



## **Boston University Study Abroad** London

### **British Film and TV Since 1960** **COM FT 316 (Core Course)**

#### **Course Description**

- In this course you will learn how British film and television has evolved from the 1960s to the present day
- You will undertake a series of case studies of British film and television genres and examine how the aesthetics, audience expectations and production conventions have changed over time
- You will develop a deep set of analytic skills for appreciating the evolution of British film and television

The course provides opportunities to appreciate the specific evolution of film and television in the British context from the 1960s to the present day through the study of production conventions, representation and audiences. A close focus is placed on the development of film and television through an examination of industry movement and changing audience expectations over time. The course offers opportunities to analyse and evaluate social change through the medium of film and television. Subjects covered in individual sessions include comedy, crime, fantasy, art film and TV, youth culture, heritage drama, the ethics and logistics of filming in public spaces, documentary and social realism, and new documentary which will encompass reality TV and citizen journalism.

#### **Course Objectives**

On completion of the course, the successful student will show evidence of being able to:

- interpret film or television texts in terms of their understanding of the cultural contexts in which those works were created. (Aesthetic Exploration Outcome 1)
- analyse, evaluate and interpret a range of primary source film and TV texts drawing on a critical vocabulary, such as semiotic analysis, to show understanding of the aesthetic features of a text. (Aesthetic Exploration Outcome 2/Historical Consciousness 2)
- conceptualize the link between cinema and film as a business, and culture as locally, nationally and internationally represented and consumed. (Aesthetic Exploration Outcome 3)
- construct historical arguments and narratives and evaluate interpretations of texts based on historical evidence and aesthetic appreciation. (Historical Consciousness 1)
- explain the circumstances of how British film and television has evolved. They will be able to explain a range of different arguments about British film and television showing an

understanding of the role of history, politics, socio-economic forces and culture in media production, distribution and consumption over time. (Historical Consciousness 3)

Such learning will be demonstrated through a series of assessments that require students to present both formally and informally. In addition to demonstrating subject-related knowledge, students are assessed in their abilities to

- select and retrieve information from a variety of sources and to reference that work appropriately;
- write cogently and with some critical distance about the material being studied referencing a wide range of reading
- organise and present a case as a group.

### **Evidence of Hub Outcomes**

Historical Consciousness	How assessed
<i>Students will create historical narratives, evaluate interpretations based on historical evidence and construct historical arguments</i>	Each week, students will view, analyse and evaluate primary media examples in the light of selected class readings and debate their significance both in small groups and in a class forum. The final summative coursework essay and presentation will offer an opportunity for students to construct historical arguments focusing on an area of their choice.
<i>Students will demonstrate an ability to interpret primary source material (textual, visual or aural) using a range of interpretive skills and situating the material in its historical and cultural context</i>	Primary source material will be shown in class and students will be guided to use the appropriate terminology in deconstructing the material and presenting their informed observations to their peers. In some instances, different interpretations of a media text will be shown to illustrate how historical and cultural contexts change over time. This learning outcome is met by class discussions, the coursework essay and the assessed presentation.
<i>Students will demonstrate knowledge of religious traditions, intellectual paradigms, forms of political organization, or socio-economic forces, and how these have changed over time.</i>	Students will be expected to demonstrate knowledge of the class readings and relate these to the media examples shown in class in order to contribute to small and large group discussions each session that encompass debate about socio-economic and cultural change. In addition to discussions each session, this learning outcome is also formally tested in the final assessed presentations.

Aesthetic Exploration	How assessed
<i>Students will demonstrate knowledge and appreciation of notable works in the literature and/or the arts, including the cultural contexts in which those works were created, and be able</i>	By the end of the course, students will have experienced a broad range of British film and television texts, have read widely, and have had the opportunity to voice their observations, ask

<i>to identify their ongoing significance and relevance</i>	questions and debate the significance of the examples shown to the ongoing development of British film and television. This outcome will be tested each session through group and class discussions, in end of class presentations and in part in final assessments.
<i>Students will demonstrate the reasoning skills and vocabulary necessary to interpret a work of art</i>	Students will be guided to use appropriate terminology when deconstructing a film or television extract, so that, for example, they are able to evaluate all aspects of the mise-en-scene, identify directorial creative choices, and draw connections between the artefact and its context. This will primarily be developed through in-class formative assessment.
<i>Students will produce evaluative, analytical or creative works that demonstrate an understanding of the characteristics - such as genres, modes, styles, and cultural history – of at least one literary or artistic medium.</i>	By the end of the course students will have a good overview of all these areas, and they will each have produced a coursework essay and contributed to a formally assessed presentation (building on spoken class contributions each session), each of which requires deeper individual research, analysis and evaluation of a chosen topic.

## **Grading**

The following Boston University table explains the grading system that is used by most faculty members on Boston University's Study Abroad London Programmes.

<u>Grade</u>	<u>Honour Points</u>	<u>Usual %</u>
A	4.0	93-100
A-	3.7	89-92
B+	3.3	85-88
B	3.0	81-84
B-	2.7	77-80
C+	2.3	73-76
C	2.0	69-72
C-	1.7	65-68
D	1.0	60-64
F	0.0	Unmarked

## **Grading Criteria**

'**Incomplete**' or **I** grades are not permitted because of the obvious difficulty in making up missed work once the student has left the country. All work must be completed on time. We also do not allow '**Audits**' (AU), '**Withdrawals**' (W), or '**Pass/Fail**' (P) grades.

The grades reflect the quality of the work. Lecturers and students should use the following criteria for an understanding of what each grade means.

**A** This exceptional grade is assigned only to work that has persistently outstanding quality in both substance and presentation. The student must demonstrate a sustained capacity for independent thought and extensive study, producing rigorous and convincing analyses in well-ordered prose.

**A-** Awarded to work that is clearly focused and analytical, and based on wide reading. The student must cover all the principal points of a question and systematically develop a persuasive overall thesis, allowing for one or two venial omissions or inapt expressions.

**B+, B, B-** This range of grades indicates that the student has shown some evidence of original thought and intellectual initiative. The student has cited sources beyond the class materials, and shown a degree of originality in perception and/or approach to the subject. The work will show thoughtful management of material, and a good grasp of the issues. The differences between a B+, a straight B and a B- may reflect poor presentation of the material, or mistakes in punctuation, spelling and grammar.

**C+, C, C-** Work in this grade range is satisfactory, but uninspiring. If the work is simply a recitation of the class materials or discussions, and shows no sign of genuine intellectual engagement with the issues, it cannot deserve a higher grade. Should an essay fail to provide a clear answer to the question as set, or argue a position coherently, the grade will fall within this range.

Quality of presentation can lift such work into the upper levels of this grade range. Work of this quality which is poorly presented, and riddled with errors in grammar, spelling and punctuation, will fall into the lower end of the range. To earn a C grade, the work must demonstrate that the student is familiar with the primary course material, be written well enough to be readily understood, be relevant to the assignment, and, of course, be the student's own work except where properly cited.

**D** A marginal pass can be given where some but not all the elements of the course have been completed satisfactorily.

**F** The failing grade indicates the work is seriously flawed in one or more ways:

- Obvious lack of familiarity with the material
- So poorly written as to defy understanding
- So brief and insubstantial that it fails to properly address the subject
- Material presented is not relevant to the assignment
- Demonstrates evidence of plagiarism (see following section in Academic Conduct Code)

Please refer to the Academic Handbook for detailed grading criteria and policies on plagiarism. This can be accessed via Blackboard Learn: <http://learn.bu.edu>

*\* Final Grades are subject to deductions by the Academic Affairs Office due to unauthorised absences.*

## **Attendance Policies**

### **Classes**

All Boston University London Programme students are expected to attend every class session, seminar, and field trip to fulfil the required course contact hours and receive course credit. Any student that has been absent from two class sessions (whether authorised or unauthorised) will need to meet with the Directors to discuss their continued participation on the programme.

### *Authorised Absence:*

The Authorised Absence Approval Request Form is available through the Academic Affairs section of the BU London Personal Page: <https://fm.bu-london.co.uk/fmi/webd/>

**Please note: Submitting an Authorised Absence Approval Request Form does not guarantee an authorised absence**

Students who expect in advance to be absent from any class should notify a member of Academic Affairs and complete an Authorised Absence Approval Request Form ten working days in advance of the class date.

Students may apply for an authorised absence only under the following circumstances:

- **Illness (first day of sickness):** If a student is too ill to attend class, the student must notify Academic Affairs as soon as possible by submitting an Authorised Absence Approval Request Form in advance of the class. If it is the student's first absence of the semester (from any class) a doctor's note is not required.
- **Illness (multiple days):** If a student is missing more than one class day due to illness, the student must complete an Authorised Absence Approval Request Form and a sick note from a local doctor excusing their absence from class. Once well enough, the student will need to meet with Academic Affairs.
- Important placement event that clashes with a class (verified by internship supervisor).
- Special circumstances which have been approved by the Directors (see note below).

**The Directors will only in the most extreme cases allow students to leave the programme early or for a significant break.**

*Unauthorised Absence:*

Any student to miss a class due to an unauthorised absence will receive a **4% grade penalty** to their final grade for the course whose class was missed.

This grade penalty will be applied by the Academic Affairs office to the final grade at the end of the course. As stated above, any student that has missed two classes will need to meet with Academic Affairs to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

**Religious Holidays**

Boston University's Office of the University Registrar states:

'The University, in scheduling classes on religious holidays and observances, intends that students observing those traditions be given ample opportunity to make up work. Faculty members who wish to observe religious holidays will arrange for another faculty member to meet their classes or for cancelled classes to be rescheduled.'

**Special Accommodations**

Each student will need to contact the Disability & Access Services to request accommodations for the semester they are abroad. Students are advised by BU-DAS not to expect the same accommodations as they receive on campus.

BU London can only uphold special accommodations if we have received the appropriate documentation from the BU-DAS. We cannot accept letters from other universities/centres.

All disabilities need to be known to the DAS in Boston if they are to be used as a reason for requiring a change in conditions, i.e. reduced internship hours or special accommodations for the internship schedule.

**Lateness**

Students arriving more than 15 minutes after the posted class start time will be marked as late. Any student with irregular class attendance (more than two late arrivals to class) will be required to meet with the Academic Affairs and if the lateness continues, may have their final grade penalised.