

**SYLLABUS: EN 382.01**  
**ENGLAND SWINGS:**  
**LITERATURE, FILM, AND CULTURE IN 1960s ENGLAND**

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**Office Hours: TTH 11-1:30 or by appointment**

**COURSE LEARNING AIMS:**

- ▶ To provide a discussion-oriented format that encourages everyone to participate and exchange ideas, and enjoy the fruits of challenging intellectual discourse.
- ▶ To enable you to create your own research paper topics and to write substantial, sophisticated critical essays.
- ▶ To help you master the tools necessary to film analysis and interpretation, including the essential technical terms related to Film Studies.
- ▶ To view and study a significant number of the feature films directed by important British and American directors.
- ▶ To introduce you to some of the most influential popular music of the twentieth-century and to enable you to assess its cultural importance.
- ▶ To watch some really cool movies, and read several excellent books.
- ▶ To rock out!

**REQUIRED TEXTS:**

John Osborne, *Look Back In Anger* (Penguin). 1956.  
Alan Sillitoe, *Saturday Night and Sunday Morning* (NAL). 1958.  
Alan Sillitoe, *The Loneliness of the Long Distance Runner*. 1959. PDF.  
John Fowles, *The French Lieutenant's Woman* (Little, Brown). 1968.  
Harold Pinter, *The Caretaker & The Dumbwaiter* (Grove). 1960.  
Harold Pinter, *The Homecoming* (Grove). 1965.  
Anthony Burgess, *A Clockwork Orange* (Norton Critical Edition). 1962.  
Philip Larkin, Selected Poems (Handouts, posted on Moodle).  
B. S. Johnson, *Albert Angelo* (New Directions). 1964.  
Selections from James Miller, *Flowers in the Dustbin: The Rise of Rock and Roll, 1947-77*. New York: Simon and Schuster, 1999. Pdfs.  
Selections from Paul Friedlander, *A Social History of Rock and Roll and the Rolling Stone History of Rock 'n' Roll* (handouts).

**REQUIRED FILMS:**

1. *Visions of Light: The Art of Cinematography*.

2. *Look Back in Anger* (Dir: Tony Richardson). 1959.
3. *Room at the Top* (Dir: Jack Clayton). 1959.
4. *Saturday Night and Sunday Morning* (Dir: Karel Reisz). 1960
5. *The Loneliness of the Long Distance Runner* (Dir: Tony Richardson). 1962.
6. *Billy Liar* (Dir: John Schlesinger; Scr.: Keith Waterhouse). 1963.
7. *A Taste of Honey* (Dir: Tony Richardson). 1961.
8. *A Kind of Loving* (Dir: John Schlesinger; Scr.: Keith Waterhouse). 1962.
9. *A Hard Day's Night* (Dir: Richard Lester). 1964.
10. *Help!* (Dir: Richard Lester). 1965.
11. *The Knack, and How to Get It* (Dir: Richard Lester). 1965.
12. *Blow-Up* (Dir: Michelangelo Antonioni). 1967.
13. *The French Lieutenant's Woman* (Dir: Karel Reisz; Scr.: Harold Pinter). 1981.
14. *The Servant* (Dir: Joseph Losey; Scr.: Harold Pinter). 1963.
15. *A Clockwork Orange* (Dir: Stanley Kubrick). 1971.
16. *if . . .* (Dir: Lindsay Anderson). 1968.
17. *Petulia* (Dir: Richard Lester). 1968.
18. *O Lucky Man!* (Dir: Lindsay Anderson). 1973.

#### **RECOMMENDED FILMS:**

- Accident* (Dir: Joseph Losey; Scr.: Harold Pinter). 1967.  
*BackBeat* (Dir: Iain Softley). 1993.  
*The Beatles Anthology 1997*.  
*Gimme Shelter* (Dir: Albert Maysles, David Maysles, Charlotte Zwerin). 1970.

#### **REQUIRED LISTENING:**

The required selections and CDs are all on reserve at the library media center, but most students will want to download the required music to Ipods or computers. I will post some mp3s and Youtube videos on Moodle, but **you are responsible for finding the required music**. Note that in the case of The Beatles, later Rolling Stones, and The Who's *Tommy*, you must listen to the entire album, not just selected songs.

The Beatles: early selections, *A Hard Day's Night*, *Help!*, *Rubber Soul*, *Revolver*, *Sgt. Pepper's Lonely Hearts Club Band*; *The Beatles (White Album)*, *Abbey Road*.

The Rolling Stones, early selections; *Beggars' Banquet*, *Let it Bleed*.

The Who, selected songs; *Tommy*.

Selections from The Kinks, The Animals, The Yardbirds, The Hollies, Cream, and other artists.

#### **FILM VIEWING:**

I have not set up group viewings because most of these films are available for streaming or rental from NetFlix, Amazon.com, or other venues. In any case, you *must see each assigned film* by the date on the syllabus, and you are responsible for viewing all of the other required films on your own.

## REQUIREMENTS:

**1. Participation:** Each student should attend *every* session and come prepared. If you miss more than one class your grade will be adversely affected. Preparation must include the text(s), films and music assigned for each session. I'll give quizzes if you show me you need them.

**2. Moodle Posts:** To keep our discussions lively and to ensure that you are watching the films, listening to the music, and thinking critically about both, each student must write a substantial forum post on every third film and (when relevant) one musical selection each week. We will divide the class in thirds; each student is responsible for six substantial posts over the course of the semester. These are not just viewing notes, but short essays. Don't write reviews; focus on one or two significant themes, details or ideas and analyze them. You should write at least three or four solid paragraphs. As we learn more about the film and the culture of this period, I'll expect more thoughtful and sophisticated responses.

Each student must also respond to at least three student posts each week. Responses such as "great job, Dave" are worthless. The point is to engage with your peers and discuss the films and music outside of class

**3. Presentation:** Each student will deliver, with a group, an oral presentation on a subject of his/her choice. These will be assigned on the second class meeting. Each group will meet with me before the date of the presentation to determine a topic.

*Guidelines:*

- a. The presentation should treat critically some cultural, literary or technical question(s).
- b. It must incorporate film or music.
- c. Each presentation must be accompanied by an audio-visual aide, such as a handout, film clips, musical excerpt(s), website, etc.
- d. Each presentation should last no more than 20 minutes; I'll give one warning, then I will cut you off.
- e. Your research paper will develop from the oral presentation.
- f. Each student will also evaluate other students' presentations by completing a form with comments and a grade. Each student will be graded on the helpfulness and accuracy of his or her evaluations; this grade will be included in your participation grade.

**4. Research Paper:** You will write a research paper of 6-10 pages, due no less than one and no more than two weeks after the date of your group presentation. The paper should expand upon the topic of your presentation.

*Guidelines:*

- a. The paper **must incorporate at least three secondary sources—that is, criticism of literature and/or film**—as well as primary texts. You may use Internet sources, if they are from refereed journals, such as those found on the library databases. *Check with me before using any other web-based source. **There are books on Fowles, Burgess, Larkin and others. Please use them!***
- b. Papers explicating only a single text are not encouraged.
- c. The paper is due **no less than one and no more than two weeks after the date of**



## EN 382.01: ENGLAND SWINGS—SCHEDULE OF READINGS AND FILMS

**January 15:** Introduction to course; introduction to film techniques.

### I. ANGRY YOUNG MEN

**January 17:** Text: Osborne, *Look Back in Anger*. Film: *Visions of Light*.

**January 22:** Films: *Look Back in Anger* (Richardson); *Room at the Top*.

**January 24:** Sillitoe, “The Loneliness of the Long Distance Runner,” story and film.

### II. FREE CINEMA AND SEXUAL FREEDOM

**January 29:** Text: Sillitoe, *Saturday Night and Sunday Morning*.

**January 31:** Film: *Saturday Night and Sunday Morning*. Presentation.

**February 5:** Films: *Billy Liar*; *A Kind of Loving*.

**February 7:** *Two Choices*. Films: *A Kind of Loving*; *A Taste of Honey*. Presentation.

**February 12:** Quiz on terms.

### III "MY G-G-G-GENERATION"

**February 14:** *Beatlemania!* Film: *A Hard Day's Night*. Reading: Friedlander, *Rock and Roll: A Social History*: Chapter 7 (pp. 77-101; handout); Miller, *Flowers in the Dustbin* (205-17: Handout). Listening: early Beatles selections. Recommended: episodes of *The Beatles Anthology*.

**February 19:** The Beatles, cont. Film: *Help!* Listening: *Rubber Soul*, *Revolver*. Reading: *Flowers in the Dustbin* 225-31. Recommended: later sections of *The Beatles Anthology*. Presentation.

**February 21:** *Rock 'n Roll and Youth Culture*. Film: *The Knack, and How to Get It*. Reading: Friedlander, Chapters 8 & 9 (pp. 104-31) *Rolling Stone History of Rock 'n' Roll* (277-89): Handouts. Listening: Selections from early Rolling Stones, The Kinks, The Animals, The Hollies, The Who.

**February 26:** Film: *Blow-Up*. Listening: Selections from The Yardbirds, others. Presentation.

**February 28: Midterm Exam.**

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#### IV. THE OTHER SIXTIES

**March 12:** Fowles, *French Lieutenant's Woman* (through Chapter 21).

**March 14:** Fowles, *French Lieutenant's Woman* (through Chapter 37)

**March 19:** Fowles, *French Lieutenant's Woman* to end; plus film version. Presentation.

**March 21:** Texts: Harold Pinter, *The Caretaker & The Dumbwaiter*.

**March 26:** Text: Pinter, *The Homecoming*. Film: *The Servant*. Presentation.

**March 28: No Class: Easter Break**

#### V. BACKLASH

**April 2:** Burgess, *A Clockwork Orange*, through Part Two.

**April 4:** *A Clockwork Orange*, text and film. Presentation.

**April 9:** Texts: Philip Larkin, poems (handouts).

**April 11:** Texts: Larkin poems; begin Johnson, *Albert Angelo*. Presentation.

#### VI. INNOVATION AND DECAY

**April 16:** Text: Johnson, *Albert Angelo*.

**April 18:** Film: *if. . .* Listening: The Beatles, *Sgt. Pepper's Lonely Hearts Club Band*. Excerpts from Miller, *Flowers in the Dustbin*, and *Rolling Stone History of Rock and Roll*, pp. 345-71 (Handouts). Presentation.

**April 23:** Film: *Petulia*. Listening: selections from later Rolling Stones; The Who: *Tommy*. Excerpts from Miller, *Flowers in the Dustbin* (250-59; 270-77); Friedlander, Chapter 15 (pp. 209-29). Presentation.

**April 25:** *And in the end. . .* Film: *O Lucky Man!* Recommended: *Gimme Shelter*. Selections from Cream, *The Beatles* (White Album), *Abbey Road*. The Rolling Stones, *Let it Bleed*.

**May 7<sup>th</sup>, 9 am: FINAL EXAM**

**Media Reserves**

## Music:

CD 0881 The Who: *Tommy*.  
 CD 0045 The Beatles: *Abbey Road*  
 CD 0852 The Beatles: *The Beatles (White Album)*  
 CD 0924 The Beatles: *Revolver*  
 CD 0920 The Beatles: *Rubber Soul*  
 CD 0046 The Beatles: *Sergeant Pepper's Lonely Hearts Club Band*  
 CD 0910 The Rolling Stones: *Hot Rocks*  
 CD 0909 The Rolling Stones: *Let it Bleed*  
 CD 0919 The Rolling Stones: *Beggars' Banquet*  
 CD 0908 The Yardbirds: *Greatest Hits*  
 CD 0925 The Kinks: *Singles*  
 CD 1245 Cream: *Disraeli Gears*  
 CD 1252 Cream: *Wheels of Fire*  
 CD 1244 Animals: *Greatest Hits*  
 CD 1247 The Who: *Ultimate Collection*  
 CD 1248 The Hollies: *Greatest Hits*

## DVDs:

PN1997 .I332 2007 *if . . . .*  
 PN 1997.T5962 *Tommy*  
 PN 1997.C64 1999 *A Clockwork Orange*  
 PN 1997.B536 2004 *Blow-Up*  
 ML 3534. H575 *The History of Rock 'n' Roll Part 3: My Generation.*

DVDs of the following are on order:

*A Kind of Loving*

*Room at the Top*

VHS 01184 *Look Back in Anger*

VHS 05794 *The Loneliness of the Long Distance Runner* (ORDER DVD)

VHS 06694 *Saturday Night and Sunday Morning* (ORDER DVD)

VHS 06710 *A Taste of Honey* (ORDER DVD)

VHS 6560 *Billy Liar* (ORDER DVD)

PN 1997.H259 *A Hard Day's Night* (ONE DISC IS LOST: PLEASE REORDER)

VHS 06729: *Beatles Anthology* (ORDER DVD)

VHS 06561 *Help!* (ORDER DVD)

VHS 06549 *O Lucky Man!* (ORDER DVD)

VHS 06552 *The Knack, and How to Get It* (ORDER DVD)

VHS 06220 *Petulia* (ORDER DVD)

VHS 1168 *The Servant* (ORDER DVD)

VHS 7072 *Gimme Shelter* (ORDER DVD)

VHS 02906 *The French Lieutenant's Woman* (ORDER DVD)