

**HL 3002 FILM, POLITICS, ETHICS**  
**Module lecturer: Professor C. J. W.-L. Wee**  
**Semester I, 2018-2019 – August 2018**  
**Wednesdays, 1230-1530 hours, HSSSEMRM8**

**Tentative – final details with critical readings to be confirmed**

The 1960's counterculture refers to an anti-establishment cultural phenomenon that developed first in Great Britain and the USA, and then spread throughout much of the Western world to the mid-1970s – with London, New York City and San Francisco being hotbeds of early countercultural activity – and also to other locales such as Japan. There is a link between more developed societies and the ability to challenge its very successes. The aggregate movement gained momentum as the Civil Rights Movement grew in the US, and would later become revolutionary with the expansion of the military intervention in Vietnam. As the 1960s progressed, social tensions also developed concerning other issues, and tended to flow along generational lines – among youth and young adults – regarding sexuality, women's rights, traditional modes of authority and the experimentation with psychoactive drugs. This module aims to introduce students to the impact of the socio-cultural changes of the 1960s on cinematic production in the USA, Britain and Japan. The 'ethics' in this module relates to the moral and other principles that govern a person's behaviour or the conducting of an activity, and how older social norms become challenged in the process. The counterculture was not only affected by cinema, but was also instrumental in the provision of era-relevant content and talent for the film industry. The film that developed also had an experimental edge to it. Although never a formally organised movement, the so-called New Wave filmmakers were linked by their self-conscious rejection of classical cinematic form and their spirit of youthful iconoclasm. Many also engaged in their work with the social and political upheavals of the era, making their radical experiments with editing, visual style and narrative – and in that respect this module deals with such developments, and particularly with Japanese avant-garde film. Students will be expected to engage with both the content of the films and the forms that the films take.

**Core material:**

Films (to be acquired by students; DVDs will be available in the NTU Library collection on short-term loan & viewing):

*US films:*

- Norman Jewison (dir.), *In the Heat of the Night* (1967)
- Mike Nichols (dir.), *The Graduate* (1967)
- John Schlesinger (dir.), *Midnight Cowboy* (1969)
- Andy Warhol (dir.), *Women in Revolt* (1971)

*British films:*

- Lewis Gilbert (dir.), *Alfie* (1966)
- Karel Reisz (dir.), *Morgan: A Suitable Place for Treatment* (1966)
- Donald Cammell and Nicolas Roeg (dirs.), *Performance* (1968, released 1970)

*Japanese films:*

- Ōshima Nagisa (dir.), *Diary of a Shinjuku Thief (Shinjuku Dorobō Nikki)*, 1968)
- Matsumoto Toshio (dir.), *Funeral Parade of Roses (Bara no Sōretsu)*, 1969)

**Key readings (tentative – TBC):**

*Introduction to British film:*

Online resource: <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-16%2B-source-guides-1960s-british-cinema-2000.pdf>

Online resource: <http://www.bfi.org.uk/news-opinion/news-bfi/lists/10-great-films-set-swinging-60s>

Robert Murphy, *Sixties British Cinema* (London: BFI [British Film Institute], 1992); selection.

*Introduction to US film:*

Barry Keith Grant (ed.), *American Cinema of the 1960s: Themes and Variations* (New Brunswick, NJ: Rutgers University Press, 2008); selection.

*Introduction to the Japanese avant garde:*

Yuriko Furuhashi, *Cinema of Actuality: Japanese Avant-Garde Filmmaking in the Season of Image Politics* (Durham, NC: Duke University Press, 2013); selection.

**Weekly Schedule:**

	<b>Topic</b>
Week 1	Introduction  The 1960s, the counterculture, film
Week 2	Selected readings.  Selections from Murphy and Grant (texts to be confirmed)
Week 3	Norman Jewison (dir.), <i>In the Heat of the Night</i> (1967)  Race and the American South.
Week 4	Mike Nichols (dir.), <i>The Graduate</i> (1967)  Love and bourgeois/establishment values
Week 5	John Schlesinger (dir.), <i>Midnight Cowboy</i> (1969)  Love and gender identity
Week 6	Andy Warhol (dir.), <i>Women in Revolt</i> (1971)  Feminism and gender
	RECESS WEEK

Week 7	Lewis Gilbert (dir.), <i>Alfie</i> (1966)  Swinging London and the dark side of male promiscuity
Week 8	Karel Reisz (dir.), <i>Morgan: A Suitable Place for Treatment</i> (1966)  Class, social conventions and madness
Week 9	Donald Cammell and Nicolas Roeg (dirs.), <i>Performance</i> (1968, released 1970)  Pop culture and crime
Week 10	Japanese avant-garde cinema: introductory discussion.  Selection from Furuhata, <i>Cinema of Actuality</i>
Week 11	Ōshima Nagisa (dir.), <i>Diary of a Shinjuku Thief (Shinjuku Dorobō Nikki)</i> , 1968)  Sexual freedom and revolution
Week 12	Matsumoto Toshio (dir.), <i>Funeral Parade of Roses (Bara no Sōretsu)</i> , 1969)  Gender and patriarchy
Week 13	Overview
Week 14	Class test

**Method of instruction:**

3-hour seminar with one break

**Mode of Assessment:**

100% Continuous Assessment

Breakdown:

- Essay assignment I (1,800-2000-word essay) 25%\*
- Essay assignment II (1,800-2,000 word essay) 30%\*
- In-class presentation 15%\*\*
- End of semester test (2.5 hour in-class essay test) 30%

\* Inclusive of notes and references.

\*\* Presentation format: a maximum of twenty-five (25) mins. Penalties will incur after that. The central goal will be to offer a pared-down overview of the material – *central*

ideas or themes, to focus the discussion – and also to offer your critical responses to the material/film/readings.

**Suggested Secondary Reading (Will be expanded/TBC):**

*(You are encouraged to explore and supplement the readings offered in the module reader with your own. You are however not confined to this list, nor are you required to read everything on this list. The following books are available in the library.)*

*General introduction to the 1960s:*

Lytle, Mark H., *America's Uncivil Wars: The Sixties Era from Elvis to the Fall of Richard Nixon* (New York: Oxford University Press, 2006)

Miles, Barry, *In the Sixties* (London: Rocket 88 Books, 2017).

*Film readings:*

David Desser, *Eros Plus Massacre: An Introduction to the Japanese New Wave Cinema: Introduction to Japanese New Wave Cinema* (Bloomington, Ind.: Indiana UP, 1988).

Cowie, Peter, *Revolution! The Explosion of World Cinema in the Sixties* (New York: Faber and Faber, 2004).

J. J. Murphy, *The Black Hole of the Camera: The Films of Andy Warhol* (Berkeley, Calif.: U of California Press, 2012).

Douglas Crimp, *Our Kind of Movie: The Films of Andy Warhol* (Cambridge, Mass.: MIT Press, 2014)