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:

Alan Sillitoe, *The Loneliness of the Long Distance Runner*. 1959. PDF.
Philip Larkin, Selected Poems (Handouts, posted on Moodle).

REQUIRED FILMS:

4. Saturday Night and Sunday Morning (Dir: Karel Reisz). 1960
5. The Loneliness of the Long Distance Runner (Dir: Tony Richardson). 1962.

RECOMMENDED FILMS:

Accident (Dir: Joseph Losey; Scr.: Harold Pinter). 1967.
The Beatles Anthology 1997.

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 Rolling Stones, early selections; Beggars' Banquet, Let it Bleed.
The Who, selected songs; Tommy.

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**
your oral presentation. Please meet with me after your presentation to work out a topic. All late papers are graded down 1/3 grade per day late, unless you make arrangements with me in advance.

d. You must give me hard copy of your paper AND send it to me as an e-mail attachment or upload it to the “Research Paper” assignment on Moodle. The e-mail attachment alone is not acceptable.

6. Exams. There will be a quiz on terms, a take-home midterm, and a final.

Ratios: Your final grade will be determined according to the following ratios:

Presentation and Research Paper: 30%
Posts, Participation, Quizzes: 20%
Mid-term exam: 20%
Final Exam: 30%

HONOR CODE NOTICE

This course is covered by the Loyola College Honor Code. All students guilty of plagiarizing or cheating on any assignment will fail the course, regardless of their grades on other assignments or activities.

The English department regards plagiarism and other forms of cheating as the antithesis of scholarship, learning, collegiality, and responsible citizenship. The department defines plagiarism as any unacknowledged use of another's words or ideas. This definition applies to non-print media, including (especially!) the Internet, as well as to books, magazines, journals, newspapers, and other print media.

It is the student's responsibility to understand what constitutes plagiarism and to avoid it in all assignments. Students should familiarize themselves with the Loyola Undergraduate Catalogue’s statement on “Intellectual Honesty,” and with the section “Integrating Sources and avoiding Plagiarism” (pp. 197-202) in Lunsford’s Easy Writer, the Loyola English Department’s grammar and style handbook. Anyone having questions or uncertainties about plagiarism should consult with the instructor before submitting any assignment. When in doubt, err on the side of safety! Neither ignorance of the definition of plagiarism nor the lack of intention to deceive constitutes an acceptable defense in matters of scholarly dishonesty.

DISABILITIES NOTICE

If you have a letter from Disability Support Services (DSS) indicating that you have a disability requiring academic accommodations, please present the letter to me so we can discuss the accommodations that you might need in this class. Then schedule a meeting with me during office hours. If you need academic accommodations due to a disability and have not registered with DSS, please contact the Disability Support Services Office at (410) 617-2062.
EN 382.01: ENGLAND SWINGS—SCHEDULE OF READINGS AND FILMS

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

I. ANGRY YOUNG MEN


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


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 12: Quiz on terms.

III "MY G-G-G-GENERATION"


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

February 28: Midterm Exam.
IV. THE OTHER SIXTIES


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


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


March 28: No Class: Easter Break

V. BACKLASH


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

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


VI. INNOVATION AND DECAY

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


May 7th, 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:

PN 1997.T5962 Tommy
PN 1997.C64 1999 A Clockwork Orange
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)
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)