

COURSE SPECIFICATION DOCUMENT

Academic School / Department:	CASS
Programme:	BA History
FHEQ Level:	5
Course Title:	James Bond: An International Cultural History
Course Code:	HST 5500
Course Leader:	Martin D. Brown
Student Engagement Hours:	120 (standard 3- credit BA course)
Lectures:	22.5
Seminar / Tutorials:	22.5
Independent / Guided Learning:	75
Semester:	Summer
Credits:	12 UK CATS credits 6 ECTS credits 3 US credits

Course Description:

James Bond (007) is a global brand: for sixty years a hugely popular cultural icon, with around half of the planet having seen a Bond film. Bond is a quintessentially British creation; yet his adventures were set on a global stage and reflect the contemporary political milieu – from fighting communists with his American cousins to today battles with terrorists, media barons and assorted megalomaniacs. This course is therefore also a study of the second half of the twentieth century – particularly the special relationship between the US and the UK. Equally relevant are issues related to branding, class, race, gender, product placement and popular music. Students will visit key historical sites related to the history of Bond, using locations (particularly in London) as well as both the books and films as a means to study international history, as well as cultural and political change. Special note: site visits may change subject to availability and faculty expertise.

Prerequisites:

ARW 4195 or GEP 4180 or HST 3205

Aims and Objectives:

- To introduce students to contemporary, post-1945 international history through the character of James Bond.

- To place the Bond character within a wider cultural, political and historical framework.
- To chart the cultural, visual, and political changes in the 'Bondian' world, from the first book up to the present day films.
- To examine the commercial aspects of the Bond brand.
- To gain experience of using a wide range of source materials, including primary, secondary, literary and visual materials, and learn to synthesise this information into a coherent whole.

Programme Outcomes:

5A(i); 5A(iii); 5B(i); 5B (ii); 5B(iii); 5D(i); 5D(ii)

A detailed list of the programme outcomes are found in the Programme Specification.

This is located at the archive maintained by the Academic Registry and found at:

<http://www.richmond.ac.uk/programme-and-course-specifications/>

Learning Outcomes:

By the end of this course, successful students should be able to:

- Demonstrate a sophisticated understanding of the creation and evolution of Bond as cultural icon.
- Demonstrate a systematic understanding of key texts and debates in Bond studies.
- Demonstrate a detailed understanding of the relevance of the study of Bond within the context of international history.
- Demonstrate a detailed understanding of the power and significance of culture, especially film and literature.
- Demonstrate the accumulation of a detailed body of comparative historical knowledge across a broad geographical and temporal range.
- Completes assigned work with a degree of competence appropriate for the 5000-level, gathering, organising and deploying complex and abstract ideas and information about cultural aspects of Bond in order to formulate cogent arguments.

Indicative Content:

- Ian Fleming's decision to create the Bond character
- Bond, Britain and the United States
- Britain's changing global role in an post-imperial era
- Espionage as a literary genre
- Relationships between the source books and the cinematic Bond
- Bond and London
- 'Brand Bond' and product placement

Assessment:

This course conforms to the Richmond University Standard Assessment Norms approved at Academic Board (formerly Learning & Teaching Policy Committee) and located at: <http://www.richmond.ac.uk/admitted-students/>

Teaching Methodology:

This course will be taught through a combination of lectures, student presentations, class discussions, and on-site visits. Themes and links between the literature and locations may be complemented with films and guest lectures where appropriate.

Bibliography:

David Cannadine, 'Fantasy: Ian Fleming and the Realities of Escapism', In *Churchill's Shadow*, London, 2002, pp. 279-311.

Klaus Dodds & Lisa Funnell, Lisa, "'The Man with the Midas Touch": The Haptic Geographies of James Bond's Body', *Journal of Popular Film and Television*, Vol. 43, No. 3, (2015), 122-35.

Christoph Lindner (ed.), *The James Bond Phenomenon: A Critical Reader*, 2nd ed., Manchester, 2013.

Funnell, Lisa, (ed.) *For His Eyes Only? The Women of James Bond*, London, 2015.

Plus a selection of the original Ian Fleming novels or short story collections and films.

See syllabus for complete reading list

Indicative Text(s):

Kingsley Amis, *The James Bond Dossier*, London, 1966.

James Chapman, *Licence to Thrill: A Cultural History of the James Bond Films*, London, 2007.

Andrew Lycett, *Ian Fleming*, London, 1996.

Marnie Hughes-Warrington, *History goes to the Movies: Studying History on Film*, London 2006.

Ben Macintyre, *For your eyes only: Ian Fleming and James Bond*, London, 2009.

John Pearson, *James Bond: The Authorised Biography*, London, 2008.

Journals

