



**Boston University British Programmes**  
**British Film and TV Since 1960**  
**TO BE CONFIRMED**  
**COM FT 316**  
**Core Class, Core Phase**

**Catalogue description:** This course aims to provide students with an overview of media in Britain within a social context. Special emphasis is placed on the relationship between media, citizenship and democracy in the context of post-War British society. Consideration will also be given to the relationship between British and US media culture.

**Instructional information:**

Methods: Each teaching session will involve a lecture, illustrative material and a class discussion based on the set reading. Students should absorb as much film and television as they can out of class in order to participate fully in seminar discussions.

\*\*Please note: no laptops to be used in class.

**Textbooks/supplies**

Readings available online.

**Course objectives:**

By the end of the course students will able to:

- Understand the cultural context of British film and TV since the 1960s.
- Show awareness of the international economic underpinnings of these industries
- Consider the role of politics in media production, distribution and consumption
- Show awareness of historical controversies surrounding British film and TV's relationship to the US
- Conduct their own research in the field

**Assessment**

Essay 50% graded

Exam 50% graded

**Report:** This should consist of a 2,000 word essay on one of the topics covered in class (details to follow). There should be a minimum of *5 academic sources* (text books, journal articles etc) not including websites. Websites may be used *in addition* to more traditional sources but not instead of them and only academic or industry websites should be used. All quotations and citations should be referenced and include appropriate page numbers. 50%

**Exam:** This will consist of a range of questions which will require test you on your knowledge of the course and will require some evidence of background reading. 50%

**Submission date** for the essay will be on the day of the exam. Coursework should be handed in to your tutor before the exam starts.

Teaching methods

There will be Lectures/seminars and screenings. Students should absorb as much British media as they can, including films, broadcast and print media.

The normal pattern for a class will be a student led discussion of the reading for each session, followed by a lecturer led session including film/TV clips and small group discussions.

## **WEEK 1**

### **Session 1**

#### **Realism: Documentary realism and social realism**

The British Documentary movement: *Coal Face* (1935), *Trade Tattoo* (1937), 'kitchen sink' realism, Mike Leigh, *Hollywood UK*, *Coronation Street* (1960 -)

Reading: Samantha Lay (2002) Chapter 1 from *British Social Realism: from Documentary to Brit Grit* London: Wallflower Press, pp 5-23

### **Week two:**

### **Session 2**

#### **Fantasy**

*Billy Liar* (1963), *Fantasy TV in the Sixties*, *Dr Who* (2005)

Reading: John R. Cook (2005) 'Dr Who' from *British Science Fiction Television* London: I.B. Tauris

### **Session 3:**

#### **Heritage drama**

Screening: *Remains of the Day* (1993)

*Henry IV* (1944), *Brideshead Revisited* (TV) (1981), *Chariots of Fire* (1981), *Elizabeth* (1998), *Gosford Park* (2002)

Reading: Hill, John: (1999), *British Cinema in the 1980s*, ch. 4 'The Heritage Film: Issues and Debates', Oxford U.P.

## **Week Three:**

### **Session 4:**

#### **Punk, Englishness and Garbage culture**

*Trainspotting* (1996), *The Filth and the Fury* (2000), *Richard III* (1955)

Reading: Smith, Murray (1999): 'Transnational Trainspotting' from *The Media in Britain*, eds. Stokes and Reading, London: Palgrave

### **Session 5:**

#### **Comedy and Englishness**

*Monty Python's Flying Circus* (1969 – 1974), *Fawlty Towers* (1975-1979 – 12 episodes), *Creature Comforts* (1990), *Absolutely Fabulous* (1992), *Little Britain* (2004), *Shameless* (2004 - )

Glen Creeber (2001) 'Studying Comedy' in *The Television Genre Book* London: BFI, pp 61-75

## **Week Four:**

### **Session 6:**

#### **Art Cinema**

*The Draughtsman's Contract* (1982) *Glitterbug* (1994), *Orlando* (1992), *Morvern Callar* (2002)

Reading: Christopher Williams (1996) 'The Social Art Cinema' in *Cinema: the Beginnings and the Future* London: University of Westminster Press

### **Session 7:**

#### **New Documentary, comedy and Reality TV**

*The Day Today* (1994), *Da Ali G Show* (2000), *The Office* (2001 – 14 episodes), *The Power of Nightmares* (2004)

Reading: Ben Walters (2005) 'Origins' in *The Office: A Critical Reading of the Series* London: BFI, pp 6-52

## **Week Five:**

### **Session 8:**

Guest lecture followed by  
3.30 Field trip with Andy Charlton

## **Session 9:**

Guest lecture

## **Final Exam.**

## **Further reading:**

### **Realism:**

Lay, Samantha: (2002), *British Social Realism: from Documentary to Brit Grit* London: Wallflower Press

Higson, Andrew: (1996), 'Space, Place, Spectacle: Landscape and townscape in the "Kitchen Sink" film' in Higson (ed), *Dissolving Views* London: Cassell

Lovell, Terry: (1996), 'Landscape and Stories in 1960s British Realism' in Higson (ibid)

Hill, John: (2000), 'From the New Wave to 'Brit Grit': continuity and difference in working class realism' in Ashby and Higson (eds), *British Cinema: Past and Present* London: Routledge

Caughie, John: (2000) *Television Drama: Realism, Modernism and British Culture* Oxford: Oxford University Press

### **Television:**

Cooke, Lez (2003) *British Television Drama: a History* London: BFI

Creeber, Glenn (2004) *Fifty Key Television Programmes* London: Arnold

The Guardian (2004) *The Hutton Inquiry and its Impacts* London: Methuen

Miller, Toby (2002) *Television Studies* London: BFI

Born, Georgina (2004) *Birt, Dyke and the Reinvention of the BBC* London: Secker and Warburg

Stemmers, Jeanette: (2004) *Selling Television: British Television in the Global Marketplace* London: BFI

Creeber, Glen (ed): (2001) *The Television Genre Book* London: BFI, pp 8-13, 31-35, 124-139

Smith, Anthony: (1998) *Television: An International History* Oxford: Oxford University Press

Holland, Patricia: (1997) *The Television Handbook* London: Routledge

Crissell, Andrew: (2002) *An Introductory History of British Broadcasting*  
London: Routledge

Crisell, Andrew: (2006) *A Study of Modern Television: Thinking Inside the Box*  
London: Palgrave

### **Comedy:**

Thompson, Ben: (2004) *Sunshine on Putty: The Golden Age of British Comedy from The Big Night Out to The Office* London: Fourth Estate

Carpenter, Humphrey: (2003) *A Great Silly Grin: The British Satire Boom of the 1960s* London: Da Capo

Koseluk, G: (2000) *Great Brit-Coms: British Television Situation Comedy*  
MacFarland and Company

Landy, M: (2005) *Monty Python's Flying Circus* Wayne State University Press

Walters, B: (2005) *The Office* London: BFI

### **Heritage:**

Higson, Andrew: (1996) 'The Heritage Film and British Cinema' in Higson (ed), *Dissolving Views* London: Cassell

Higson, Andrew: (1998) 'Nationality' in Briggs and Cobley

Hill, John: (1999) *British Cinema in the 1980s* ch. 4 'The Heritage Film: Issues and Debates', Oxford U.P.

Church Gibson, Pamela: (2000) 'Fewer Weddings and More Funerals: changes in the Heritage Film' in Murphy (ed), *British Cinema in the 90s*  
London: BFI

Powrie, Phil: (2000) 'On the threshold between past and present: alternative heritage' in Higson and Ashby (eds), *British Cinema: Past and Present*  
London: Routledge

Sargeant, Amy: (2000) 'Making and selling heritage culture: style and authenticity in historical fictions on film and TV' in Higson and Ashby (eds), *British Cinema: Past and Present* London: Routledge

### **Punk and garbage culture:**

Smith, Murray (1999) 'Transnational Trainspotting' from *The Media in Britain*  
eds. Stokes and Reading, London: Palgrave

Savage, Jon (2002) *England's Dreaming: Anarchy, Sex Pistols, Punk and Beyond* London: Faber

Sabin, Roger (1999) *Punk Rock: So What? The Cultural Legacy of Punk* London: Routledge

### **British cinema:**

Adler, Tim (2004) *The Producers: Money, Movies and Who Really Calls the Shots* London: Methuen, chs, 3.4 and 5

Bruce Babbington (2001) *British Stars and Stardom* Manchester: Manchester University Press

Peter Hutchings (2003) *Dracula* London: I.B. Tauris

Jonathan Rigby (2004) *English Horror* London: Reynolds and Hearn

Napper, Lawrence: (2000) 'British Cinema and the Middlebrow' in Ashby and Higson (eds), *British Cinema: Past and Present* London: Routledge

Dyer, Richard: (1993) *Brief Encounter* London: BFI

Landy, Marcia: (2000) 'The other side of paradise: British cinema from an American perspective' in Ashby and Higson (eds), *British Cinema: Past and Present* London: Routledge

Curran, James et al: (1983) *British Cinema History* London: Weidenfeld and Nicholson

Nowell-Smith, Geoffrey and Steven Ricci: (1998) *Hollywood and Europe* London: BFI

Todd, Peter: (2000) 'The British Film Industry in the 1990s' in Murphy (ed), *British Cinema in the 90s*, London: BFI

Puttnam, David: (1997) *The Undeclared War: the Struggle for Control of the World's Film Industry* London: Harper Collins

Dale, Martin: (1997) *The Movie Game: The Film Business in Britain, Europe and America* London: Cassell

Hallam, Julia: (2000) 'Film, class and national identity: Re-imagining communities in the age of devolution' in Ashby and Higson (eds), *British Cinema: Past and Present* London: Routledge

### **Film and television:**

Hill, John: (1996) 'British Television and Film: the making of a relationship' in Hill and McLoone (eds), *Big Picture, Small Screen* Luton: University of Luton

Aukin, David: (1996) 'Channel Four's policy towards film' in Hill and McLoone (eds) *ibid*

### **General media:**

Briggs, Adam and Paul Cobley: (2002) *The Media: An Introduction* Harlow: Longmans

Dyer, Richard: (1993) 'The role of stereotypes' in *The Matter of Images* London: BFI

Osgerby, Bill: (1998) *Youth in Britain Since 1945* Oxford: Oxford University Press

Malik, Sarita: (1998) 'Race and Ethnicity' in Briggs and Cobley

### **Books on class:**

Canadine, David: (1998) *Class in Britain* New Haven and London: Yale University Press

Roberts, Ken: (2001) *Class in Modern Britain* Basingstoke: Palgrave

McKibbin, Ross: (1998) *Classes and Cultures England 1918-1951* Oxford: Oxford University Press

Rose, Jonathan: (2001) *The Intellectual Life of the British Working Classes* New Haven and London: Yale University Press

### **GRADING SYSTEM**

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

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

**"Incomplete"** or **I** grades are not permitted to be issued by faculty, because of the obvious difficulty in making up missed work once the student has left the country. All work must be completed on time. The grades reflect the quality of the work.

It is also important to realise that grades below C may not be transferable to non BU students' home institutions. Lecturers and students should use the following criteria for an understanding of what each grade means.

**“Withdrawn”** The Boston University Provost has announced that faculty members may no longer assign grades of "W" (Withdrawn). In supporting this policy, the Registrar's Office will no longer assign W grades on individual students' official Boston University records, even if the grade sheet has a "W" recorded for a student. Alternative grades to "W" are "F" (Failing) or "MG" (Missing Grade).

### **GRADING CRITERIA**

**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

## **PLAGIARISM**

Simply stated, plagiarism is taking another's work and presenting it as your own.

Dictionary definitions of plagiarism frequently include terms such as theft or steal. Plagiarism is, in fact, intellectual theft. It is one of the most serious forms of academic misconduct. Plagiarism committed by a student will certainly result in course failure and may result in suspension or dismissal. In the professional world it can ruin a career.

Boston University's Code of Student Responsibilities states:

All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. Students are advised that the penalty against students on a Boston University program for cheating on examinations or for plagiarism may be "expulsion from the program or the University or such other penalty as may be recommended by the Committee on Student Academic Conduct, subject to approval by the dean."

The value of any grade, credit, honour or degree received by a student presupposes that all work submitted by a student is his or her own. A student who uses or relies upon the work of others or who, except under conditions expressly permitted by the instructor, furnishes assistance to another student, violates the standards of the University. Students must insist upon academic honesty and integrity from their fellow students and must report promptly any case of alleged violation of academic conduct. Failure to do so is a violation of this code.

Plagiarism can take many forms, including the reproduction of published material without acknowledgement, or representing work done by others as your own. This includes the increasingly common practice of purchasing and downloading work from Internet "paper mills." Students should be extremely careful when submitting work for this course that all work is correctly sourced. Print-outs of web sites that have been used in research may be required by the lecturer in cases of a grade dispute and all web site based reference material should be kept by the student until after the end of the semester.