

ENG4936 PostPunk Cultures: The British 1980s

Professor M. Bryant (8.25.22)

Class # 12549

Section 1275

(Fall 2022)

Class meets on Fridays per. 6-8 (with a break) in TUR 2346

*If unforeseen circumstances require a remote meeting, use the Zoom Link on Canvas.

Office Hours:

TUR 4221: Mondays from 3:00-4:00 pm and Fridays from 10:30-11:30

Zoom: Thursdays from 1:45-2:30 pm (links in Canvas)

Consultation also available by appointment.

E-mail: mbryant@ufl.edu (Canvas messages are forwarded to my email)

Web: <http://people.clas.ufl.edu/mbryant/>

DESCRIPTION

This Honors seminar will explore poetry, fiction, film, television, and popular music that emerged alongside major cultural shifts in the U.K. during the 1980s. It was a time of “Iron Lady” Margaret Thatcher, the new social identity “Black British,” and the New Wave. In the wake of Johnny Rotten’s declaration of *No Future*, Derek Jarman proclaimed *The Last of England*. The emergent discipline of cultural studies assessed the social meanings of style, and Bloodaxe Books marketed “poetry with an edge.” We will work across artistic and popular media to map key cultural intersections of the British 80s, considering how they are reconfiguring in the wake of Brexit. Our writers include Angela Carter, Julian Barnes, Linton Kwesi Johnson, Caryl Churchill, Carol Ann Duffy, and our UF colleague Michael Hofmann. We’ll read Dick Hebdige’s iconic *Subculture: The Meaning of Style* plus a selection of critical essays. We’ll discuss films by Derek Jarman and Stephen Frears, plus episodes of the TV show *The Young Ones*. And we’ll engage with the 20th anniversary of Gainesville’s annual punk & underground music festival, The FEST.

Punk aimed to provoke. Our course texts are variously provocative, offering a range of responses to cultural conditions in the U.K. between 1977-1990. Students are encouraged to employ critical thinking and to rely on verifiable sources to interrogate the texts that we study and discuss. Formulating your own take on our texts will help you design and build your seminar paper. This course neither promotes nor compels a particular feeling, perception, viewpoint, or belief.

COURSE GOALS:

1. Students will be able to identify key factors that shaped British cultural forms in the wake of punk.
2. Students will hone their close reading strategies for interpreting fiction, plays, poems, critical essays, and film/TV.
3. Students will write convincing interpretations and arguments about course texts, improving these skills in response to feedback.
4. Students will hone their public speaking skills through individual presentations that incorporate A/V and include a Q&A.
5. Students will tap their critical and creative thinking.
6. Students will connect to the Gainesville community by experiencing FEST 20 and collaborating with The Repurpose Project.

ASSIGNMENTS

Class Participation (15%)
Digital Participation (13%)
10 Things about This Band Presentation (15%)
Two-Step Paper (15%)
FEST DIY Craft Project (10%)
Seminar Paper Proposal (7%)
Seminar Paper (25%)

TEXTBOOKS

Dick Hebdige, *Subculture: The Meaning of Style* (1978)
Angela Carter, *The Bloody Chamber* (short stories, 1979)
Julian Barnes, *Metroland* (novel, 1980)
Linton Kwesi Johnson, *Selected Poems* (2006) or the earlier edition, *Mi Revalueshanary Fren*
Caryl Churchill, *Top Girls* (play, 1982)
Michael Hofmann, *Selected Poems* (2008)
Carol Ann Duffy, *Standing Female Nude* (poems, 1985)

*Any edition with the complete text should work. Short readings are available on Canvas.

FILMS/TV

Derek Jarman, *Jubilee* (1978)
episodes of *The Young Ones* (1982, 1984)
Stephen Frears, *My Beautiful Laundrette* (1985)
*John Cameron Mitchell, *How to Talk to Girls at Parties* (2017) – not available on Canvas

POLICIES

1. You must *complete all assignments* to receive credit for this course.
2. *Attendance*: Seminars are think tanks, and we need your presence to keep the ideas flowing. Since class only meets weekly, you should plan to attend all our sessions. Life happens, so you have **1** allotted absence this semester without penalty. Use this allotted absence wisely (for emergencies, illness). You will earn a lowered course grade if you accrue **2** absences, and you will fail the course if you accrue **3** absences (which is 3 weeks of our 15-week course). If you have a medical condition/emergency that will use up more than your allotted absence, you should contact me to see if we can work out an accommodation. Providing *documentation* will protect you should you need a long extension, a medical withdrawal or equivalent. (Note that I have an ADA accommodation for no hybrid teaching.)
3. *If you are absent*, you are still responsible for knowing the material and for turning in any assignments due that day. (See above about contacting me if you have extenuating circumstances.)
4. *Latecomers* receive partial absences.
5. *Class Participation*: Learning to participate effectively and to move our conversation forward will help you understand the material and develop professional communication skills. If you're shy about offering opinions, try asking questions. Remember that if you are confused about a text, others are, too. (Note that our course also includes credit for Digital Participation.)
6. *Netiquette*. While our course communications needn't be formal, *they must always be professional*. This includes respecting diversity in race, ethnicity, class, gender, region, sexuality, and ability. Inappropriate communications in class, office hours, on email or in digital assignments (Annotations, Discussion Posts) violate this rule. Remember: your emails and other communications through UF are public records.

7. *Paper Format for Canvas submissions:* Please put your name & email address on the front page of your paper and number your pages. Please use a 12 point font, 1-inch margins, and double spacing. Grammatical errors will cost you, so proofread (good practice for preparing job market materials).
8. *Late Paper Submission.* Late papers and other assignments earn grade reductions. Work submitted a week late will earn an E unless you have my consent for an extension. (Note Canvas will be Canvas and late-stamp submissions even if I've given you an extension. Just ignore that.)
9. *Save That Assignment!* Always make backup copies of your work for your records. Save copies of your graded assignment in case you request a letter of recommendation and Canvas malfunctions.
10. Requests for *Letters of Recommendation* require three weeks' notice.
11. *UF's policy on Harassment:* UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. Read the policy [here](#).
12. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the [Student Honor Code](#).
13. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. (DRC phone # is 352-392-8565.)
14. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus [Counseling and Wellness Center](#): (352) 392-1575.
15. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
16. *Course Evaluations.* Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
17. *Policy on environmental sustainability.* If you do not elect to keep your print texts, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

UF COVID STATEMENT

In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit [one.ufl](https://one.ufl.edu) for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- As with any excused absence, you will be given a reasonable amount of time to make up missed work.

About UF Course Recordings: *This is a seminar-format course that centers on discussion and student presentations; it is not a lecture course. Student participation in discussion counts toward the course grade.*

UF students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. *A class lecture does not include academic exercises involving student participation.* Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section such as uploading or posting, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written

consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

OUR SCHEDULE

Date	Wk	Module	Read/View <i>before</i> class	DUE
8.26	1	1 No Future? Introduction to PostPunk Cultures	<p>Course Introduction</p> <ul style="list-style-type: none"> In class we'll also read and discuss a poem by Michael Hofmann, a TV episode of <i>The Young Ones</i>, and sign up for presentations 	
9.2	2	2 Dystopic London & Revolutionary Style	<ul style="list-style-type: none"> <i>Jubilee</i> (Dir. Derek Jarman, 1978) Ruth Adams essay, "The Englishness of Punk" Dick Hebdige, <i>Subculture</i> (Introduction, chapters 1-2) 	10 Things about This Band #1 (Poly Styrene & X-Ray Spex,) & #2 – (The Clash)
9.9	3	3 Carter: Twisted Fairy Tales & Stylistic Flourishes	<ul style="list-style-type: none"> Angela Carter, stories from <i>The Bloody Chamber</i> (1979) Trailer for <i>The Company of Wolves</i> (Neil Jordan, 1984) Helen Simpson, "Femme Fatale: Angela Carter's <i>The Bloody Chamber</i>" Angela McRobbie, "Second-Hand Dresses and the Role of the Ragmarket" 	Annotation 1 (Carter) 10 Things #3 (Siouxsie & the Banshees)
9.16	4	4 Barnes: Schoolboy Adolescence & Foreignness	<ul style="list-style-type: none"> Julian Barnes, <i>Metroland</i> (1980) Hebdige, <i>Subculture</i> (chapters 3-4) 	Annotation 2 (Barnes) 10 Things #4 (Psychedelic Furs) & #5 (Elvis Costello)
9.23	5	5 LKJ: Black Britishness & Caribbean Culture	<ul style="list-style-type: none"> Linton Kwesi Johnson, <i>Mi Revalushanary Fren</i> (2006, aka <i>Selected Poems</i>) Hebdige, <i>Subculture</i> (chapters 5-6) Videos of LKJ performances & the 1981 Brixton Riots 	Annotation 3 (LKJ) 10 Things #6 - Bob Marley in the U.K.
9.30	6	6 Churchill: Fierce	<ul style="list-style-type: none"> Churchill, <i>Top Girls</i> 	Due: Critical Discussion Post

		Femininity & Corporate Culture	<ul style="list-style-type: none"> • Hebdige, <i>Subculture</i>, (chapters 7-9) 	10 Things #7 (Chrissie Hynde & The Pretenders) & #8: (Annie Lennox & Eurythmics)
10.7	7	7 Hedge's Subcultures & Stylistic Revolutions	NO CLASS: Homecoming	Hebdige Annotation
10.14	8	8 Hofmann: Entropic Englishness & Interpunk Style	<ul style="list-style-type: none"> • Michael Hofmann, readings from <i>Selected Poems &</i> • Hofmann's essay on Otto Dix • MoMA site on German Expressionism <p><i>Professor Hofmann visits our class</i></p>	Two-Step Paper (due Monday) Annotation 4 Hofmann 10 Things #9 (Joy Division)
10.21	9	9 Duffy: Media Poetry & Marginalized Voices	<ul style="list-style-type: none"> • Carol Ann Duffy, <i>Standing Female Nude</i> (1985) + the 3 later poems David Laing, "The Grain of Punk: An Analysis of the Lyrics" 	Annotation 5 Duffy 10 Things #10 (The Slits)
10.28	10	10 FEST 20 and Punk Community	<ul style="list-style-type: none"> • FEST Website & Readings • <i>Weekend:</i> Participate in FEST 20 	FEST DIY Craft Project + Maker Statement 10 Things, #11 (The Specials)
11.4	11	11 <i>The Young Ones</i> & Sitcom Punk	<p><i>The Young Ones</i> episodes</p> <ul style="list-style-type: none"> • 1.4 Bomb (30 Nov 1982) • 2.1 Cash (15 May 1984) • 2.5 Sick (12 June 1984) <p>Neil Nehring, "Everyone's Given Up and Just Wants to Go Dancing"</p>	FEST Social Media Post & Response (due Monday) 10 Thing #12 (The Damned) & #13 (Culture Club)
11.11	12	12 Paper Conferences	(Schedule a Conference with MB before Friday) NO CLASS: Veterans Day	Paper Proposals (due Thursday)

11.18	13	13 <i>My Beautiful Laundrette:</i> Multicultural London & Queer Identities		Annotation 6 (<i>Laundrette</i> stills) 10 Things #14 (The Pogues)
11.25	14	Gobble Gobble Hey!	No Class: Thanksgiving	
12.4	15	15 Gaiman & Punk's Other Worlds	<ul style="list-style-type: none"> • Neil Gaiman story "How to Talk to Girls at Parties)" • <i>How to Talk to Girls at Parties</i> (Dir. John Cameron Mitchell, 2017) 	
12.9				Seminar Paper