**LTWR 302-3**

**The British Invasion in U.S. Pop Culture**

**Summer 2016**

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This course will analyze popular literary, cinematic, theatrical, and cultural traditions of the British Isles, using a cultural studies lens to critically explore the longstanding U.S. fascination with British culture. In this class you’ll read and watch iconic works that draw from more than 500 years of popular British culture and then get to visit the sites associated with these works in this study abroad course. Visit the sites where fantasy series *Games of Thrones* is filmed in Dublin and Belfast, and in London, follow in the footsteps of Sherlock Holmes or walk across the famous “Beatles crosswalk” on Abbey Road!

While U.S. literary and historical traditions usually emphasize American rejection of tyrannous British colonial rule (and by extension, British culture), the reality today is that many people in the U.S. are voracious consumers of British literary and popular culture. Whether through the plays of Shakespeare, period dramas such as *Downton Abbey*, the distinctly British worlds of Harry Potter and *Game of Thrones*, or Beatlemania, U.S. audiences read and watch uniquely British narratives on a regular basis.

This course has two main purposes:

1. To contextualize influential works of British popular textual traditions within their distinct geographical locations and cultural milieus
2. To analyze U.S. consumption and appropriation of British literary and cultural production within a cultural studies framework

An important aspect of this course will be to analyze the texts we’ve selected through the humanities-specific lens of close-reading, and a second key aspect is the consideration of how and why specifically British productions have value for U.S. audiences. Guiding questions for the course will include the following: How and why do contemporary U.S. readers, viewers, and listeners understand and utilize British literary and cultural productions? How does visiting and experiencing the locations and cultural milieus and practices that inspire and inform British texts alter and/or develop U.S. audiences’ perceptions—of the U.K., of the U.S. and of the relationship between the two? To what extent does the representation of a specifically British past (especially the medieval, early modern, and Victorian periods) construct a distinctly British cultural and historical tradition, and why is that particular view of the past appealing to U.S. audiences? What do U.S. definitions of “British culture” tell us about American notions of nation and global awareness? To what extent do U.S. audiences participate in and reproduce colonial and imperial understandings of the world through ongoing consumption of British texts?

**Required Viewing and Listening:**

1. *Shakespeare in Love* (dir. Madden)
2. *Sherlock* (BBC) “A Study in Pink” (Series 1, Episode 1) and “The Reichenbach Fall” (Series 2, Episode 3)
3. *Downton Abbey* Season One (iTV)
4. *Goldfinger* (dir. Hamilton)
5. *Harry Potter* *and the Order of the Phoenix* (dir. Yates)
6. *The Beatles: A Hard Day’s Night* (dir. Lester)
7. *Sgt Pepper’s Lonely Hearts Club Band* by the Beatles (listen to album on Spotify)
8. *London Calling* by the Clash (listen to album on Spotify)
9. *Never Mind the Bollocks, Here’s the Sex Pistols* by the Sex Pistols (listen to album on Spotify)
10. *The Very Best of the Pogues* OR *Rum, Sodomy, and the Lash* by The Pogues (listen to album on Spotify)
11. *Doctor Who* (BBC, reboot version of series) Season 1 episode “Rose”, “The Unquiet Dead,” “The Christmas Invasion” Season 2 “The Shakespeare Code” Season 3 episode “Blink,” Season 4 “Silence in the Library,” “Forest of the Dead,” “The Unicorn and the Wasp,” Season 5 “The Lodger,” Season 6 “The Doctor’s Wife”
12. *King Arthur* (dir. Fuqua, 2004)
13. *The Secret of Kells* (dir. Moore, 2009)
14. *Game of Thrones* Season 1(HBO)

**Required Reading:**

1. Shakespeare (whatever play they see at Globe—dependent on schedule)
2. “The Final Problem” from *The Memoirs of Sherlock Holmes* by Sir Arthur Conan Doyle
3. *A Game of Thrones* by George R. R. Martin, read the following selections: Basic Stark storyline (w a little Tyrion added): p. 1-21, 39-48, 76-92, 129-159, 215-225, 283-292, 324-337, 378-384, 410-423, 431-443, 480-488, 501-514, 523-551, & 716-728 (total c. 225 pages) AND all Jon chapters: p. 49-57, 93-98, 118-127, 176-189, 203-214, 259-271, 444-451, 515-522, 552-567, 652-664, & 772-784. (total c. 125 pages)]

**Course-Specific Student Learning Outcomes:**

All students will:

1. Produce and refine literary analysis (i.e., close-readings of literary texts) in written and oral formats;
2. Identify and apply period-specific and culture-specific concepts and terms;
3. Contextualize British popular culture traditions within historical and cultural frameworks;
4. Apply information from on-site tours, lectures, and experiential learning in British locations to analysis of British print and visual texts;
5. Apply experiential knowledge of multiple British literary and popular traditions to analysis of U.S. Anglophilia; and
6. Analyze the multiple cultural perspectives portrayed within assigned texts, noting shifting complexities in how British popular traditions portray race, class, gender, and sexuality.

**This course meets all four Program-Level Student Learning Outcomes for the LTWR Department, but focuses especially on Outcome 4**

1. Create clear and compelling communication in writing, speech, and other media;
2. Closely analyze texts, applying critical and theoretical approaches;
3. Identify and describe literary canons and alternative traditions and the process of their formation; and
4. **Distinguish the local and global contexts of multicultural and international texts and apply those contexts in textual analysis, utilizing relevant theoretical frameworks.**

**This course also meets the following Upper-Division General Education SLOs:**

A) Students will be able to identify various approaches to spirituality, the arts, philosophy, and/or intellectual thought.

B) Students will utilize critical analysis and/or creative activity in order to examine the cognitive and affective aspects of human experiences.

C) Students will analyze the aesthetic, metaphysical, or ethical manifestation of the human mind in diverse historical and/or cultural contexts.

**Grade Requirements**:

Social Media Project 30%

Experiential Learning Journal 15%

Theatre Reflection Paper 20%

Location Analysis Essay 15%

Participation\* 20%\*

\*includes pre-trip reading/viewing quiz and attendance at all scheduled touring events

Detailed assignment sheets will be distributed for all assignments.

**Academic Honesty**:

The university takes seriously issues of academic honesty. For details on what constitutes plagiarism and other instances of academic misconduct please visit:

<http://www.csusm.edu/policies/active/documents/academic_honesty.html>

Suspected plagiarism will be forwarded to the Office of the Dean of Students in accordance with mandatory university policy and a zero will be given for the assignment. Students must acknowledge the ideas of others through appropriate academic citation. Since this is a literature course students must adhere to MLA documentation style. Plagiarism includes copying the words and ideas of others without giving credit to the original author. Direct statements from research must be quoted and cited. Paraphrased ideas of others must also be cited. Failure to cite quotations, paraphrase, and other research will result in a zero. Plagiarism is not just limited to formal paper assignments—improperly copying ideas from others in online forums, creative assignments, or any type of assignment or project will also be reported to the Dean of Students.

**Special needs**: If you have a registered disability and wish to discuss accommodations, let us know before we depart for the U.K. Disabilities can be registered through the Office of Disabled Student Services. DSS is located in Craven Hall 5205 and can be reached at (760) 750-4905 or (760) 750-4909 (TTY). Please note that any disabilities must be registered through the Office of Disabled Student Services before any accommodations can be granted. If you have an accommodation or have questions about accommodations please request a meeting with us to ensure confidentiality of all medical information.

**Class and Touring Conduct:** In accordance with the campus Civility Statement, all students should conduct themselves "with care, respect, and empathy while acknowledging the culture and humanity of others." Class discussions are meant to be intellectually engaging and challenging, which may mean a variety of perspectives and opinions will be heard. Conversation is encouraged but please remember to pose criticisms and questions in a respectful manner. Additionally, as a study abroad course you are representing CSUSM in the U.K.—please don’t do anything that would further American tourist stereotypes.

**Touring Schedule:**

\*Please note that while the Viewing quiz only includes a portion of the course viewing requirements, we strongly recommend that students complete all assigned viewing before the trip, if possible. You will have to take a film quiz at our last orientation meeting on campus before we leave for the U.K. on the texts specified below.

We recommend you bring the assigned reading with you to read on the plane. The viewing required for the pre-trip quiz ensures that you have a broad working knowledge of key texts from the course materials. You must finish watching and reading all required materials after returning from abroad.  Failure to complete the required viewing specified for the pre-trip viewing quiz will mean you get less out of the study abroad learning experience and may lead to a low quiz grade that could negatively affect your participation grade.

**Pre-Trip Orientation**: Date & Time TBA, Screening of Stuart Hall’s *Representation and the Media*.

**Viewing Quiz** on *Game of Thrones*Season 1 episodes 1-4, *Sherlock*"A Study in Pink," *Goldfinger,*and *Doctor Who*Season 1 “Rose,” “The Christmas Invasion” (special), Season 2 “The Shakespeare Code,” and Season 3 “Blink."

**TRIP ITINERARY**

**Day 1 (May 21): Leave for London, England**

Day 2 (May 22): Arrive in London and get acclimated

 Welcome Dinner

Day 3 (May 23): Pop Culture of the Past

Morning: Tower of London Tour

Afternoon/Evening: Old Globe show and theatre tour

Day 4 (May 24): Mystery, Murder, and Mayhem:

Morning: Sherlock Holmes walking tour

Afternoon: Free time

Evening: See performance of Agatha Christie’s The Mousetrap

Day 5 (May 25): Licensed to Kill or Practice Magic?

Morning:  *Harry Potter* WB London studio tour

 Afternoon: James Bond walking tour & London Film Museum

Day 6 (May 26): Narratives about/in Music: Roll Up for the Magical Mystery Tour and Stay for Anarchy in the U.K.

Morning: Beatle’s Magical Mystery Walking Tour

Afternoon: Punk Rock Walking Tour (Lush)

Day 7 (May 27): Free day in London

Day 8 (May 28): Allons-y and Don’t Blink!

**Morning: Traveling from London to Cardiff**

Afternoon: Dr. Who Experience

Day 9 (May 29): Once and Future King, Welsh Arthuriana Past and Present

 Morning: Cosmeston Medieval Village in Vale of Glamorgan

 Afternoon: Old Roman ruins of Caerleon

**Day 10 (May 30): Travel from Cardiff to Dublin**

Day 11 (May 31): Celtic Traditions Old and New

 Morning: Trinity College & Book of Kells

 Afternoon: Free Time in Dublin

 Evening: Literary Pub Crawl

Day 12 (June 1): Winter is Coming in June!

 Morning & Afternoon: *Game of Thrones* filming sites tour

 Evening: Farewell dinner with live music

**Day 13 (June 2): Depart for Home**

**Experiential Learning Journal DUE (submit to Lush or Breuer BEFORE leaving London!)**

Friday, June 10: Location Analysis DUE (post to Cougar Courses)

Friday, June 17: Theatre Reflection DUE (post to Cougar Courses)

Friday, June 24: Group Social Media Project DUE (post link to Cougar Courses)