The Global Sixties

HIS517
Wednesdays, 2:30-5:30/SBS N-320
Spring 2019

To invoke the term Global Sixties is to reference simultaneously a distinctive periodization—roughly, 1958 to 1973—and a distinctive epistemological framework, one that takes as a given transnational linkages and interlocking causes. It is an era defined by the utopian optimism of a “new world coming,” on one hand, and the harsh realities of war, political repression, and the possibility of nuclear conflict, on the other. Cultural revolutions, student protests, cold war battles fought in the Third World and Eastern Europe, and the radicalization of civil rights struggles in the United States all seemed to converge. How do we make sense of the 1960s as a global set of experiences whose revolutionary heroes and imagery were deeply intertwined? This graduate course examines the tumultuous Global 1960s from a thematic perspective, drawing upon a variety of secondary and primary sources, including film, music, and poster art. We will examine multiple contexts of the Global Sixties in our collective efforts to map out the simultaneity of revolutionary transformation and conflict, while developing a methodological approach for researching and interpreting change from a variety of national/local perspectives.

Books Required for Purchase:

Anne Garland Mahler, *From the Tricontinental to the Global South: Race, Radicalism, and Transnational Solidarity* (Durham: Duke University Press, 2018)

All books have been placed on 2-hr reserve in the Melville Library (main stacks). Where possible, additional copies have been provided. All additional readings will either be placed on reserve and/or uploaded to Blackboard.
Requirements & Grading:

Presentations (20%): Every student will be responsible for presenting on a text and leading or co-leading the first half of a class session. Presentations (15-20 min max) will include a brief bio of the author, “mapping” analysis that explains the thesis and/or situates the text within the broader conceptual framework of the Global Sixties, and the dissemination of questions to guide discussion. Presentations may also include a PowerPoint and/or the distribution of handouts, as appropriate. Auditors are welcome to co-present if room is available.

Film Essay (20%): 5-7 page essay that discusses the theme of love, liberation or revolution based upon a comparative analysis of the films Yellow Submarine and La Hora de los Hornos shown in Week 6 and drawing upon readings from Week 7 and prior. Due Week VII.

Key Word Dictionary Entry (20%): Each student will compose one key word entry based upon a list distributed in advance (or with approval by the professor) as part of a collective Global Sixties Key Words Dictionary due at the end of the course. Entries should be 4-7 pages in length and directly incorporate specific uses by various authors of the key word chosen to show how, why, where the term has analytical meaning. Due in class, Week XIV.

Historiography Paper (40%): 12-15 page paper that explores in depth a body of texts related to a selected theme of the Global Sixties made in consultation with the professor. The paper must incorporate at least 8-10 texts (monographs, chapters and journal articles) in addition to those discussed in the course. Due date tbd.

This is a graduate-level course. You are expected to show up on time, having read and processed the readings in advance. Full participation by every student is expected and will be taken into consideration for your final grade. I will encourage lively, yet respectful debate and expect all students to respond in kind. If you have any concerns regarding class dynamics I strongly encourage you to speak with me directly. Excused absences will be accepted only in exceptional circumstances. Any absence will require a 3-5 page essay based upon that week's readings, due no later than the Friday following class. Any unexcused absences or lateness (i.e., conveyed to me after class has already convened) will severely impact your final grade.

Week I (1/30): Introduction
Readings:

Week II (2/6): Conceptualizing a “Global Sixties”
Readings:


Week III (2/13): Integrating Geopolitics & Culture
Reading:
Suri, Power and Protest: Global Revolution and the Rise of Detente

Week IV (2/20): Trajectories of the Spirit of Bandung
Reading:
Byrne, Mecca of Revolution: Algeria, Decolonization and the Third World Order

Week V (2/27): Reimagining "First World" Student Radicalism
Reading:
Slobodian, Foreign Front: Third World Politics in Sixties West Germany

Week VI (3/6): Love, Liberation and Revolution in 1968
Readings:


NOTE: This week we will be watching the following two films (with popcorn!):
The Yellow Submarine (Dir. George Dunning, 1968)
La Hora de los Hornos (Dir. Fernando Solanas, 1968) [Excerpts; subtitled]

Week VII (3/13): Global Countercultures
Readings:
Patrick Barr-Melej, Psychedelic Chile: Youth, Counterculture and Politics on the Road to Socialism and Dictatorship (Chapel Hill: University of North Carolina Press, 2017), Chapter 3, "A Lot of Searching for the Magical"

Eric Zolov, Refried Elvis: The Rise of the Mexican Counterculture (Berkeley: University of California Press, 1999), Chap. 5, "La Onda"

Choose one selection from Part III ("Culture, Counterculture, and Politics") from Routledge Handbook of the Global Sixties

Week VIII (3/20): SPRING BREAK

Week IX (3/27): Mexico in the Global Sixties
Reading:
Zolov, The Last Good Neighbor: Mexico in the Global Sixties (in press)

Week X (4/3): Youth, Gender, and Countercultural Practices in Africa
Reading:
Ivaska, Cultured States: Youth, Gender, and Modern Style in 1960s Dar es Salaam

Week XI (4/10): No Class Meeting

Week XII (4/17): Tricontinentalism
Reading:
Mahler, From the Tricontinental to the Global South: Race, Radicalism, and Transnational Solidarity

Week XIII (4/24): (Mis)Remembering the Global Sixties/Legacies
Reading:
Ross, May ’68 and its Afterlives

Week XIV (5/1): Radical Afterlives

Film (tbd)

NOTE: Key Word entry Due

Week XV (5/8): Presentations on Research/Wrap-Up
English-Language Supplemental Bibliography on the Global Sixties


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


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


Franco, Jean. *The Decline and Fall of the Lettered City: Latin America in the Cold War* (Harvard, 2002)


Gorsuch, Ann and D.P. Koenker, eds. *The Socialist Sixties: Crossing Borders in the Second*
World (Bloomington: Indiana University Press, 2013)


Harmer, Tanya. Allende’s Chile and the Inter-American Cold War (Univ. North Carolina Press, 2011)


Isserman, Maurice. If I Had a Hammer: The Death of the Old Left and the Birth of the New Left (Urbana: University of Illinois Press, 1987).

Jameson, Fredric. “Periodizing the 60s,” Social Text No. 9/10 (Spring-Summer, 1984): 178-209


Joseph, Gilbert and Daniela Spenser, eds., In from the Cold: Latin America’s New Encounter with the Cold War (Durham: Duke University Press, 2008).


________. The Other Alliance: Student Protest in West Germany and the United States in the Global Sixties (Princeton: Princeton University Press, 2011)

Kugelberg, Johan and Philippe Vermès, eds. Beauty is in the Street: A Visual Record of the May ’68 Paris Uprising (Four Corner Books, 2011)


Manzano, Valeria. The Age of Youth in Argentina: Culture, Politics, & Sexuality from Perón to Videla (Chapel Hill: University of North Carolina Press, 2014)


________. Uruguay ’68: Student Activism from Global Counterculture to Molotov Cocktails (Berkeley: University of California Press, 2016)


1-24


“Special Issue: Latin America in the Global Sixties,” *The Americas* (January 2014).


Wark, McKenzie. *The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International* (Verso, 2011)


Young, Cynthia. *Soul Power: Culture, Radicalism, and the Making of a U.S. Third World Left