



ENGL 2020-016: Themes in Literature and Culture
The Swinging Sixties
Fall 2024 Syllabus and Course Schedule
3 credit hours

GENERAL INFORMATION

Instructor: Dr. Christopher Weedman (Director of General Education English)

Office: Peck Hall 324A

(located inside the General Education English office, in the middle of the blue hallway on the 3rd floor)

Office Phone/Voicemail: (615) 898-5156

Office Hours: Tuesdays and Wednesdays 1:00-3:00 p.m. and by appointment

Email: christopher.weedman@mtsu.edu

CLASSTIMES AND LOCATION

Mondays 2:40 – 5:40 p.m. in Peck Hall 322



ENGL 2020 & 2030

CREATIVITY AND CULTURAL EXPRESSION (CCE)

(LEGACY) LITERATURE REQUIREMENT

- True Blue Core Knowledge Domain: Creativity and Cultural Expression (CCE) (9 hours)
 - For all catalogs 2024-2025 and beyond, this course may be used to satisfy the True Blue Core Literature requirement (CCE) (3 hours). If you have already fulfilled the literature requirement for CCE, this course may be used in either Discovery or Explorations in the CCE category. To learn more about TBC requirements: <https://w1.mtsu.edu/truebluecore/core.php>.
 - For all catalogs prior to 2024-2025, this course may be used to satisfy the literature requirement in the Humanities/Fine Arts category. To learn more about general education requirements for catalogs prior to 2024-2025: https://w1.mtsu.edu/gen_ed/requirements.php.
 - **The TBC outcome for Literature (CCE):** Students demonstrate intercultural understanding by building knowledge, self-awareness, and conceptions of global and intercultural perspectives, values, systems, and attitudes.

COURSE INFORMATION

ENGL 2020: Themes in Literature and Culture provides students the opportunity to trace a specific theme or idea through a number of literary and popular culture texts that reflect different historical and cultural contexts. This section of ENGL 2020 will focus on the cultural and social impact of British film and popular culture of “**The Swinging Sixties.**” This was an era of social optimism, technological innovation, and changing attitudes about class, gender, and sexuality that remain controversial over half a century later. Following the end of World War II, Britain endured a series of cultural crises. Not only did the British Empire start to erode when the country could no longer economically sustain its



Photo: "Carnaby Street, London in 1968" by H. Grobe is licensed under CC BY 3.0.

colonialist foreign policy, but the former superpower also found itself becoming increasingly subservient to the United States both economically and politically.

Yet new hope seemingly emerged in the mid-1960s as the country experienced a temporary cultural revival due to the transnational popularity of the rock ‘n’ roll of the Beatles and the Rolling Stones, the Cold War spy adventures of James Bond, and the mod fashion of designer Mary Quant. The

optimism for a “New Britain” was further forged by Prime Minister Harold Wilson’s promise of a classless society with an equal commitment to socialism and technology. “The Britain that is going to be forged in the white heat of this revolution will be no place for restrictive practices or for outdated methods on either side of industry,” Wilson declared in 1963.

In this course, students will examine British culture of “the long 1960s” (approximately 1956-1975) by engaging with a range of British and transatlantic films and popular culture texts (either created during this period, or reflecting upon it from a contemporary vantage point) to garner a greater understanding of this important era of postwar British history and how it helped shape the contemporary Western world.

COURSE OBJECTIVES

In ENGL 2020, students will:

- **Explore** how literature reflects, informs, and shapes both personal and collective experience
- **Articulate** cogent responses to literature that demonstrate cultural awareness and understanding
- **Reflect** on how reading, writing, and interpreting literature initiates and contributes to cultural and social conversations

- **Examine** how the production and interpretation of literature is shaped by historical, cultural, and social contexts
- **Analyze** how literature from different cultures, movements, and time periods employ narrative and stylistic strategies to convey complex ideas and meanings
- **Compose** projects (written, digital, or audio) that utilize critical thinking, analysis, and research to situate literature within diverse cultural and conceptual frameworks
- **Identify** connections between literature and the values, experiences, and practices of multiple cultures
- **Develop** an approach to reading, writing, and interpretation that demonstrates an understanding of human experience from multiple cultural vantage points

Please note that all course objectives are in alignment with MTSU's True [Blue Core](#). For more information on our general education program, visit <https://mtsu.edu/genedredesign/>.

REQUIRED TEXTS

Barr, Charles. *British Cinema: A Very Short Introduction*. New York: Oxford University Press, 2023.

Gocsik, Karen, Dave Monahan, and Richard Barsam. *Writing About Movies*. 5th ed. New York: Norton, 2019.

REQUIRED FILMS

<i>Alfie</i> . Dir. Lewis Gilbert. Paramount Pictures, 1966.	Pluto
<i>Austin Powers: International Man of Mystery</i> . Dir. Jay Roach. New Line Cinema, 1997.	Amazon
<i>Georgy Girl</i> . Dir. Silvio Narizzano. Columbia Pictures, 1966.	Tubi
<i>Goldfinger</i> . Dir. Guy Hamilton. United Artists, 1964.	Amazon
<i>A Hard Day's Night</i> . Dir. Richard Lester. United Artists, 1969.	Amazon
<i>Horror of Dracula</i> . Dir. Terence Fisher. Hammer Films/Warner Bros, 1958.	Amazon
<i>I Want What I Want</i> . Dir John Dexter. Cinerama Releasing, 1971.	In-class only
<i>Last Night in Soho</i> . Dir. Edgar Wright. Focus Features, 2021.	Freevee
<i>My Generation</i> . Dir. David Batty. Lionsgate, 2017.	Tubi
<i>A Taste of Honey</i> . Dir. Tony Richardson. Woodfall Films, 1961.	Kanopy (library)
<i>To Sir, with Love</i> . Dir. James Clavell. Columbia Pictures, 1967.	Amazon

Important: The films are available for streaming at the online sources listed above for a small rental fee (approximately \$3 to \$5 each). Whenever possible, I have listed free options (such as Freevee, Kanopy, Pluto, Tubi, and YouTube) as well. Unfortunately, streaming catalogs are frequently in flux, so, if something disappears, I would encourage you to consult the website Just Watch (<https://www.justwatch.com/>) to see if they have moved to a different streaming source.

OTHER REQUIRED COURSES MATERIALS

- A spiral notebook for Writing Activities and notes regarding literary texts/films
- Two Blue Book Examination Books for Midterm and Final Exams (available in MTSU Phillips Bookstore)
- Access to the Internet to access D2L and stream films and video clips
- Access to Microsoft Word and PowerPoint
- A flash drive or another storage device for saving documents (for example, Dropbox or Google Drive)

SENSITIVE MATERIAL

Some of the literary, filmic, and popular culture texts studied in this course contain sensitive material in terms of controversial themes and content (e.g., language, sexuality, violence, and outdated cultural representations). Anyone concerned about the subject matter of the course should talk to me as soon as possible about whether to consider enrolling in an alternate section of ENGL 2020.

COURSE REQUIREMENTS

Assignment prompts and grading rubrics for the major projects outlined below will be distributed on D2L:

Film Reflection Essay (200 points, 20%): You will compose an essay (750+ words) that reflects on your prior experiences with film and popular entertainment and how it has helped shape your personal understanding of culture, history, and society.

Poster Project and Artistic Rationale (200 points, 20%): You will create a new mockup design for a poster of a “long 1960s” British film of your own selection. This mockup design must be informed by your own critical reading of the film, as well as demonstrate a clear and convincing understanding of film poster design conventions. In addition to creating a digital or physical poster, you will compose an artistic rationale (500+ words) justifying your visual/textual design choices.

Research Presentation and Final Reflection Essay (300 points, 30%): You will produce a research-based presentation (7+ minutes in the form of a PowerPoint or Prezi), which profiles a “long 1960s” British film not directly studied in the course. The presentation will provide an overview of the film’s significance to British film history, as well as an analysis of a brief scene in relationship to both past and contemporary cultural/social attitudes, values, and mores. These projects will be worked on collaboratively in groups of three.

In addition to the presentation, each group member will compose their own individual reflection essay (750+ words). This essay asks you to reflect on your own personal contributions to the project, as well as connect what you have learned about both the subject and project to the primary objectives of the course.

Writing Activities (200 points, 20%): You will be given in-class writing activities to complete every class. These writing activities may cover material from the films and popular culture texts; supplemental readings; and in-class discussion. These writing activities may not be made up. I will collect these activities at the end of every class. There will be 12 writing activities (worth 20 pts. each). The two lowest writing activities will be dropped.

Class Participation (100 points, 10%): All course readings must be completed before class. You must be in class and attentive during discussions and activities (including film screenings) in order to earn an A or B. Substantive contribution to discussions, active listening, and thought-provoking questions are all considered participation.

Here is a rough breakdown of how participation is calculated:

- **A (100-90 points):** Lively engagement in class discussions and activities; applies and/or challenges readings and films; engages with and/or motivates peers.
- **B (89-80 points):** Actively listens in class and occasionally comments; regularly participates in activities; good collaboration with classmates.
- **C (79-70 points):** Tends to be disengaged from discussion and activities; might use phone or laptop for purposes not related to class; periodically leaves class early and/or arrives late.
- **D (69-60 points):** Regularly absent; regularly disruptive, disengaged, and/or sleeps in class; regularly does homework for other courses during class; regularly unprepared for discussion or activities; regularly leaves class early and/or arrives late.
- **F (59-0 points):** Frequently absent; frequently disruptive, disengaged, and/or sleeps in class when present; frequently does homework for other courses during class; frequently does not participate in discussion or activities; frequently leaves class early and/or arrives late.

You are expected to read and bring a copy of the required readings to each class. This is a basic requirement for a C in class participation. You must have the required texts by the third week of the course.

GRADING SCALE

Final semester grades will be calculated out of 1,000 points on the + / - grading system:

900-1000 A *
870-899 B+
830-869 B
800-829 B-
770-799 C+
730-769 C
700-729 C-
670-699 D+
630-669 D
600-629 D-
0-599 F

* MTSU does not permit grades of A- or A+ in undergraduate courses

D2L

Additional supplemental readings, handouts, and other instructional material will be posted regularly on D2L (<https://elearn.mtsu.edu/d2l/home>). You are responsible for downloading and reviewing them. Please make sure to check your MTSU email regularly, because I will be sending you announcements periodically.

ATTENDANCE

Regular class attendance is essential for you to succeed in the course. Every class period will include writing exercises and collaborative group activities (each worth 20 points each) that must be completed in class. Moreover, we will be watching multiple films this semester that may be difficult to find, so you will want to make sure to be in class to keep up with important material that you will need to know for your course projects.

We hold class meetings once a week during the scheduled class time. There is no differentiation between an excused and unexcused absence. An attendance sheet will be passed around at the beginning of class, which everyone is required to sign. Failure to sign the attendance sheet will result in an absence.

If you do have to occasionally be absent due to illness or an unforeseen circumstance, you are responsible for finding out what class material you missed by watching the class videos on D2L (each class is recorded) and referring to the course schedule and D2L.

Attendance exceptions are made for those students participating in university-sanctioned events and activities. Please contact me prior to the absence and make sure to supply me with proper documentation.

Please always stay in contact with me during times in which you are absent and, if a serious illness or family emergency has occurred that will result in you missing significant class time this semester, you must let me know ASAP, so we can discuss the best path forward to ensure that you are able to succeed in the course.

EMAIL

All email communications in this class will be conducted through MTSU email, so you will need to check your student account regularly. I will do my best to answer emails within 48 hours (Monday-Friday). If you do not hear back from me in this timeframe, please don't hesitate to send me a follow-up message.

ROUGH DRAFTS

I am available during office hours to discuss and review rough drafts of your essays and other major projects. If my office hours are inconvenient, please contact me about scheduling an alternative time for a conference.

MAKE-UP WORK

Except for absences officially exempted by the university or exceptional and unanticipated situations, I do not allow students to submit work late without prior approval (at my discretion).

INCOMPLETES

Incompletes are only given in very rare circumstances (at my discretion) when a student experiences a documented emergency at the end of the semester, which prevents them from completing the last of the required course assignments. In order to be considered for an incomplete, the student must have satisfactorily completed all of the previous assignments and course material before the time of the emergency.

ACADEMIC INTEGRITY

Academic integrity is a hallmark of MTSU. We expect students to complete academic exercises, i.e., assignments turned in for credit that are original and appropriately credit all sources used.

Academic misconduct includes, but is not limited to:

- **Plagiarism:** The adoption or reproduction of ideas, words, statements, images, or works of another person as one's own without proper attribution. This includes self-plagiarism, which occurs when an author submits material or research from a previous academic exercise to satisfy the requirements of another exercise and uses it without proper citation of its reuse.
- **Cheating:** Using or attempting to use unauthorized materials, information, or study aids in any academic exercise. This includes unapproved collaboration, which occurs when a student works with others on an academic exercise without the express permission of the professor. It also includes purchasing assignments or paying another person to complete a course for you.
- **Fabrication:** Unauthorized falsification or invention of any information or citation in an academic exercise.

Going online and using information without proper citation, copying parts of other students' work, creating information to establish credibility, or using someone else's thoughts or ideas without appropriate acknowledgment is academic misconduct. If you have a question about an assignment, please ask for clarification. All cases of academic misconduct will be reported to the Director of Academic Integrity and may result in failure on the test/assignment or for the course. When students participate in behavior that is considered to be academic misconduct, the value of their education and that of their classmates is reduced, and their academic careers are jeopardized.

Taking a test/quiz online is just like taking a test/quiz in a classroom. Unless you have the approval of your professor:

- You may not use your textbooks
- You may not use class notes
- You may not use additional websites
- You may not ask anyone for help

Using any knowledge resources without the explicit approval of your professor may be considered a violation of the Academic Integrity policy.

GRADE APPEALS

[University Policy 313, Student Grade Appeals](#), provides an avenue for MTSU students to appeal a final course grade in cases in which the student alleges that unethical or unprofessional actions by the instructor and/or grading inequities improperly impacted the final grade.

CELL PHONES AND OTHER ELECTRONIC DEVICES

These items must be turned off and put away at the beginning of class. If these devices interrupt class discussion and activities, I will ask you to leave class. Please contact me if there is a reason why you must use these devices during class. Permission may be given at my discretion.

UNPROFESSIONALISM, DISRUPTIVE BEHAVIOR, AND NON-DISCRIMINATION

You are expected to be respectful, professional, and actively engaged in this class at all times. Furthermore, no form of harassment or discrimination is permitted. Alternative viewpoints are welcomed. However, statements that are deemed racist, sexist, classist, or otherwise discriminatory toward others in the class will not be tolerated. If you engage in disruptive behavior or are disrespectful toward others, I will ask you to leave.

GUESTS IN THE CLASSROOM

Students may not bring guests or children to the class without my prior approval.

TENNESSEE HOPE SCHOLARSHIP RENEWAL CRITERIA

Do you have a lottery scholarship? To retain the Tennessee Education Lottery Scholarship eligibility, you must earn a cumulative TELS GPA of 2.75 after 24 and 48 attempted hours and a cumulative TELS GPA of 3.0 thereafter. A grade of C, D, F, FA, or I in this class may negatively impact TELS eligibility.

If you drop this class, withdraw, or if you stop attending this class you may lose eligibility for your lottery scholarship, and you will not be able to regain eligibility at a later time.

For additional Lottery rules, please refer to your Lottery Statement of Understanding form or contact the MT One Stop.

TITLE IX POLICY

Students who believe they have been harassed, discriminated against or been the victim of sexual assault, dating violence, domestic violence or stalking should contact a Title IX/Deputy Coordinator at (615) 898-2185 or (615) 898-2750 for assistance or review [MTSU's Title IX website](#) for resources. MTSU faculty are concerned about the well-being and development of our students and are legally obligated to share reports of sexual assault, dating violence, domestic violence and stalking with the University's Title IX coordinator to help ensure student's safety and welfare. Please refer to [MTSU's Title IX website](#) for contact information and details.

STUDENTS WITH DISABILITIES

MTSU is committed to campus access in accordance with Title II of the Americans with Disabilities Act and Section 504 of the Vocational Rehabilitation Act of 1973. Any student interested in reasonable accommodations can consult the Disability & Access Center (DAC) website and/or contact the DAC for assistance at (615) 898-2783 or dacemail@mtsu.edu.

SAFETY INFORMATION

Please read the following safety statement below from the university.

Be aware, be prepared:

- Be aware of your environment and possible dangers.
- Take note of the two nearest exits in any facility you visit.
- Think about where you could hide in places you frequent (classrooms, labs, offices, etc.).

Call Campus Police at (615) 898-2424 if you see anything suspicious:

- If you call 911 from a campus phone or call (615) 898-2424, you will reach University Police.
- If you call 911 from a cell phone, you will reach Murfreesboro Police.
- Familiarize yourself with the Active Shooter Event Quick Reference guides located in each classroom and residence hall.

MENTAL HEALTH

As a college student, you may experience a range of challenges and issues that can interfere with your physical and mental well-being, hinder your academic experience, and negatively impact your daily life. Some of these experiences may include overwhelming depression/sadness, anxiety, high levels of stress, use of alcohol/drugs, difficulty sleeping, difficulty concentrating, and/or loss of motivation. These challenges and issues can lead to thoughts of self-harm and suicide. If you or any of your classmates are experiencing these issues, it is important to reach out and ask for help. Discuss your situation with a friend, a family member, your instructor, or an academic advisor. Remember: Everyone struggles. It is okay to talk about it. Ask for help. *You are not alone!*

OUTREACH AND SUPPORT PROGRAMS

The MTSU community is committed to the academic achievement of each student, and we know that struggling to address basic needs can affect a student's ability to perform academically. If you are having trouble finding a safe and stable place to live or enough food to eat, please contact Melanie Crowder, (615) 898-2808 / Melanie.Crowder@mtsu.edu), come by the MTSU Food Pantry at the MT One Stop, or speak with your instructor to get the assistance and resources you need.

ARE YOU REGISTERED TO VOTE?

Please check your registration, register for the first time, or re-register at your new address at mtsu.edu/vote.

WRITING CENTER

The Margaret H. Ordoubadian University Writing Center is located in LIB 362 and online at <http://www.mtsu.edu/writing-center>. You are encouraged to make an appointment to receive free and valuable one-to-one assistance on any stage of the writing process for this course, as well as your other courses. Conferences are available by appointment by calling (615) 904-8237.

CHANGES TO THE SYLLABUS AND COURSE SCHEDULE

The syllabus and course schedule are both general outlines for the course. They are subject to change throughout the semester. If any changes are made, I will both announce them during class and post a revised version of the syllabus and course schedule on D2L for you to download.

COURSE SCHEDULE

Week 1: Overview of Swinging Sixties Britain

M – 8/26 *My Generation* (2017 UK, dir. David Batty)

In-class Assignment: Writing Activity 1 (20 pts.)

Homework: Read hooks, “Making Movie Magic” (pp. 1-9, on D2L) and Gosick (Ch. 1, pp. 1-18)

Week 2: Labor Day

M – 9/2 Labor Day. No class.

Week 3: Kitchen Sink Realism: Class, Multiculturalism, and Teenage Subcultures

M – 9/9 *A Taste of Honey* (1961 UK, dir. Tony Richardson)

In-class Assignment: Writing Activity 2 (20 pts.)

Homework: Read Barr (Ch. 1, pp. 1-12) and Gosick (Ch. 2, pp. 19-34 and Ch. 3, pp. 35-54)

Week 4: The Secret Agent: Britain’s International Hero and the Allusion of National Power

M – 9/16 *Goldfinger* (1964 UK-US, dir. Guy Hamilton)

In-class Assignment: Writing Activity 3 (20 pts.)

Homework: Read Barr (Ch. 2, pp. 13-30) and Gosick (Ch. 4, pp. 55-100)

FILM REFLECTION ESSAY DUE ON M – 9/23 BY 12 NOON (SUBMIT ON THE DROPBOX ON D2L)

Week 5: Poster Design Workshop / The Rise of the British Female Action Star

M – 9/23 Poster Design Workshop (please bring a laptop if you own one)

The Avengers: “The Winged Avenger” (1967 TV, season 5 – episode 6)

In-class Assignment: Writing Activity 4 (20 pts.)

Homework: Read Barr (Ch. 3, pp. 31-52), and review posted materials on film poster design (on D2L)

Week 6: Beatlemania and Youth Anti-Establishment Rebellion

M – 9/30 *A Hard Day's Night* (1964 UK, dir. Richard Lester)

In-class Assignment: Writing Activity 5 (20 pts.)

Homework: Read Barr (Ch. 4, pp. 53-64)

Week 7: Swinging Sixties Cinema: Michael Caine and the Lothario of the Permissive Age

M – 10/7 *Alfie* (1966 UK, dir. Lewis Gilbert)

In-class Assignment: Writing Activity 6 (20 pts.)

Homework: Read Barr (Ch. 5, pp. 65-85)

Week 8: Fall Break

M – 10/14 Fall Break. No class.

Week 9: Female Social Outcasts and a Satirical Response to the Permissive Age

M – 10/21 *Georgy Girl* (1966 UK, dir. Silvio Narizzano)

In-class Assignment: Writing Activity 7 (20 pts.)

Homework: Read Barr (Ch. 6, pp. 86-103) and Gosick (Ch. 5, pp. 103-123)

POSTER PROJECT AND ARTISTIC RATIONALE DUE ON M – 10/28 BY 12 NOON (SUBMIT ON THE DROPBOX ON D2L)

Week 10: Research Workshop / Stream-of-Consciousness Sketch Comedy

M – 10/28 Research Workshop (please bring a laptop if you own one)

Monty Python's Flying Circus: "How to Recognise Different Types of Trees from Quite a Long Way Away" (1969 TV, season 1 – episode 3)

In-class Assignment: Writing Activity 8 (20 pts.)

Homework: Read Barr (Ch. 7, pp. 104-122) and Gosick (Ch. 6, pp. 125-135)

Week 11: The Social Problem Film: Race and the Fight for Social Equality

M – 11/4 *To Sir, with Love* (1967 UK-US, dir. James Clavell)

In-class Assignment: Writing Activity 9 (20 pts.)

Homework: Read Barr (Ch. 8, pp. 123-130) and Gosick (Ch. 7, pp. 137-147)

Week 12: Transgenderism and the Social Politics of Gender Expression

M – 11/11 *I Want What I Want* (1971 UK, dir. John Dexter)

In-class Assignment: Writing Activity 10 (20 pts.)

Homework: Read Gosick (Ch. 8, pp. 149-168)

Week 13: A Satirical Reexamination of the Swinging Sixties

M – 11/18 *Austin Powers: International Man of Mystery* (1997 US, dir. Jay Roach)

In-class Assignment: Writing Activity 11 (20 pts.)

Homework: Read Gosick (Ch. 9, pp. 169-181 and Ch. 10, pp. 183-193)

Week 14: Student Conferences

M – 11/25 Student conferences will be held in my office (PH 324A). A sign-up sheet will be distributed.

Week 15: Contemporary British Horror and Demythologizing the Swinging Sixties

M – 12/2 *Last Night in Soho* (2021 UK, dir. Edgar Wright)

In-class Assignment: Writing Activity 12 (20 pts.)

Week 16: Research Presentations and Reflection Essays

M – 12/9 Research presentations will be delivered during the final exam time (3:30-5:30 p.m.) in our regular classroom (Peck Hall 322).

**RESEARCH PRESENTATION AND FINAL REFLECTION ESSAY DUE M – 12/9 BY
12 NOON (SUBMIT ON THE DROPBOX ON D2L)**