GLOBAL 1960s
(HIS 373)

Professor Eric Zolov
Monday/Wednesday, 4:00-5:20pm
Frey Hall 201

SATISFIES: GLO, SBS+

This course examines the tumultuous period increasingly known as the “Global 1960s.” It was 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 for nuclear conflict, on the other. Cold War conflict, both ideological and military, the emergence of the Third World as a new geopolitical force, cultural revolutions, and student-led rebellion all seemingly converged. How do we make sense of the 1960s as a transnational, global set of experiences whose revolutionary heroes—from Che Guevara to The Beatles—and imagery were deeply intertwined? To do so, students will read foundational texts and explore other primary and secondary sources from the period covering a wide range of interpretations and case studies.

LEARNING OBJECTIVES

GLO: “Engage Global Issues”

1. Demonstrate knowledge and understanding of the interconnectedness of the world in the context of the "Global 1960s."

2. Demonstrate knowledge and understanding of societies and cultures outside of the United States.

SBS+: “Pursue Deeper Understanding”

1. Demonstrate mastery of the conceptual vocabulary needed to interpret the circulation of global texts (written, aural, aesthetic) and their location within distinctive regional contexts

2. Demonstrate analytical understanding of leftwing thought and political movements, as well as the responses by authorities, during this period.
3. Evaluate the ways in which key events such as the Cuban Revolution, the Vietnam War, and the Cultural Revolution in China, on one hand, and rock music, shifts in gender roles, and countercultural protest, on the other, inspired (and divided) youth globally.

4. Identify the principal features of Latin American, Asian & European geography
By the end of the course, students should have a firm understanding of key actors, events, and conceptual vocabulary ("Keywords") that influenced the course of global history during this period, as well as gain an appreciation for the unique complexity of 1960s.

**REQUIREMENTS**

Classes will center around short lectures and engaged classroom discussion of assigned primary and secondary texts. You are expected to attend each class fully versed in the required assignments and to actively participate in discussions. This includes asking questions, challenging others’ interpretations of the texts (including the professor’s) and helping to lead discussions.

**Participation (10%):** Class participation grade includes attendance record, filling out response questions on the readings, and engagement in class discussion. Excused absences require advance notification of the professor and submission of the response sheet to assigned readings. Unexcused absences will be penalized by 2pts for each class missed. In either case, more than three absences will severely impact your participation grade.

**First Essay (30%):** The first essay will explore the question of violence and anticolonialism, drawing on the film *Battle for Algiers* and readings up to that point. A required Writing Workshop, for which students must provide a hardcopy draft essay of their essay, is worth 5% of this grade. Failure to bring a printed-out version of your essay for the Writing Workshop will result in the loss of this 5%. Essays must properly use Chicago Manual of Style (CMS) footnoting and will be assessed based on strength of analysis, essay structure/writing, and overall presentation.

**Second Essay (30%):** The second essay will explore themes of love and repression, drawing on the film *Yellow Submarine* and readings up to that point. A required Writing Workshop, for which students must provide a hardcopy draft essay of their essay, is worth 5% of this grade. Failure to bring a printed-out version of your essay for the Writing Workshop will result in the loss of this 5%. Essays must properly use Chicago Manual of Style (CMS) footnoting and will be assessed based on strength of analysis, essay structure/writing, and overall presentation.

**Keywords Dictionary (30%):** The final assignment is to create an analytical "dictionary" composed of five entries selected from a list of keyword terms that will be provided. Each entry should be between 1-2 pages in length and must draw directly on course materials, with properly cited footnotes and bibliography. All dictionaries must be submitted in hardcopy. Guidelines to be distributed.
GUIDELINES FOR WRITTEN WORK

I expect a high degree of professionalism for all written work. All work (other than reading response sheets) must be typed in 12 pt. font (Times), 1 1/2-inch spacing, with 1-inch margins. Do not create extra spacing between paragraphs. All written work must include your name, an original title (not simply, “Paper 1”), and page numbers. All direct quotations and references to other authors' ideas require a footnote (placed at the bottom of the page); use your computer's software programming to automatically insert footnotes. Footnotes must use Chicago Manual of Style (CMS). A description of how to cite using CMS as well as other useful resources for writing can be found at the Writing Resources page of the History website.

STATEMENT ON GRADING

To receive an “A” in this course, you must have an exceptional attendance record and demonstrate an upper level of competency on all written assignments. This means showing that you understand the course material not simply at a narrative or factual level, but also analytically. To receive a “B” in this course, you must have a strong attendance record and demonstrate a solid level of competency on written assignments. Similar to the “A” level, you are expected to demonstrate an active engagement with the course materials, though the difference between an “A” and “B”-level student is revealed in the degree of analytical thought that goes into an assignment. Students who receive a “C” in this course will have a solid attendance record and demonstrate competency in written assignments. A competent grasp of the materials shows that you are able to discern the narrative arguments and have a firm grasp of the factual materials. The following grading scale will be used:

A: 94-100; A-: 90-93; B+: 87-89; B: 84-86; B-: 80-83; C+: 77-79; C: 74-76; C-: 70-73; D+: 67-69; D: 60-66; F: <60

CLASSROOM ETIQUETTE

The courtesy of alerting the professor to a scheduled absence or lateness is expected. In the event of an emergency absence and/or request for extension on papers (due to personal or family illness or appropriate extenuating circumstances only) documentation may be requested. Late work (non-approved extensions) will be penalized 5 pts. for each class day late. Persistent unexcused lateness and/or absences will severely affect your grade.

Leaving the classroom in the middle of a lecture, other than for an emergency or required bathroom trip, is disrespectful and disruptive to the learning environment. If you need to leave class early, please let the professor know in advance. Please visit the bathroom before class. Use of your phone and/or computer other than for purposes directed related to the course is disrespectful and distracting. If you come to class, I expect you to be fully present.
EXTRA CREDIT

During the course of the semester there may be public events on campus related to our class which I will announce in advance. You are strongly encouraged to attend these events and as an added incentive you may turn in a 1-2 page reflective analysis for “extra credit.” All extra-credit work should follow the same guidelines for other written work; these will not be graded formally but will factor into your final mark for the course. All work must be turned in within 2 weeks of the scheduled event. A presentation by Frank Gerits, one of the authors we are reading, will take place on Tuesday, October 24th. A sign-in sheet will be provided that will count for extra-credit for that presentation.

AMERICANS WITH DISABILITIES ACT/STUDENT ACCESSIBILITY SUPPORT CENTER STATEMENT:

If you have a physical, psychological, medical or learning disability that may impact your course work, please contact Student Accessibility Support Center, ECC (Educational Communications Center) Building, Room 128, (631) 632-6748. They will determine with you what accommodations, if any, are necessary and appropriate. All information and documentation is confidential. Students who require assistance during emergency evacuation are encouraged to discuss their needs with their professors and Student Accessibility Support Center.

ACADEMIC INTEGRITY

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Your responses must be authored by you, in your own words. This pertains to responses generated by ChatGPT and other AI programs. Suspected instances of academic dishonesty will be reported to the Academic Judiciary.

CRITICAL INCIDENT MANAGEMENT

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty are required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, or inhibits students’ ability to learn.

BOOKS REQUIRED FOR PURCHASE

NOTE: There are no books for purchase. Two separate Readings Packets (broken up so that it is not too heavy to carry) will be available for purchase at the FedEx office on the basement floor of Melville Library (ask for "Zolov, HIS 373").
WEEK I
INTRODUCTION

8/28: Introduction

8/30: What do we mean by the "Global Sixties"?
Readings:


WEEK II
COLD WAR LOGICS

9/4: LABOR DAY

9/6: Containment and the Cold War
Readings:


WEEK III
COLD WAR LOGICS-II

9/11: The Politics of "Peace"
Readings:

Readings:

"Address by Sukarno (Bandung, 18 April 1955)"

**WEIR IV**
**BATTLE OF ALGIERS**

9/18: Battle of Algiers (Dir. Gillo Pontecorvo, 1966)
Readings:

9/20: Battle of Algiers (continued)

**WEIR V**
**VIOLENCE & THE "NEW LEFT"**

9/25: Yom Kippur (No Class)

9/27: Franz Fanon, Wretched of the Earth
Readings:

**WEIR VI**
**YOUTH & THE "NEW LEFT"**

10/2: The Cuban Revolution
Readings:

10/4: Young Americans for Freedom/Students for a Democratic Society
Readings:


**WEEK VII**
**WRITING WORKSHOP**

10/9: FALL BREAK

10/11: Writing Workshop

**WEEK VIII**
**SPIRIT OF BANDUNG & VIETNAM**

10/16: Belgrade to Cairo
Readings:


NOTE: Paper Due

10/18: Vietnam
Readings:

WEEK IX
TRICONTINENTALISM

10/23: Tricontinental Conference
Readings:


NOTE: Talk by Frank Gerits (10/24), 4:30pm, Humanities Institute, Rm. 1006.

10/25: China's Cultural Revolution
Readings:


WEEK X
GLOBAL 1968-I

10/30: Failure of Che
Readings:


11/1: Paris

WEEK XI
GLOBAL 1968-II

11/6: Prague
Readings:


11/8: Mexico City
Readings:


WEEK XII
LOVE, VIOLENCE & PSYCHEDELIA

11/13: Yellow Submarine (Dir. George Dunning, 1968)
Readings:

11/15: Yellow Submarine (cont).

WEEK XIII
WRITING WORKSHOP

11/20: Writing Workshop

11/22: THANKSGIVING BREAK
WEEK XIV
YOUTH SOUNDTRACKS

11/27: Rock
Readings:

Yellow Submarine Paper Due

11/29: Folk

WEEK XV
END OF THE DREAM

12/4: Chile's Fraught "Peaceful Road to Socialism"
Readings:


12/6: Cuban Political Graphics
Readings:

WEEK XVI
MAKING SENSE OF THE "GLOBAL SIXTIES"

12/11:
Readings: