

## **FILM S321: RADICAL CINEMAS IN THE GLOBAL SIXTIES (Yale Summer Session 2024)**

### **Instructor**

Lorenz Hegel

### **Office Hours**

TBD

### **Time and Location**

Monday & Wednesday Class: 9am-12pm (location TBD)

Monday Screening: 7pm (location TBD)

### **Course Description**

This film course explores the “long” and “global” sixties as a period of political uprising, social transformation, and cultural revolution. From the mid-1950s to the late 1970s, radical change took place on a global scale: dozens of formerly colonized countries in Africa and Asia gained independence. At the height of the Cold War between “East” and “West,” the “Third World” emerged as a political project in the hope of overcoming a world order shaped by centuries of colonialism, imperialism, war, slavery, patriarchy and capitalist exploitation. Another revolution took place in cinema: in the context of global uprisings, radical filmmakers sought to not only show reality, but to change it. Popular slogans of the time like “the camera as a gun” even compared the filmmaker to a guerrilla fighter. Their subjects were militant mothers, revolutionary poets, rebellious students, and combative workers and peasants. Against the dominance of global Hollywood, they also experimented with alternative strategies of storytelling and capturing reality through nonlinear narrative, montage, mobile cameras and sound recording, music, dance, documentary, and testimony. In short, filmmakers of the sixties radically challenge our conception of the audiovisual medium.

We will study this exceptional period in global cinema through examples from Algeria, Argentina, Brazil, Cuba, France, India, Italy, Senegal, the United States, Vietnam, and elsewhere. Students will learn to incorporate formal film analysis into an analysis of ideology, production, circulation, and consumption. They will broaden their film historical knowledge and develop skills to construct compelling arguments about the politics of images.

The class is taught in English; knowledge of other languages is useful but not required. There will be mandatory screenings on Monday night. All films will have subtitles. All materials will be available on Canvas.

### **Assignments**

#### **1) Participation and Film Diary 25%**

Active participation and engagement in the class discussion will be a critical part of your grade. You will keep a film diary with short entries (150-200 words) on each of our screenings. If we screen multiple films, you will pick one for your diary that week. In this diary, you will note your thoughts,

reflections, observations on the films. This does not mean full-fledged arguments or analyses; however, you will need to be more specific than “I liked/disliked the film.”

You will receive feedback on your performance in class via email in week 3. **The film diary will be submitted on the last day of class (June 26).**

### 2) Online Discussion Posts 10%

You will participate in the online discussion on Canvas. Class discussions will refer to the online discussion. The length of posting should be one paragraph (80 words) and should present a relevant question on the films and/or texts assigned. **Postings should be made before the second class of each week.**

### 3) Film Review 20%

You will write a film review. Research a film from the sixties that is not included in the syllabus and watch it on your own. Your review will include a thesis about the film’s significance for the global sixties and/or as an example of “radical cinema.” Consider both film form and historical context in your discussion. You are not expected to perform a film analysis, but make use of technical terms whenever it is useful for your argument. Length of the review will be 3-4 pages. **Due on Monday, June 10.**

### 4) Research Proposal 10%

You will identify a film and reading from the syllabus that you would like to focus on in your final paper. Possible questions to start from are: 1) What makes the film and/or reading interesting to you? 2) Why is the film and reading relevant in the context of the global sixties and how can we think about this relevance today? Think about the structure of your paper and strategies for working on it: Which sources are you planning to consult, which concepts do you find useful for your argument?

You will receive feedback on your proposal, the concepts and structure of the final paper in a meeting with the instructor. **Due on Wednesday, June 19.**

### 5) Research Paper 35%

The paper can make use of the themes and questions you discussed in earlier assignments, but must offer a synthesis of research materials and provide further insight into the chosen film, text, and its context. Successful papers will have both a strong set of clearly defined research questions and a unique thesis statement. It is also highly encouraged to make use of other recommended readings from the course.

The final paper should be 8-12pp long. **Due on the day after our last class, Thursday, June 27.**

### Assignment Guidelines

Submissions must be proofread for grammatical and spelling errors—I suggest you both get a work partner and read your own work out loud to yourself.

- Submissions must be typed, double-spaced in 12-point serif font (Times, Georgia, Garamond are all fine) with one-inch margins and page numbers.
- Submissions must meet the minimum word/page requirement and not exceed the limit by more than 25%.
- Submissions must be titled and include your name (a title page is not necessary).

- All papers must have a Works Cited page in either MLA or Chicago format. Refer to the Purdue Online Writing Lab for guidance: <https://owl.purdue.edu>.
- For a helpful glossary of film terms see <https://filmanalysis.yale.edu> or <https://filmglossary.ccnmtl.columbia.edu>.

### **Grade Scale**

A = Excellent (95-100%); A- (90-94.9%);  
 B+ (87-89.9%); B = Good (83-86.9%); B- (80-82.9%);  
 C+ (77-79.9%); C = Adequate (73-76.9%); C- (70-72.9%);  
 D+ (67-69.9%); D = Unsatisfactory (63-66.9%); D- (60-62.9%);  
 F = Failed

### **Note on Late Submissions**

Strive to maintain an open line of communication. The sooner I know you are having difficulties meeting deadlines, the easier it will be to make sure late submissions do not affect your grade. Send me an email so we can keep a written record of extension requests. Late submissions without a pre-approved extension will be docked 1/3 of a letter grade for each day after the deadline.

### **Class Format**

This is an approximate schedule and will change slightly based on what we have to cover in each session. It is a dense schedule and I am mindful of seminar fatigue, so we will not go past 12:15pm and there will be two short breaks per session.

**9:00am** Reminders, announcements, questions about assignments

**9:10-10am** Lecture

**10-10:10am** BREAK

**10:10-11:10am** Discussion

**11:10-11:20am** BREAK

**11:20am-12pm** Reading and research time: You will continue to read up on one question or topic raised in class that you want to know more about. Take notes. Make connections. You can also form small discussion groups or read together.

### **Screenings**

There will be altogether five class screenings. Attendance at the screenings is mandatory. The collective experience of watching these difficult films together will be an important part of the class. There will be room for questions and comments after the films.

### **Attendance**

Attendance is mandatory. Any unexcused absence will affect your participation grade. Please limit yourself to only one excused absence during the summer session. The bulk of our meetings is composed of class discussion, so it is important that a) you are punctual and in attendance, b) you have read/written/watched what you were assigned to read/ write/view, and c) you participate in

class conversation and activities. In the event that you do miss a class, be sure to check with your classmates and review the syllabus to find out what you missed and what is due.


**Accessibility and Accommodations**


Yale values diversity and inclusion and we are committed to a climate of mutual respect and full participation. Our goal is to create learning environments that are usable, equitable, inclusive and welcoming. If there are aspects of the instruction or design of this course that result in barriers to your inclusion, accurate assessment, or achievement, please notify me as soon as possible. Student requiring accommodations are also encouraged to contact Student Accessibility Services to discuss a range of options to removing barriers in the course.


**Academic Integrity**

There is no room for plagiarism in academic work. Plagiarism is severely sanctioned by Yale and may cause you to fail the course. Plagiarism includes submitting papers, or portions of papers, written by other people as your own, as well as presenting someone else’s ideas as your own without acknowledging the source. Plagiarism is easy to track and dealing with the sanctions is very disagreeable for everyone involved. Please visit the Yale website and closely read the guide to understanding plagiarism at the Yale College Writing Center website: <http://writing.yalecollege.yale.edu/understanding-and-avoidingplagiarism>


| <b>COURSE SCHEDULE</b> |   |  |
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| <b>Week 1</b>          |   |  |
| Monday<br>May 27       | <b>Introduction:<br/>Long Sixties,<br/>Global Sixties</b> | Texts: <ul style="list-style-type: none"> <li>• Robert Stam, “The ‘Long 1968’ and Radical Film Aesthetics,” in <i>1968 and Global Cinema</i></li> <li>• Vijay Prashad, “Introduction,” in <i>The Darker Nations: A People’s History of the Third World</i></li> </ul> Clips: <ul style="list-style-type: none"> <li>• <i>A Grin Without a Cat (Le fond de l’air est rouge</i>, dir. Chris Marker, France, 1977)</li> <li>• <i>NOW!</i> (dir. Santiago Álvarez, Cuba, 1965)</li> <li>• <i>Black Panthers</i> (dir. Agnès Varda, France, 1968)</li> <li>• <i>Calcutta 71</i> (dir. Mrinal Sen, India, 1972)</li> <li>• <i>Concerning Violence</i> (dir. Göran Olsson, Sweden, 2014)</li> </ul> |

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| <p>Screening<br/>(Monday, 7pm)</p> | <p><i>The Battle of Algiers</i> (<i>La battaglia di Algeri</i>, dir. Gillo Pontecorvo, Algeria/Italy, 1966, 120 min.)</p>  |  |
| <p>Wednesday<br/>May 29</p>        | <p><b>Cinema and the Algerian Revolution</b></p>   | <p>Texts:</p> <ul style="list-style-type: none"> <li>• Frantz Fanon, “On Violence” from <i>The Wretched of the Earth</i> (1961)</li> <li>• Irene Bignardi, “The Making of the Battle of Algiers,” <i>Cineaste</i> (25:2, 2000)</li> </ul> <p>Clips:</p> <ul style="list-style-type: none"> <li>• <i>Concerning Violence</i> (dir. Göran Olsson, Sweden, 2014)</li> </ul> |
| <p><b>Week 2</b></p>               |  |  |
| <p>Monday<br/>June 3</p>           | <p><b>Cinema, National Liberation and Culture in North and West Africa</b></p>   | <p>Texts:</p> <ul style="list-style-type: none"> <li>• Amílcar Cabral, “National Liberation and Culture” (1974)</li> <li>• Olivier Hadouchi, “‘African Culture will be revolutionary or will not be’: William Klein’s Film of the First Pan-African Festival of Algiers (1969)”</li> </ul>   |

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|                                    |   | <p>Clips:</p> <ul style="list-style-type: none"> <li>• <i>The Pan-African Festival of Algiers (Festival panafricain d'Alger 1969</i>, dir. William Klein, Algeria, 1969, 112 min.)</li> <li>• <i>Eldridge Cleaver, Black Panther</i> (dir. William Klein, Algeria, 1969)</li> <li>• <i>Black Girl (La noire de...)</i>, dir. Ousmane Sembène, Senegal, 1966)</li> <li>• <i>Kaddu Beykat</i> (dir. Safi Faye, Senegal, 1975)</li> </ul>   |
| <p>Screening<br/>(Monday, 7pm)</p> | <p><i>Monangambé</i> (dir. Sarah Maldoror, Algeria, 1968, 18 min.)<br/><i>Sambizanga</i> (dir. Sarah Maldoror, Angola/France/Republic of Congo, 1972, 102 min.)</p> |   |
| <p>Wednesday<br/>June 5</p>        | <p><b>Cinema and Anticolonial Struggle in Portuguese Africa</b></p>   | <p>Texts:</p> <ul style="list-style-type: none"> <li>• Okwui Enwezor, “Introduction,” in <i>The Short Century: Independence and Liberation Movements in Africa, 1945 – 1994</i>, pp 10-17</li> <li>• Celluloid Liberation Front, “The Mother of African Cinema: Sarah Maldoror”<br/><a href="https://lareviewofbooks.org/article/mother-african-cinema-sarah-maldoror/">https://lareviewofbooks.org/article/mother-african-cinema-sarah-maldoror/</a></li> </ul> <p>Clips:</p> <ul style="list-style-type: none"> <li>• <i>Nossa Terra</i> (dir. Mario Marret, Guinea-Bissau, 1966)</li> </ul> |


| Week 3                     |   |  |
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| Monday<br>June 10          | <b>“Imperfect Cinema” and the Cuban Revolution</b>  | <p>Texts:</p> <ul style="list-style-type: none"> <li>• Julio García Espinosa, “For an Imperfect Cinema” (1969)</li> <li>• Ernesto Che Guevara, “Socialism and Man in Cuba”</li> </ul> <p>Clips:</p> <ul style="list-style-type: none"> <li>• <i>Salut les Cubains</i> (dir. Agnès Varda, Cuba, 1963)</li> <li>• <i>Segunda declaración de La Habana</i> (dir. Santiago Álvarez, Cuba, 1966)</li> <li>• <i>Hasta la victoria siempre</i> (dir. Santiago Álvarez, Cuba, 1967)</li> </ul> |
| Screening<br>(Monday, 7pm) | <p><i>Lucía</i> (dir. Humberto Solás, Cuba, 1968, 160 min.)</p>  |  |
| Wednesday<br>June 12       | <b>Cinema Against Patriarchy in Cuba</b>  | <p>Texts:</p> <ul style="list-style-type: none"> <li>• John Mraz, “Visual Style and Historical Portrayal in <i>Lucía</i>” (1978)</li> <li>• Michael T. Martin and Bruce Paddington, “Restoration or Innovation? An Interview with Humberto Solás: Post-Revolutionary Cuban Cinema”</li> </ul>  |



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|                                    |  | <ul style="list-style-type: none"> <li>• Shulamith Firestone, “The Dialectic of Sex,” in <i>The Dialectic of Sex: The Case for Feminist Revolution</i> (1970)</li> </ul> <p>Clips:</p> <ul style="list-style-type: none"> <li>• <i>One Way or Another (De cierta manera</i>, dir. Sara Gómez, Cuba, 1974, 77 min.)</li> </ul>   |
| <b>Week 4</b>                      |  |   |
| <p>Monday<br/>June 17</p>          | <p><b>Toward a Third Cinema in Argentina</b></p>   | <p>Texts:</p> <ul style="list-style-type: none"> <li>• Getino/Solanas, “Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World” (1969)</li> <li>• Jonathan Buchsbaum, “A Closer Look at Third Cinema”</li> </ul> <p>Clips:</p> <ul style="list-style-type: none"> <li>• <i>The Hour of the Furnaces (La hora de los hornos</i>, dir. Octavio Getino/Fernando Solanas, Argentina, 1968)</li> </ul> |
| <p>Screening<br/>(Monday, 7pm)</p> | <p><i>Absolute Majority (Maioria Absoluta</i>, dir. Leon Hirszman, Brazil, 1964, 18 min.)<br/> <i>Entranced Earth (Terra em Transe</i>, dir. Glauber Rocha, Brazil, 1967, 106 min.)</p>  |   |



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| <p>Wednesday<br/>June 19</p>       | <p><b>Cinema Novo and<br/>“Aesthetics of<br/>Hunger” in Brazil</b></p>   | <p>Texts:</p> <ul style="list-style-type: none"> <li>• Glauber Rocha, “An Aesthetic of Hunger”; “An Aesthetic of Dream”; “Tricontinental”</li> <li>• Ismail Xavier, “<i>Land in Anguish: Allegory and Agony</i>”</li> </ul> <p>Clips:</p> <ul style="list-style-type: none"> <li>• <i>Barren Lives (Vidas secas</i>, dir. Nelson Pereira dos Santos, Brazil, 1963)</li> <li>• <i>The Guns (Os fuzis</i>, dir. Ruy Guerra, Brazil/Argentina, 1964)</li> <li>• <i>Black God, White Devil (Deus e o Diabo na Terra do Sol</i>, dir. Glauber Rocha, Brazil, 1964)</li> </ul>  |
| <p><b>Week 5</b></p>               |  |   |
| <p>Monday<br/>June 24</p>          | <p><b>Cinema, Workers<br/>and Student<br/>Movement in<br/>France</b></p>   | <p>Texts:</p> <ul style="list-style-type: none"> <li>• Kristin Ross, “Introduction” and “Vietnam Is in Our Factories,” in <i>May '68 and its Afterlives</i></li> <li>• Sylvia Harvey, <i>May '68 and Film Culture</i></li> </ul> <p>Clips:</p> <ul style="list-style-type: none"> <li>• “Paris Riots” (British Pathé, 1968)</li> <li>• Cinétracts (anonymous, France, 1968)</li> <li>• <i>Far From Vietnam (Loin du Vietnam</i>, dir. Chris Marker, Joris Ivens et al, France, 1967)</li> <li>• <i>Maydays (Grands soirs et petits matins</i>, dir. William Klein, France, 1978)</li> <li>• <i>Soleil Ô</i> (dir. Med Hondo, France, 1970)</li> </ul> |
| <p>Screening<br/>(Monday, 7pm)</p> | <p><i>La Chinoise</i> (dir. Jean-Luc Godard, France, 1967, 96 min.)<br/><i>Be Seeing You (À bientôt, j’espère</i>, dir. Chris Marker/Mario Marret, France, 1968, 40 min.</p> |   |

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| <p>Wednesday<br/>June 26</p> | <p><b>Cinema and the<br/>Ends of the<br/>Global Sixties</b></p>                    | <p>Texts:</p> <ul style="list-style-type: none"> <li>• Chris Connery, “The World 60s” (2005)</li> </ul> <p>Clips:</p> <ul style="list-style-type: none"> <li>• <i>A Grin Without a Cat (Le fond de l’air est rouge</i>, dir. Chris Marker, France, 1977)</li> <li>• <i>The Battle of Chile (La batalla de Chile</i>, dir. Patricio Guzmán, Chile, 1975-79)</li> </ul> |