

## Film day schools: May 1968 on Film

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<b>Start date</b>	13 May 2018	<b>Time</b>	10:00 – 16:45
<b>Venue</b>	Madingley Hall Madingley Cambridge		
<b>Tutor</b>	Henry K. Miller	<b>Course code</b>	1718NDX006

**Director of Programmes** Emma Jennings  
Public Programme Coordinator, Clare Kerr  
**For further information on this course, please contact** [clare.kerr@ice.cam.ac.uk](mailto:clare.kerr@ice.cam.ac.uk) or 01223 746237

**To book** See: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or telephone 01223 746262

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### Tutor biography

Henry K. Miller teaches film at the University of Cambridge, and is an Honorary Research Associate at the Slade School of Fine Art. He has a PhD from Birkbeck College, University of London. His has appeared in *Screen* and *Critical Quarterly*, among other journals, and he is a regular contributor to *Sight and Sound*. In 2014 he edited *The Essential Raymond Durgat* for the British Film Institute.

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## Course programme

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09:30	Terrace bar open for pre-course tea/coffee
10:00 – 11:15	<b>Before the Revolution (<i>La Chinoise</i>)</b> This session discusses what lay behind 'May 1968', and how the tremors preceding the earthquake were caught on film by directors including Jean-Luc Godard, Bernardo Bertolucci, and Marco Bellocchio.
11:15	Coffee
11:45 – 13:00	<b>On the Barricades (<i>Cine-Tracts + Partner</i>)</b> Some very prominent filmmakers involved themselves directly in the 'events' of May 1968, taking part in protests, making agit-prop films, and forming collectives, most famously Godard, who underwent a political conversion, abandoning commercial cinema. This session looks at the cinema of 1968 at the time and in the immediate aftermath.
13:00	Lunch
14:00 – 15:15	<b>1968 in Memory</b> May 1968 came to be a marker for European filmmakers of the generation which experienced it, taking on new meanings in retrospect. The German feminist filmmaker Helke Sander, for example, in <i>In the Midst of the Malestream</i> (2005), looked back on the male-dominated student protest movement with ambivalence. Bertolucci, in <i>The Dreamers</i> (2003), was more indulgent. This session looks at May 1968 as it has been remembered by those filmmakers who lived through it.
15:15	Tea
15:30 – 16:45	<b>1968 in Perspective</b> With <i>Redoubtable</i> , the cinema of May 1968, and the story of Godard's conversion, has itself become a viable topic for commercial European cinema. This session looks at May 1968 as it has been represented by those who came later or had no part in it.
16:45	Day-school ends

**Aims:**

- to open up the cinematic legacy of 1968 for discussion and debate, at a timely moment
- to explore the work of some of the major European filmmakers of the last half-century
- to ask questions about the relationship of film style and politics
- to foster an enjoyable atmosphere in which to revisit May 1968 from a new perspective

**Day school content:**

The 'events' of Paris, May 1968 have a special connection with cinema: they are often said to have been foreshadowed by a demonstration a few months earlier against the sacking of Henri Langlois from the Cinémathèque Française, incubator of the French New Wave. The greatest of the New Wave filmmakers, Jean-Luc Godard, anticipated the student uprising in films like *La Chinoise* (1967), helped shut down the 1968 Cannes Film Festival in solidarity with the protests and strikes, filmed on the barricades (issued as 'Cine-Tracts'), and later reflected on the meaning of 'May' in films like *Tout va Bien* (1972). Now, in *Redoubtable* (2017), feted at Cannes, Godard's response to 1968 has been turned into a movie.

More generally, the protest movement of 1968 – not only in France, but in Czechoslovakia, West Germany, and the USA, among other places – has proven to be a generational milestone for filmmakers of an unusually enduring kind.

This day course, held a full half-century later, explores the peculiar significance 'May 1968' has had for two generations of filmmakers: participants like Godard and Bernardo Bertolucci, and those who came later, such as Olivier Assayas, director of *Carlos* (2010) and *Personal Shopper* (2016). While concentrating on the French experience, it looks at the cinematic response to, and involvement in, the protest movement worldwide.

**Presentation:**

The course will be taught through a series of four informal lectures in which discussion is encouraged. The lectures will be illustrated with film clips, and students will be encouraged to bring their own perspectives to bear. The course will be taught with the expectation that all attendees will have seen the key films *La Chinoise* (Jean-Luc Godard, 1967), *The Dreamers* (Bernardo Bertolucci, 2003), *Something in the Air* (aka *Après Mai*, Olivier Assayas, 2012), and *Redoubtable* (Michel Hazanavicius, 2017). It is encouraged to watch other films about '1968' and the protest movement of the late 1960s more generally, such as *Medium Cool* (Haskell Wexler, 1969), *The Mother and the Whore* (Jean Eustache, 1973), and *Regular Lovers* (Philippe Garrel, 2005). The discussions will welcome points of wider reference from the participants.

**Outcomes:**

As a result of the course, students should be able

- to understand the special significance of May 1968 for international cinema
- to be able to analyse and discuss the cinematic legacy of May 1968
- to make connections between '1968' in different countries
- to reflect on how perceptions of '1968' have changed over time.

## Reading and resources list

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

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Author	Title	Publisher and date
David Caute	<i>Sixty-Eight: The Year of the Barricades</i>	Paladin, 1988
Colin MacCabe	<i>Godard</i>	Bloomsbury, 2003
Mark Kurlansky	<i>1968: The Year that Rocked the World</i>	Jonathan Cape, 2004
Olivier Assayas	<i>A Post-May Adolescence</i>	Austrian Film Museum, 2012
Paul Grant	<i>Cinéma Militant</i>	Wallflower, 2016

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### Additional information

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#### Venue

Details of how to find Madingley Hall can be found on our website:  
<http://www.ice.cam.ac.uk/who-we-are/how-to-find-the-institute>

#### Refreshments

Tea and coffee and lunch will be provided. If you have any specific dietary requirements or allergies and have not already advised us, please inform our Admissions Team on [ice.admissions@ice.cam.ac.uk](mailto:ice.admissions@ice.cam.ac.uk) or +44 (0)1223 746262.

**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 21 September 2017