The 1960’s counterculture refers to an anti-establishment cultural phenomenon that developed first in Great Britain and the USA, spreading throughout much of the Western world to the mid-1970s – with London, New York City and San Francisco being hotbeds of early activity – and to other locales such as Japan. There is a link between more developed societies and the desire 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, though the tendency was not political in conventional party politics. As the 1960s progressed, social tensions 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 introduces 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, social and political 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 instrumental in providing era-relevant content and for the film industry. Some of 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 the demanding Japanese avant-garde. Japan is included so that students will not take Anglo-American norms as universal.

**Central skills for the module:**
1. Developing close-reading skills for the films
2. Students are expected to engage with both the content and the forms that the films take.
   **Note:** The secondary readings suggested are for students’ discretionary use, but note that historical context is vital for understanding the films.

**Core material:**

**Required films/texts** (To be acquired/purchased by students – please plan in advance, if you do not wish to watch it at the libraries. The Japanese films are harder to find illegally though they are available for purchase. DVDs are available in the Chinese Library AV reserves for 4-hour slots):

**US films:**

**British films:**
- John Schlesinger (dir.), *Darling* (1965) – PN1995.9 D221

**Japanese films:**
Readings:
Core Readings

Introduction to British film:

Introduction to US film:

Introduction to the Japanese avant garde:

** Required reading for the relevant class.

Note: Search online for reviews of the films; there will be many.

Weekly Schedule:

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<th>Week</th>
<th>Topic</th>
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<td>1</td>
<td>Introduction</td>
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<td>Week 3</td>
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<td>30 Sept</td>
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<td>Week 8</td>
<td>7 Oct</td>
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<td>Week 9</td>
<td>14 Oct</td>
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| Week 10 | 21 Oct | Required reading: 1) essential background to politics in the films, Ogura, ‘Japan’s 1968’; 2) Uchino, ‘Performing’ (for *Diary*); Nettleton, ‘Shinjuku as Site’ (for *Diary* and Funeral Parade)  
Ôshima (dir.), *Diary of a Shinjuku Thief* (Shijuku Dorobō Nikki, 1968) Sexual freedom and revolution |
<p>| Week 11 | 28 Oct | Ôshima, cont’d. Matsumoto (dir.), <em>Funeral Parade of Roses</em> (<em>Bara no Sōretsu</em>, 1969) Gender and patriarchy |</p>
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<th>Week 12</th>
<th>Matsumoto, cont’d.</th>
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<th>Week 13</th>
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<th>Week 14</th>
<th>In-Class test</th>
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**Method of instruction:**
3-hour seminar with one break

**Mode of Assessment:**
100% Continuous Assessment

**Breakdown:**
- Essay assignment I (1,500-1,800-word essay) 25%*
- Essay assignment II (1,500-1,800-word essay) 30%*
- In-class presentation 15%**
- End of semester test (2.5 hour in-class essay test) 30%

**Key:**
* Inclusive of notes and references. **Must adhere to word limit. Penalties will incur otherwise.**
** Presentation format: a maximum of twenty-five (25) mins. **Penalties will incur thereafter.** Offer a pared-down overview of the material: (1) central ideas/themes, to help focus the discussion; and (2) your critical responses to the film/readings. **Note: Groups must meet lecturer for a short meeting (20 mins.) to give outline of presentation and gain Student Feedback before the presentation.**

**Suggested Secondary Reading:**
(Do explore and supplement the readings offered here with your own selection. You are not confined to this short list, nor are you required to read everything on this list. There is a fair amount of serious material that can be found online – but Wiki is not acceptable.)

**General introduction to the 1960s:**


**British and US film readings:**


**Japanese film readings:**