

***HIST 4350: FILM AND HISTORY***  
***I.C. FLETCHER***  
***SPRING 2009***

***CINEMA, SOCIAL MOVEMENTS, AND THE LEFT IN THE LONG SIXTIES***

This course explores the intersections of cinema, social movements, and the Left in the “long Sixties” (mid-1950s/late 1970s). This period of creativity and turbulence, which was global in scale and scope, offers an extraordinary opportunity to study the interplay of film and history. Several questions come to mind. How did films, both dramatic and documentary, help constitute the spirit of dissent during the early years of cold war and decolonization? How did cinema respond to the waves of protest and unrest that swept across capitalist, socialist, and (post)colonial and dependent/peripheral societies, and, in turn, how did audiences, movements, and regimes engage with cinema, especially “political” films? How did films represent ideas of history, freedom, desire, revolution, and violence? How did they document or narrate social problems, sub/countercultures, popular struggles, and radical transformations? How has cinema subsequently contributed to shaping the collective memory and visual history of the Sixties?

We will work together to enable you to achieve several learning outcomes:

- \* a broad understanding of the history of the long Sixties and world cinema during this period
- \* a strong grasp of relevant basic categories and analytic concepts, such as class, race, gender, and sexuality; social movements and political contention; historical agency and subjectivity; history and memory; intention and reception; the aesthetic and the ideological; and so on
- \* a clear facility with appropriate research, writing, and interpretive skills for the study of film and history

This syllabus is a general plan for the course; deviations may be necessary. The format of the course is overview lectures, class discussions, group work, and film screenings. We will read five books on film and activism in the Sixties as well as material on websites such as [www.1968ineurope.com](http://www.1968ineurope.com). I expect you to be a critical reader, open-minded discussant, and clear and thoughtful writer. Needless to say, you should complete all assignments on time and regularly attend meetings of the class. *Unless otherwise directed, please turn off and stow all electronic devices, including cellphones and computers, during class meetings.* To help clarify your response to the films we screen, you will complete a questionnaire about each one immediately afterwards in class. I am willing to allow a *very limited* number of excused absences arising from family, health, and work emergencies, but I cannot grant them automatically. Three or more unexcused absences will affect your final course grade.

Grading in this course uses plus and minus grades. Here is the scheme:

A- = 90-93    A = 94-100

B- = 80-83    B = 84-86    B+ = 87-89

C- = 70-73    C = 74-76    C+ = 77-79

D- = 60-63    D = 64-66    D+ = 67-69

F = let's not even go there!

Please note that, beginning in Fall 2006, you are allowed to withdraw from courses by the semester midpoint and receive a "W" grade no more than six times during your studies at Georgia State University. You will receive a "WF" grade for any additional course withdrawals. The midpoint for this semester is 2 March 2009.

The final course grade is derived from two short papers (20% + 20%), one longer paper (30%), and participation (30%). In search of insights into Sixties history and politics, the two *short papers* will each contextualize, analyze, compare, and interpret two or three films. The *longer paper* will pursue a theme, such as how films portray women activists or immigrant workers, depict inter/transnational activism, construct historical events and processes, or convey the Sixties "experience." It will entail watching several films, undertaking research in other primary sources available in local archives and libraries and accessible on the internet, and critically interrogating the limits as well as possibilities of film for understanding the long Sixties. More details about these papers will be provided in due course. *Late written work, without a legitimate excuse, will be marked down.* Again needless to say, it is understood that you will be honest in submitting written work for credit and I will be fair in grading it. For Georgia State University's policy on academic honesty, please see the Faculty Handbook (section 409). In addition to regular attendance and completion of film questionnaires, *participation* involves active contribution to our class discussions and a cooperative approach to our group work.

The course meets 1:00-3:30 PM Friday in 421 General Classroom Building. Comments and questions are always welcome inside and outside the classroom. Please send messages to [icfletcher@gsu.edu](mailto:icfletcher@gsu.edu); type "Hist 4350" in the subject line. My office hours are 4:30-5:30 PM Tuesday, 3:30-4:30 PM Friday, and by appointment (404/413-6355) in the Student Center Food Court. I may be found at other times in my office (room 2130) in the Department of History, 34 Peachtree Street (floors 20 and 21).

### **BOOKS**

Peter Cowie, *Revolution!: The Explosion of World Cinema in the Sixties* (2004)

Van Gosse, *The Movements of the New Left: A Brief History with Documents* (2005)

Van Gosse, *Rethinking the New Left: An Interpretative History* (2005)

J. Hoberman, *The Dream Life: Movies, Media, and the Mythology of the Sixties* (2003)

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

**MEETINGS, READINGS, ETC.**

**9 JAN. WELCOME AND INTRODUCTION**

**16 JAN. EMERGING MOVEMENTS**

Gosse, *Rethinking the New Left*, ix-x, 1-29  
Gosse, *The Movements of the New Left*, docs 1, 2, 3, 4, 5, 6  
Klimke and Scharloth, *1968 in Europe*, vii-viii, 1-9, 33-56

**23 JAN. FIFTIES GOING ON SIXTIES**

Cowie, *Revolution!*, 1-59  
Hoberman, *The Dream Life*, xi-xvii

**30 JAN. NEW WAVES**

Cowie, *Revolution!*, 61-116  
Hoberman, *The Dream Life*, 1-36

**6 FEB. NEW TIMES**

Gosse, *Rethinking the New Left*, 31-62  
Gosse, *The Movements of the New Left*, # 7, 8, 10, 13, 14, 15, 16, 17, 19  
Hoberman, *The Dream Life*, 37-94

**13 FEB. NEW SUBJECTS**

Gosse, *Rethinking the New Left*, 63-83  
Gosse, *The Movements of the New Left*, # 9, 11, 12, 18, 23  
Hoberman, *The Dream Life*, 95-162

**FIRST PAPER DUE IN CLASS**

**20 FEB. TOWARDS '68**

Cowie, *Revolution!*, 117-137  
Klimke and Scharloth, *1968 in Europe*, 13-32

**27 FEB. FROM PROTEST TO RESISTANCE**

Gosse, *Rethinking the New Left*, 85-151

Gosse, *The Movements of the New Left*, # 20, 22, 24, 25, 26, 27, 28, 31, 32, 34, 36, 37

**6 MAR.            *SPRING BREAK WEEK***

**13 MAR.           *ALMOST REVOLUTIONS 1***

Klimke and Scharloth, *1968 in Europe*, 83-162, 269-280

**20 MAR.           *ALMOST REVOLUTIONS 2***

Klimke and Scharloth, *1968 in Europe*, 163-266

**27 MAR.           *CINEMA AND REVOLUTION '68***

Cowie, *Revolution!*, 139-207

Hoberman, *The Dream Life*, 163-246

***SECOND PAPER DUE IN CLASS***

**3 APR.             *FROM RESISTANCE TO LIBERATION***

Gosse, *Rethinking the New Left*, 153-185

Gosse, *The Movements of the New Left*, # 39, 30, 33, 35, 38, 40, 42

Klimke and Scharloth, *1968 in Europe*, 281-305

***FINAL PAPER PROPOSAL DUE IN CLASS***

**10 APR.           *SIXTIES GOING ON SEVENTIES***

Cowie, *Revolution!*, 209-234

Hoberman, *The Dream Life*, 247-333

**17 APR.           *PUTTING AN END TO THE SIXTIES IN CINEMA?***

Hoberman, *The Dream Life*, 334-409

**24 APR.           *SUDDENLY ... IT'S THE SIXTIES AGAIN***

Gosse, *Rethinking the New Left*, 187-210

Klimke and Sharloth, *1968 in Europe*, 307-331

**1 MAY             *FINAL PAPER DUE IN DEPARTMENT OF HISTORY OFFICE  
34 PEACHTREE STREET, SUITE 2050 (4:00 PM)***

**7 MAY             *GRADES DUE TO REGISTRAR***