



Boston University Study Abroad
London

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

Instructor Information

Names Ms Kate Domaille; Dr Christine Fanthome

Course Day and Meeting Time [Weekdays], [time]

Course Location [Name] Room, 43 Harrington Gardens, SW7 4JU

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Office Hours By appointment

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.

Methodology

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 beyond the class in order to participate fully in seminar discussions. The syllabus provides references to book chapters and journal articles, many available for student convenience on Blackboard. BU London has an extensive library of DVD resources that students can borrow.

There will be lectures/seminars and screenings of clips in class.

The ordinary pattern for a class:

- Students are asked to read specific texts prior to attending class in order to maximise their learning, and each week students will be required to lead some discussion based on reading
- A lecture led session including film/TV group discussions
- Seminar activities including brainstorming, think-pair-share activities, and lecturer initiated questions that motivate students to reflect, draw connections and apply new knowledge.
- Additional classroom activities might include quizzes, mind-mapping activities and team website reviews
- A group plenary discussion where students summarise learning and identify key questions for future study

Evidence of Hub Outcomes

Historical Consciousness	How assessed
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<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 to identify their ongoing significance and relevance</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 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</i>	By the end of the course students will have a

<p><i>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></p>	<p>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.</p>
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Textbooks/Supplies

You can read selected chapters on Blackboard: <http://learn.bu.edu>

BU London Library has a large stock of DVDs both of British film and television.

Please note that all work submitted by students is bound by the BU code of Academic Honour as defined in the Academic Handbook.

Assessment

Formative Assessment

- Students write a short piece of analysis at the beginning of the course of the key differences between the UK and US film industries, and the position of the UK industry today in the world arena, based on quiz and discussion. This will be peer reviewed and followed by a whole class question and answer feedback session in a subsequent class.
- Group-based plenary presentation (end of each session) summarising the material covered and identifying key arguments and debates that students can then pursue in their final written or presentation assignments. Feedback on plenaries provided in class.

Summative Assessment

- Participation – 10% - Students are expected to prepare for class through pre-readings and viewings and to participate actively in discussion and debate, showing how they are learning to evaluate interpretations based on historical evidence.
- Group Presentation – 45% (assessed by Ms Kate Domaille)
- Final Written Paper – 45% (assessed by Dr Christine Fanthome)

Fuller details of the assignments will be made available in class and posted on Blackboard. Deadlines are strictly adhered to. These will be made clear at the beginning of the course.

Group Presentation (45%)

At the end of the course students will work in groups to research, prepare and deliver a presentation in one of four taught areas (Documentary/Social Realism; British Art House Cinema; Citizenship Journalism; or Youth Culture in film and TV). Guidance will be provided as to the assessment of this component which will combine a grade between individual contribution and group collaboration. Students will be organised into groups, and a feedback session about progress will be scheduled into the course. Final presentations are given during week six. The presentation lasting 15 minutes should demonstrate:

- outlining of a clear thesis;

- evidence of engagement with key concepts and ideas pertinent to the topic, including an understanding of the historical development of a film or television genre and how these have changed over time;
- exploration and application of required and recommended readings;
- close analysis of selected film or television texts showing ability to describe formal elements of TV/Film representation, and demonstrating an understanding of how films function as artworks using techniques from film analysis;
- a conclusion focused on issues for further research and discussion, demonstrating an ability to manage a short whole class discussion following presentation

Final Written Paper (2000 words) 45%

Students submit a 2000-word essay (approximately 8 pages of double spaced typing) by midweek in week five. The topics (from which students choose one to research and expand) are Comedy, Crime, Heritage Drama and Fantasy, and in each case students are asked to write about three examples shown in class. The questions take into account the socio-economic context and students should demonstrate independent research in addressing the topic. A minimum of five academic sources (text books, journal articles etc) not including websites should be utilised. Websites may be used in addition to more traditional sources but not instead of them and only academic or industry related websites should be used. If utilising non-academic sources, students should show an awareness of the potential for bias. All quotations and citations should be appropriately referenced. The interactive lecture, class discussions, small group discussions and readings are all preliminary stages towards this summative outcome.

Grading

Please refer to the Academic Handbook for further details, attendance requirements and policies on plagiarism: <http://www.bu.edu/london/current-semester>

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

Grade Honour Points Usual % Definition

Grade	Honour Points	Usual %
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

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

General principles for assessment in this course

As the course objectives specify for this course, there is a strong emphasis on your ability 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 and
- organise and present a case as a group.

Higher award is achievable where students demonstrate firm evidence in their assessments of ability to

- research and prepare assignments thoroughly showing independence of thought and close investigation of materials both recommended and independently found;
- draw upon the learning objectives in the course that firmly demonstrate the ability to use subject specific vocabulary; evaluate different interpretations of historical development of film and television,
- write and/or present critically and accurately.

Students are strongly advised to follow the advice for assessments closely and to use class time to refine questions and support planning.

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)

'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.

Attendance Policy

Classes

All Boston University London Programme students are expected to attend each and every class session, seminar, and field trip in order to fulfill 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:

Students who expect to be absent from any class should notify a member of Academic Affairs and complete an Authorised Absence Approval Form 10 working days in advance of the class date (except in the case of absence due to illness for more than one day. In this situation students should submit the Authorised Absence Approval Form with the required doctor's note as soon as possible). The Authorised Absence Approval Request Form is available from:
<http://www.bu.edu/london/current-semester/>

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

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 phone the BU London Student Affairs Office (who will in turn contact the student's lecturer).
- Illness (multiple days): If a student is missing more than one class day due to illness, the student must call into to the BU London Student Affairs Office each day the student is ill. Students must also provide the Student Affairs office with a completed Authorised Absence Approval Form and a sick note from a local doctor excusing their absence from class.
- 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 the Directors to discuss their participation on the programme as excessive absences may result in a 'Fail' in the class and therefore expulsion from the programme.

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 Associate Director for Academic Affairs and if the lateness continues, may have his/her final grade penalised.

COURSE SCHEDULE

Session 1: (Dr Christine Fanthome)

INTRODUCTION

Before focusing on 'Comedy and Englishness' there will be a short introduction to the British film industry which will include an overview of key box office facts, figures and trends, together with some comparisons with the US Film industry and a short summary of the recent legislative changes in the UK relevant to the industry.

An introductory quiz on the subject will provide formative assessment, and this will be supplemented by a short formative piece of writing which students will undertake at home and bring to next week's class.

COMEDY AND ENGLISHNESS

Over the years classic comedy films and TV programmes have helped to define our British national identity and the British sense of humour to the outside world. It has been an evolutionary process and we shall attempt to analyse and critique it in this session. We shall look at the different forms of comedy, discuss humour theory, outline the conventions of the sitcom and look at a range of examples of comedy from film and television, in each case considering the influence of the historical and social context.

Taught sessions conclude with a plenary discussion.

Clips: (will include a selection of the following): *The Ladykillers*; *Carry on Up the Khyber*; *Four Weddings and a Funeral*; *The Full Monty*; *Paddington*, *Blackadder*; *The Royle Family*; *The Office*; *Absolutely Fabulous: The Movie*, *Miranda*, the work of Nick Park

Required reading for the class:

Chapman, J. (2012) 'A short history of the *Carry On* films', in Hunter, I.Q. and Porter, L. (Eds), (2012) British Comedy Cinema, Routledge, chapter 8, pages 100 - 115

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

Thompson, B. (2004) Sunshine on Putty: The Golden Age of British Comedy from Vic Reeves to The Office, Harper Perennial, chapter 16 'The Royle We' pp 272 – 285

Suggestions for further reading:

Duguid, M. (2012) Ealing Revisited, London: BFI

Dyja, E. (2010). Studying British Cinema: the 1990s, Leighton Buzzard: Auteur Publishing

Hunter, I.Q. and Porter, L. (Eds) (2012) British Comedy Cinema, Abingdon: Routledge

Lockyer, S. (Ed). (2010). Reading Little Britain: Comedy Matters on Contemporary Television, London: I B Tauris & Co Ltd.

Mather, N. (2006) Tears of laughter, Manchester: Manchester University Press

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

Session 2: (Dr Christine Fanthome)

FIELD TRIP

The aim of the class field trip is to give an alternative perspective to one or more of the media texts studied, or to provide access to additional background archive material to one or more texts. In the past field trips have included theatre visits, film screenings and outings to the British Film Institute.

Session 3: (Dr Christine Fanthome)

FANTASY

Why has the best British fantasy tended to find its outlet through television rather than film? How does it differ from US originated material? How is the early history of fantasy film and TV entwined with the social context within which it was produced? In this session we shall attempt to define fantasy, account for the focus of British fantasy on the cerebral, and investigate why audiences find this genre so pleasurable.

Taught sessions conclude with a plenary discussion.

The formative pieces of writing from the previous week will be collected and redistributed, so that each one can be peer reviewed in the course of the following week. Students will be given guidelines on peer review.

Clips: (will include a selection from the following:) *Quatermass; Quatermass and the Pit; The Prisoner* (original 1960s series plus 2009 remake); *Thunderbirds; Dr Who; Harry Potter, Stardust*

Required reading for the class:

Johnson, C. (2005), Telefantasy, London: BFI, Chapter 2: 'Serious Entertainment'

Williams, R. (2011), 'Desiring the Doctor: Identity, Gender and Genre in Online Fandom', in Hochscherf, T. and Leggott, J. (2011), British Science Fiction Film and Television, USA: McFarland & Co Inc, pages 167 – 177

Suggestions for further reading:

Chapman, J. (2006) Inside the Tardis, London: I B Tauris

Cull, N. (2006), 'The man who made Thunderbirds: an interview with Gerry Anderson' in Cook, J. R. and Wright, P (2006). British Science Fiction Television: A Hitchhiker's Guide, London: I.B. Tauris

Heilman, E. (Ed) (2008) Critical Perspectives on Harry Potter, 2nd edition, London: Routledge

Newman, K. (2005) Dr Who, London: BFI

Session 4: (Ms Kate Domaille)

REALISM: DOCUMENTARY REALISM AND SOCIAL REALISM

A concern for realism is at the heart of much British film and TV. It's important to remember that there many different types of realism including documentary realism, social realism, docudrama and ordinary cinematic realism. The British Film Institute website has this to say about social realism: 'Better than any other genre, social realism has shown us to ourselves, pushing the boundaries in the effort to put the experiences of real Britons on the screen.'

(<http://www.screenonline.org.uk/film/id/1037898/index.html>) Nevertheless, as we will see, 'realism' is always a problematic term because everything we see and hear has clearly gone through a process of mediation.

Taught sessions conclude with a plenary discussion.

Clips: Focused around a single contemporary factual television series this session will explore the roots of contemporary reality TV in a long-standing tradition of realist filmmaking dating back to *The British Documentary Movement and developing through the auteur cinema of Ken Loach, Andrea Arnold and Clio Barnard*. Clips will include reference to these filmmakers work.

Required reading for the class:

Aitken I (2008) *The British Documentary Film Movement* in Murphy R (2008, 3rd edition) The British Cinema Book London: BFI pp. 177-184.

Bert Cardullo 'A Cinema of Social Conscience': An Interview with Ken Loach *Minnesota Review*, (76, pp81-95)

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

Suggestions for further reading:

Hill J (2011) Ken Loach: The Politics of Film and Television BFI/Palgrave Macmillan

Scott Anthony and James G. Mansell, The Projection of Britain: a History of the GPO Film Unit. Basingstoke: British Film Institute/Palgrave Macmillan, 2011, 352 pp

Winston B (ed) (2013) The Documentary Film Book London: BFI /Palgrave Macmillan

Wood H (eds) (2011) Reality, Television and Class London: BFI/Palgrave Macmillan

Session 5: (Dr Christine Fanthome)

CRIME

We shall look at developments in the crime genre since 1960, and the key changes in social attitudes and perceptions that they reflect. Starting with an assessment of the early depiction of the 'bobby on the beat' and its links with the English national identity, we shall then track the subsequent quest for greater realism, the emergence of the 'rogue cop' theme in the 1970s, the blurring of boundaries between law enforcement and lawlessness in what has been called 'the alternative tradition', and the effects of gender politics, genre hybridisation and nostalgia on mediated crime.

Taught sessions conclude with a plenary discussion.

The formative pieces of writing will be handed back to their authors and there will be a question and answer session covering any matters arising from this exercise, the purpose of which is to outline to students what is expected from their final coursework, due in week five.

Guest Speaker (subject to availability): Alison Chard, former Head of Casting, *The Bill*

Clips: (will include a selection from the following): *The Blue Lamp*; *Get Carter*; *Lock Stock and Two Smoking Barrels*; *The Sweeney* (1970s TV series and 2012 film); *The Bill*; *Prime Suspect*; *Life on Mars*; *Broadchurch*; *Happy Valley*

Required reading for the class:

Dyja, E. (2010). Studying British Cinema: the 1990s, Leighton Buzzard: Auteur Publishing, ‘Lock, Stock and Two Smoking Barrels’, pages 53 - 62

McLaughlin, E. (2005) ‘From reel to ideal: The Blue Lamp and the popular cultural construction of the English ‘bobby’, in Crime Media Culture, 1: 11

Suggestions for further reading:

Chibnall, S. (2003). Get Carter, London: L. B. Tauris

Forshaw, B. (2012) British Crime Film: Subverting the Social Order, Basingstoke: Palgrave Macmillan

Hill, J. (1999), ‘Allegorising the nation: British gangster films of the 1980s’ in Chibnall, S. & Murphy, R. British Crime Cinema, Oxford: Routledge

Jermyn, D. (2010) Prime Suspect. London; BFI

Lacey, S. and McElroy, R. (2012) Life on Mars: From Manchester to New York, University of Wales Press

Hahn Rafter, N. (2000) Shots in the Mirror: Crime Films and Society, Oxford: Oxford University Press

Session 6: (Ms Kate Domaille)

ART FILM AND TV

For much of its history, British film and TV has differed from its US counterpart in the emphasis that has been placed on artistic success. Many notable British actors, writers and directors have considered financial success less important than peer recognition for their artistic achievements. Although art film and TV tends to appeal to a small niche audience it is nevertheless influential and frequently attracts international interest. This session will explore the history of art house film and by looking at a contemporary filmmaker - Steve McQueen – artist, turned filmmaker – we will explore the development of British art house film. Class will be divided to watch *Hunger* (2008); *Shame* (2011), or *Twelve Years a Slave* (2013).

Taught sessions conclude with a plenary discussion.

Required reading for the class:

Bert Cardullo ‘Art House Cinema, Avant-Garde Film, and Dramatic Modernism’ *The Journal of Aesthetic Education*, Vol. 45 No. 2, Summer 2011, pp1-16

Clive James Nwonka ‘Hunger as Political Epistemology’ in *Studies in European Cinema*, 2016 Vol.13, No.2 pp134-148

Amy Sargeant ‘Crossing Borders: Artist Film-Makers in the New Decade’ *Journal of British Cinema and Television*, 2012, Vol. 9 (3), pp502-520 (to be given as a handout)

Suggestions for further reading:

Cook P (2008) The Cinema Book (3rd edition) London: BFI/Palgrave Macmillan.

Hedling, E. (2008) 'Lindsay Anderson and the Development of British Art Cinema' in Murphy, R. (2008 3rd edition) The British Cinema Book, London: BFI pp. 39-45.

Wood M (2007) 'Art House Cinema and Auteur Theory (Chapter 2) of Contemporary European Cinema London: Hodder Arnold

Session 7: (Dr Christine Fanthome)

HERITAGE DRAMA

What is heritage drama? How does it attempt to re-present the national past? In this session we shall look at the heritage debate and the wider questions of commodification of heritage and nostalgia. We shall study the characteristics of the 'classic' heritage films of the 1980s and 1990s and assess the importance of heritage to the UK economy. Are the stylistic conventions of 'classic' heritage drama an essential component or can today's period film and TV dramas still be considered part of this genre?

Taught sessions conclude with a plenary discussion.

Clips: (will include a selection from the following): *Brideshead Revisited*; *Chariots of Fire*; *Howard's End*; *Elizabeth*; *Gosford Park*; *Bleak House*; *Lost in Austen*

Required reading for the class:

Chapman, J. (2005) National Identity and the British Historical Film, London: I. B. Tauris, Chapter 12 'The British Are Coming: *Chariots of Fire* (1981)', pages 270 – 299

Monk, C. (2012) Heritage Film Audiences, Edinburgh University Press, chapter 1, pages 10 – 28

Vidal, B. (2012) Heritage Film: Nation, Genre and Representation, chapter 1, pages 7 - 51

Suggestions for further reading:

Hill, J. (1999), British Cinema in the 1980s, Oxford University Press, chapter 4 'The Heritage Film: Issues and Debates'.

Higson, A (1996), 'The Heritage Film and British Cinema' in Higson, A. (Ed) Dissolving Views: Key Writings on British Cinema, London and New York: Cassell, pp 232 – 248

Higson, A. and Ashby, J. (Eds), (2000) British Cinema: Past and Present London: Routledge

Leggott, J. Contemporary British Cinema, (2008) London: Wallflower Press

Vidal, B. (2012) Figuring the Past: Period Film and the Mannerist Aesthetic, Amsterdam University Press

Murphy, R. (Ed), British Cinema of the 90s London: BFI

Vincendeau, V. (Ed) (2001) Film/Literature/Heritage, London: BFI

Session 8: (Ms Kate Domaille)

NEW DOCUMENTARY, CITIZEN JOURNALISM AND REALITY TV

In addition to a tradition of making film and television in a realist frame, British media places much emphasis on news and current affairs programming. The BBC World Service is the most trusted news service in the world. However, some of the most entertaining and thoughtful British

TV of recent years has involved a comic or ironic deconstruction of the conventions which structure journalistic reporting. This 'postmodern' turn in the media is also bound up with the rise of 'populism', ironic humour about the media and the 'decline of deference'. Focused on satirical programming, this session explores the ways in which entertainment works with and against factual reporting to provide citizens with a broad view of the world.

Taught sessions conclude with a plenary discussion.

Clips: *Newsnight*, *The Day Today* (1994), *Da Ali G Show* (2000), *Charlie Brooker's Screen Wipe* (2013); *The Thick of It* (2008-2012); *The Daily Mash* (2017 -)

Required reading for the class:

John Corner, Kay Richardson and Katy Parry (2013) 'Comedy and the Civic Subject, and Generic Mediation' *Television & New Media* 14 (1) 31-45

Curran J (2010) 'Entertaining Democracy' in J Curran (ed) *Media and Society* London: Bloomsbury pp38-42.

Hamo M, Kamp and Schifman (2010) 'Surviving the 'mock interview' challenges to political communicative competence in contemporary televised discourse' *Media Culture & Society* 32 (2) 247-266

Liesbet van Zoonen and Dominic Wring 'Trends in political television fiction in the UK: Themes, characters and narratives, 1965-2009' *Media Culture & Society* 2012 34 (3): 263-279

***Contingency Class [date].** Students are obligated to keep this date free to attend class should any class dates need to be rescheduled.

Session 9: (Dr Christine Fanthome)

PLEASE NOTE TWO LOCATIONS FOR DIFFERENT PARTS OF THIS CLASS

Session 9a: (Dr Christine Fanthome) [first 1h45m of class]

FILMING IN LONDON - PART A (43 Harrington Gardens)

In an average recent tax year there are over 750 different filming events across London, which comes close to the levels of filming in New York! The Metropolitan Police Film Unit, comprising 217 police officers, plays an essential role in supervising, coordinating and facilitating commercial film and TV production across London so that these events run smoothly and safely.

Steve Dixon, Head of the Metropolitan Film Unit, and a member of the International Association of Police Film Units which includes representation from London, New York, Los Angeles, Chicago and San Francisco, will outline the best approach to be taken when filming on location on the streets of London.

Required reading for the class:

Metropolitan Police Film Unit, (2016), Guidelines to Filming on Location

Available:

<http://core.filmlondon.org.uk/library/documents/MPSGuidelinesfilminglocation2016.pdf>

Session 9b: (Andy Charlton) [second 1h45m of class]

FILMING IN LONDON – PART B

(Travel to Blackfriars tube station and walk to Tate Modern side of Millennium Bridge)
FIELD TRIP: Southwark and Bankside Film and TV walk. **[Time]** start, meet on the Tate Modern side of the Millennium Bridge, led by Andy Charlton.

Andy's guided walk will take you around Southwark and Bankside, an area that has attracted film makers, news crews, documentary makers and band video makers throughout the 20th century and now into the 21st. And with good reason; Shakespeare's Globe wasn't located here in the 16th century because this was a genteel, bourgeois, well behaved part of town. Quite the opposite. This was a vibrant, brutal, dangerous, rambunctious quarter full of thieves, pickpockets, wastrels, layabouts and the odd playwright. The main activities to be seen alongside theatrical performances on Bankside in the 16th century were riotous drinking, wild gambling and considerable amounts of, er, "wenching".

In the 20th century one of the attractions of the area for film makers was that if you wanted to blow up a car, stage a shooting, stabbing or a robbery, then what you filmed might well have been indistinguishable from what was going on at the same time a couple of streets away, minus the film crew. It had authenticity.

But that's all changed and the gentrification of Bankside and the opening of Tate Modern led to parts of the area featuring in the definitely not violent and bloody Bridget Jones movies. Likewise the area was safe enough to accommodate a small English wizard with his little round glasses and even a full complement of young British women telling everyone that what they really really really wanted was to ziga zigaaaah. There's plenty more besides. The stabbings and shootings now being pretty much a thing of the past, we will aim to finish the walk with more or less the same number of people we start with, and perhaps a greater insight into why locations are chosen and how, and what still attracts film makers to the area today."

**** Please note: Students will have their first Internship Seminar meeting on W/C [date]. Check Internship Tutorial Timetable for further information.**

Session 10: (Ms Kate Domaille)

MUSIC AND YOUTH CULTURE IN BRITISH FILM AND TV

British film and TV has long been fascinated by youth culture and representations of youth in British film and television has generally countered the dominant stereotypes of British people as reserved, undemonstrative and dispassionate. Britain's contribution to pop, rock and dance music has been rich and varied. The UK has produced many of the best known music acts in the world. Yet to understand why this is, it is necessary to look closely at the relationship between the mainstream values held by middle aged British people and the history of those that have developed through youth subculture, which have gone on to transform the mainstream.

Whilst US teen programming has a history of high production values and generally a positive, aspirational view of youth culture (*Buffy* to the *O.C*, *Prince of Bel-Air*, to *Friends*), British youth television has kept its roots more firmly in social realism. This session will explore the television industry offer to young people in recent years through examining some of the spaces created for youth television (E4, BBC3, T4) and through analysis of some recent example where social realism has merged with more aspiration for high production values: *Skins*, and *Misfits*.

Taught sessions conclude with a plenary discussion.

Clips: *A Hard Day's Night* (1964), *Early Top of the Pops* (1964); *The Man who fell to Earth* (1976); *Trainspotting* (1996), *Control* (2007);

From Television: *Skins* (from 2007 - 12-); *Misfits* (2009-13); *The Inbetweeners* (2008.)

Required reading for the class:

Croft, J (2013) 'Youth Culture and Style' in British Cultural Identities, 4th ed. Mike Storry, Peter Childs Abingon, Oxon: Routledge pp151-170

Deborah H Hunn 'The dark side of Naomily': *Skins*, Fan Texts and Contested Genres *Continuum: Journal of Media and Cultural Studies* Vol. 26 No.1 February 2012 89-100

Faye Woods 'Teen TV Meets T4: Assimilating the O.C into British Youth Television' *Critical Studies in Television*, Vol. 8 No. 1 Spring, 2013 pp14-35

Suggestions for further reading:

Hall, S. And Jefferson, T., 1993, *Resistance through Rituals: Youth Subcultures on Post-war Britain*, London: Routledge

Mike Storry, Peter Childs (2013) British Cultural Identities, 4th ed. Abingon, Oxon: Routledge

Storey, J., 2003, *Cultural Studies and the Study of Popular Culture*. Edinburgh: Edinburgh UP

Weight, R (2015) *Mod: From Bebop to Britpop, Britain's Biggest Youth Movement* London: Vintage (particularly the Introduction pp1-18

Woods, F (2016) 'Made in Britain: Mapping British Youth Television' Basingstoke: Palgrave Macmillan

****All students must attend a mandatory drop-in session (to sign Internship Agreement and for any questions about placement, social programme, travel and academics) on [date] for [time] in the Boston Room, 43 Harrington Gardens, SW7 4JU.**