbert Marcuse, *Eros and Civilization: A Philosophical Inquiry into Freud* (1955; 1966), “Political Preface (1966)”; “Preface,” “Introduction,” Chaps. 1-2.

_____, *One Dimensional Man* (Boston: Beacon Press, 1964), “Introduction to First Edition,” Chap. 1.

Elvis Presley, “Hound Dog” (1956). <http://www.youtube.com/watch?v=2MnmIVBSZYM>

Situationist Internationale, “Situationist Manifesto,” *Internationale Situationniste* 4 (June 1960).
Found online: <http://www.cddc.vt.edu/sionline/si/manifesto.html>

Vatican II, “Gaudium et Spes” (Pastoral Constitution on the Church in the Modern World, Promulgated by His Holiness, Pope Paul VI, December 7, 1965), “Preface,” located at:
http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_cons_19651207_gaudium-et-spes_en.html

Further Reading:

Carlos Marighella, *Minimanual of the Urban Guerrilla* (1969; 2011); also available at Marxists.Org

Enrique Dussel, “A Note on Liberation Theology,” in Leslie Bethell, ed., *Ideas and Ideologies in Twentieth Century Latin America* (NY: Cambridge University Press, 1996; 2012)

Jeremi Suri, ed., *The Global Revolutions of 1968* (New York: WW Norton, 2007).

Mao Tse-Tung, *Quotations from Chairman Mao-Tse-Tung (Little Red Book)* (1964)

Week III (Feb. 10): From “Old” to “New Left”

Assignment: What turning points—political, economic, cultural—do these authors pinpoint as significant events to mark a shift from “Old” to “New” left? To what extent are they in agreement or divergent in their assessment of such turning points? Write a short analytical response (2-4 pages) that addresses what you regard as a critical turning point/juncture for this shift, either building on what the authors argue or from your own vantage point.

Van Gosse, *Where the Boys Are: Cuba, Cold War America, and the Making of a New Left* (Verso, 1993), “Introduction,” Chap. 2 (“Have Gun, Will Travel”), Chap. 3 (“Yankee Fidelistas”) and Chap. 4 (“1959: Whose Revolution Is It, Anyway?”).

Maurice Isserman, *If I Had a Hammer: The Death of the Old Left and the Birth of the New Left* (Urbana: University of Illinois Press, 1987), “Preface: A Renaissance in the 1950s?,” Chapter 1 (“The Collapse of the Communist Party”) & Chapter 5 (“Toward a New Left”).

Eric Zolov, “Expanding our Conceptual Horizons: The Shift from an Old to a New Left in Latin America,” *A Contracorriente* 5:2 (Winter 2008).

Further Reading:

Carlos Aguirre, ed., *Militantes, intelectuales y revolucionarios: Ensayos sobre marxismo e izquierda en América Latina* (Raleigh, NC: Editorial AContracorriente, 2013).

Max Elbaum, *Revolution in the Air: Sixties Radicals Turn to Lenin, Mao and Che* (Verso, 2006)

A. Belden Fields, *Trotskyism and Maoism: Theory and Practice in France and the United States* (NY: Automedia, 1988).

Van Gosse, *Rethinking the New Left: An Interpretative History*. New York: Palgrave Macmillan, 2005.

Richard H. Crossman, ed., *The God that Failed* (NY: Columbia Univ. Press, 1949; 2001).

Week IV (Feb. 17): Creating & Contesting a Third World

Assignment: How did the “invention” (birth?) of the “third world” shape the revolutionary imagination of “first world” activists? If the “third world” was so important for driving the Global Sixties, why has the historiography mostly focused (until recently) on the US/Europe? What is at stake in placing “the periphery” at the methodological “center” in writing Global Sixties histories?

Ernesto “Che” Guevara, “Message to the Tricontinental,” Special Supplement of *Tricontinental* (April 16, 1967). Located at: <http://www.marxists.org/archive/guevara/1967/04/16.htm>

Christopher Lee, *Making a World After Empire: The Bandung Moment and its Political Afterlives* (Athens: Ohio University Press, 2010), “Introduction,” Chap. 6 (Burgess, “Mao in Zanzibar”) and Chap. 8 (Lee, “Tricontinentalism in Question”).

Cynthia Young, *Soul Power: Culture, Radicalism, and the Making of a U.S. Third World Left* (Durham: Duke University Press, 2006), “Introduction” and Chap. 1 (“Havana Up in Harlem and Down in Monroe”).

Odd Arne Westad, *The Global Cold War*, Chap. 3 (“The Revolutionaries: Anticolonial Politics and Transformations”)

Further reading:

Quinn Slobodian, *Foreign Front: Third World Politics in Sixties West Germany* (Duke, 2012).
Che Guevara, *The African Dream: The Diaries of the Revolutionary War in the Congo* (NY: Grove Press, 1999; 2000).
Samantha Christiansen & Zachary Scarlett, eds., *The Third World in the Global 1960s* (New York: Berghahn, 2013).

Week V (Feb. 24): Film and Liberation

La hora de los hornos (Dir. Fernando Solanas, 1968) [excerpts shown in class]

Fernando Solanas and Octavio Getino, “Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World” (1969) in Michael T. Martin, ed., *New Latin American Cinema*, vol. 1 (Detroit: Wayne State University Press, 1997), pp. 33-58. [on BB]

Jessica Stites Mor, *Transition Cinema: Political Filmmaking and the Argentine Left Since 1968* (Univ. of Pittsburgh, 2012), “Introduction” and Chaps. 1-2.

Further reading:

Special Issue, “Political Documentary Film and Video in the Southern Cone (1950s-2000s), *Latin American Perspectives* 40:1 (January 2013).
Jesse Lerner, “Superocheros,” *Wide Angle* 21:3 (July 1999): 2-35.

Week VI (March 3): Cuban Revolution & Culture in Latin America

Jean Franco, *The Decline and Fall of the Lettered City: Latin America in the Cold War* (Harvard, 2002), “Introduction” and Chap. 3 (“Liberated Territories”).

Fidel Castro, “Words to Intellectuals” (1961). Located at:
<http://lanic.utexas.edu/project/castro/db/1961/19610630.html>

Robin Moore, *Music and Revolution: Cultural Change in Socialist Cuba* (Univ. California Press, 2006), Chap. 2 (“Music & Social Change in the First Years”), Chap. 4 (“Dance Music and the Politics of Fun”) and Chap. 5 (“Transformations in Nueva Trova”).

Further reading:

Claudia Gilman, *Entre la pluma y el fusil: Debates y dilemas del escritor revolucionario en América latina* (Buenos Aires: Siglo XXI, 2003; 2012).
Diana Sorensen, *A Turbulent Decade Remembered: Scenes from the Latin American Sixties* (Stanford, CA: Stanford University Press, 2007).
María Josefina Saldaña-Portillo, *The Revolutionary Imagination in the Americas and the Age of Development* (Durham: Duke University Press, 2003).

Week VII (March 10): Cold War Latin America

Assignment: Before reading any reviews of Brands, write 1-2 pages on what you regard as the most significant contribution of this book, or (alternatively) what is the book's most significant pitfall. Then, feel free to read reviews!

Hal Brands, *Latin America's Cold War* (Cambridge: Harvard University Press, 2010).

Further reading:

Greg Grandin, *Last Colonial Massacre: Latin America in the Cold War* (Chicago: University of Chicago Press, 2004).

_____ & Gilbert Joseph, eds., *A Century of Revolution: Insurgent and Counterinsurgent Violence During Latin America's Long Cold War* (Durham: Duke University Press, 2010).

Gilbert Joseph & Daniela Spenser, *In From the Cold: Latin America's New Encounter with the Cold War* (Durham: Duke University Press, 2008).

"Special Issue: Latin America in the Global Sixties," *The Americas* (January 2014); article by Marchesi.

Week VIII (March 17): No Class (Spring Break)

Week IX (March 24): China's Cultural Revolution

Richard Wolin, *The Wind From the East: French Intellectuals, the Cultural Revolution and the Legacy of the 1960s* (Princeton, 2010)

Further reading:

Robin D. C. Kelley and Betsy Esch, "Black Like Mao: Red China and Black Revolution," *Souls: A Critical Journal of Black Politics, Culture, and Society* 1 (Fall 1999), pp. 6–41.

Matthew Rothwell, *Transpacific Revolutionaries: The Chinese Revolution in Latin America* (Routledge, 2013)

Lincoln Cushing and Ann Tompkins, *Chinese Posters: Art from the Great Proletarian Cultural Revolution* (Chronicle Books, 2007)

Week X (March 31): Transnational Protest Movements (US/Europe)

Jeremy Varon, *Bringing the War Home: The Weather Underground, the Red Army Faction, and Revolutionary Violence in the Sixties and Seventies* (Univ. California Press, 2004)

Further reading:

Kristin Ross, *May '68 and its Afterlives* (University of Chicago, 2002)

Martin Klimke and Joachim Scharloth, eds., *1968 in Europe: A History of Protest and Activism, 1956-1977* (Palgrave, 2008).

Martin Klimke, *The Other Alliance: Student Protest in West Germany and the United States in the Global Sixties* (Princeton, 2009)

Brown, Timothy Scott. *West Germany and the Global Sixties: The Anti-Authoritarian Revolt, 1962-1978* (Cambridge University Press, 2013).

Week XI (April 7): Transnational Protest Movements (Latin America)

Jaime Pensado, *Rebel Mexico: Student Unrest and Authoritarian Political Culture During the Long Sixties* (Stanford, 2013).

Further reading:

Victoria Langland, *Speaking of Flowers: Student Movements and the Making and Remembering of 1968 in Military Brazil* (Duke, 2013)

Vania Markarian, *El 68 Uruguayo: El movimiento estudiantil entre molotovs y música beat* (Univ. Nacional de Quilmes, 2012)

Week XII (April 14): Countercultural Politics and Praxis

Andrew Ivaska, *Cultured States: Youth, Gender, and Modern Style in 1960s Dar es Salaam* (Durham: Duke University Press, 2011).

Further Reading:

Eric Zolov, *Refried Elvis: The Rise of the Mexican Counterculture* (Los Angeles: University of California Press, 1999)

"Special Issue: Latin America in the Global Sixties," *The Americas* (January 2014); articles by Dunn, Manzano, Markarian.

Christopher Dunn, *Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture* (Univ. North Carolina Press, 2000)

Deborah Pacini Hernandez, et. al., eds., *Rockin' Las Américas: The Global Politics of Rock in Latin/o America* (Pittsburgh, 2004)

Week XIII (April 21): No Class (Passover)

Week XIV (April 28): Aesthetic Movements & Sensibilities

Assignment: Locate three (or more) posters from at least three different country contexts (e.g., US, Latin America, China) and write a 3-4 pg. analysis addressing thematic points of convergence/divergence with respect to such possible themes as production, aesthetics, distribution, audience. For a large collection of posters and analysis, including links to other poster collections, see the website run by Lincoln Cushing: <http://www.docspopuli.org/>

Susan Sontag, "Posters: Advertisement, Art, Political Artifact, Commodity" (http://www.typonica.com/utaj_395/read/sontag_posters.htm)

Camilo Trumper, "Ephemeral Histories: Public Art and Political Process, Chile 1970-1973" in S. Nagy et al., *Democracy in Chile: The Legacy of September 11, 1973*, UK: Sussex Academic Press, 2005.

Further reading:

Lincoln Cushing, *Revolución!: Cuban Poster Art* (Chronicle Books, 2003)

Laura Podalsky, *Specular City: Transforming Culture, Consumption, and Space in Buenos Aires, 1955-*

1973 (Temple, 2004)
McKenzie Wark, *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International* (Verso, 2011)
Russ Davidson, ed., *Latin American Posters: Public Aesthetics and Mass Politics* (Museum of New Mexico Press, 2006)
Carole Goodman and Claudio Sotolongo, *Soy Cuba: Cuban Cinema Posters from After the Revolution* (Trilce Ediciones, 2010)
Johan Kugelberg and Philippe Vermés, eds., *Beauty is in the Street: A Visual Record of the May '68 Paris Uprising* (Four Corner Books, 2011)
William Marotti, *Money, Trains, and Guillotines: Art & Revolution in 1960s Japan* (Durham: Duke University Press, 2013).

Week XV (May 5): Global Solidarities

Questions to Consider: What are the historical origins of “solidarity”? Is there something distinctive to solidarity movements in the Americas versus solidarity movements beyond the Americas? What was the nature of “solidarity” during the Global Sixties and how did it build upon or become distinctive from solidarity movements that preceded this moment?

Note: The readings here are primarily on the Americas. If you have ideas for reading on solidarity beyond the Americas and would like to share with the group, let me know.

Jeffrey L Gould, “Solidarity under Siege: The Latin American Left, 1968,” *American Historical Review* (April 2009).

Also, choose an article or Introduction from one of the works in “Further Readings” below:

Further reading:

Vania Markarian, *Left in Transformation: Uruguayan Exiles and the Latin American Human Rights Network, 1967-1984* (New York: Routledge, 2005).

Luis Roniger, James Green, Pablo Yankelevich, eds., *Exile and the Politics of Exclusion in the Americas* (Univ. of Sussex Academic Press, 2013)

Jessica Stites Mor, ed., *Transnational Solidarity in Cold War Latin America* (Madison, WI: University of Wisconsin Press, 2013)

James Green, *We Cannot Remain Silent: Opposition to the Brazilian Military Dictatorship in the United States* (Duke, 2010)

Final Paper Due: Wed., May 7th [or, tbd]