



Boston University Study Abroad
London

British Television History and Genre
COM FT 318 (*Elective A*)
[Semester] [Year]

Instructor Information

| | |
|-----------------|--|
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Course Description

As a fundamental medium for both information and entertainment, television—its funding and delivery structures, its journalistic and creative programming—has been a barometer for changing social values and economic conditions. This course traces the historical development of British television, focusing on the BBC monopoly in 1936, the ‘golden age of television’ in the years of the BBC/ITV duopoly, the introduction of Channel 4, Channel 5, cable and satellite, and the arrival of today’s multi-channelled environment. Students will evaluate key technological and socioeconomic influences and analyse the impact on British culture. In so doing they will examine the structure of the production industry and its programme output, with particular emphasis on a range on genres including news, soap opera, reality TV and children’s programming, before addressing questions as to the future of broadcasting. Two field trips augment students’ learning on this course. This semester, one will be to the studios of one of the world’s leading news and multimedia content companies based in London, Independent Television News, (ITN), to watch a live recording of Jeremy Vine, a studio-based current affairs discussion programme hosted by award-winning political journalist Jeremy Vine. The second field trip will be to the renowned Science Museum, to view “The Information Age” – a gallery installation that looks both to the past and to the future in charting the history of communication, whilst providing explanation and analysis relating to major developments. A guest speaker with industry experience will be invited to give a unique perspective and take questions from students. This semester, Nora Dennehy, former BBC Senior News Producer, (indicative guest) will talk about the process of international newsgathering and in particular her work in producing reports from around the world on climate change. The major final assessments are a 2-part examination and a coursework essay.

Methodology

Each teaching session will involve an interactive lecture which invites student input, illustrative material which will enable students to improve on their skills of interpretation and textual deconstruction, a workshop activity to test learning, and class discussions based on the set reading, viewings and students’ questions. The set readings aim to test students’ analytical skills, and, building on these, to enable application of the content to new, wider situations so that students can then produce new and individual work, as demonstrated in class discussions and the final coursework

essay. In order to assist this process, small student groups will take responsibility for presenting the key points of specific readings in class to initiate discussions. Students should absorb as much television as they can out of class in order to participate fully in seminar discussions.

**Please note no laptops allowed in the classroom.

HUB Learning Objectives

Area: Historical Consciousness

Learning Objective 1

Students will create historical narratives, for example about how definitions of quality in television have changed over time, and how advances in technology have shaped communication development. Students will evaluate interpretations based on historical evidence from a wide range of appropriate academic readings, and construct historical arguments. These will focus on the past, present and future of UK broadcasting, considering topics such as audience, marketing, consumption and the production economy. In so doing they will incorporate historical and contemporary perspectives from media studies, sociology, and cultural studies to evaluate the rise of the BBC/ITV duopoly and the “golden age” of television. In each session, students will view material from the BBC and other archives and evaluate this within its historical context in the light of selected class readings, using their analytical skills, particularly in terms of textual deconstruction combined with scholarly historical research to understand the rationale underpinning developments. This will be demonstrated in class debate every session, and tested in all assessments.

Learning Objective 2

Students will demonstrate an ability to interpret primary source material (textual, visual and aural) using a range of interpretive skills and situate the material in its historical and cultural context. Each session will be augmented by viewings of relevant archive and contemporary material followed by in depth discussion and question and answer sessions. Examples shown in class include a televised interview with the first director general of the BBC, Sir John Reith, documentary extracts and promotional materials that illustrate historical milestones in television, and extracts of and material relating to specific genres of programming that show development over time, such as soap opera, news etc. As well as sharing their interpretations in class, students will be able to demonstrate their interpretive skills in all class and final assessments.

Learning Objective 3

In piecing together the history of television from 1936 to the present day through interactive lectures, viewings, absorption of the class readings and debate, and in discussing in class the reasons for changes and developments, students will have the opportunity to demonstrate knowledge of socio-economic forces and how these have changed over time.

~~In particular,~~ we shall focus on the technological advances, together with socioeconomic development (prompted by the rise of the free market, globalisation, and postmodernism), which repositioned the viewer from ‘citizen’ to ‘consumer’ and shifted the focus from viewer’s perceived ‘needs’ to their ‘wants’. Students will combine their interpretive skills from deconstructing key viewings with their analyses of set readings in order to evaluate and understand the changing ecology underpinning British television. They will understand the historical trajectory of the UK media landscape more widely through sharing interpretations in small group discussions and the class forum, and will also demonstrate their knowledge in this field in all formative and summative assessments, i.e. class contribution, presentations, exam quiz, exam essay and coursework essay.

Area: Aesthetic Exploration

Learning Objective 1

Students will demonstrate knowledge and appreciation of notable works (archive and contemporary) of British television, including the cultural contexts in which those works were created, and be able to identify their ongoing significance and relevance. These might include early BBC news footage, archive interviews with Sir John Reith, current and archive promotional material from all major channels, footage of longstanding programmes over time such as *Coronation Street*, and examples of current children's programming that illustrates how both historical and cultural contexts have changed since the early days of television. By the end of the course the students will have experienced a very broad range of television texts, which will all have been subjected to extensive analysis and class discussion.

Learning Objective 2

Students will be taught the appropriate vocabulary, used within the industry, and necessary to interpret a range of British television programmes. This will include terminology used to denote shot sizes and transitions as well as words and phrases associated with newsgathering, scheduling, promotion etc. Students will have multiple opportunities to practise using this vocabulary in class discussions. Students will also be able to hone their reasoning skills, assisted by tutor and peer input, as they interpret the wide range of examples of television programming shown in class.

Learning Objective 3

Students will produce evaluative, analytical or creative works that demonstrate an understanding of the characteristics such as the genres, styles and cultural history, of British television. In class, the cultural history of British television, together with examples of the developments within specific genres such as news, soap opera, children's television and reality TV, will be covered. Each session, student comment via small group discussions and feedback to the class forum will be an essential component of the underlying learning strategy. Students will gain insight about the conventions, objectives and structures of a range of programme genres. In addition to this ongoing formative work, each student will produce an evaluative and analytical coursework essay on the BBC, submit an exam essay on genre, and contribute a summative oral presentation placing British television within the wider context of communication culture and history.

Additional Learning Objectives

- Students will have an understanding of the origins and approach to audiences for each of the major UK broadcasters and the implications for output from these sources today
- Students will have a basic awareness of how professionals in the industry work
- Students will have been able to enhance their own life skills, particularly in terms of organising and presenting a case as a group, studying independently whilst adhering to deadlines, maintaining good timekeeping and planning their study timetable within the constraints of an intensive 5-week course.
- Students will be able to think more creatively and with confidence about a broad range of future career paths

Textbooks/Supplies

Some items available in PDF form. Please visit Blackboard: <http://learn.bu.edu>, and log in using your BU identification and password to view files. All key textbooks in library.

Evaluation Plan and Grading Criteria

Assessment

| | |
|---|--------------------|
| Presentation | 10% |
| Coursework essay | 40% |
| Examination (quiz and essay) | 40% (25% plus 15%) |
| Quality of class participation | 10% |
| (Students will also take a mock examination in an earlier class which will be peer marked. This will not affect their final grade and its purpose is to acquaint students with what to expect from the final examination) | |
| <i>Total</i> | <i>100%</i> |

Presentation (10%)

The graded presentation takes place in week 3 and relates to an earlier field visit to the Communication Age gallery in The Science Museum. There are six parts to the exhibition in question, and having viewed the entire gallery each student group then presents one specific part. Students will select specific examples from the gallery to illustrate their argument, utilise appropriate terminology, and note how their section (e.g. cable, broadcast, web, cell) contributes to overall socioeconomic and technological change over time. Each individual speaks for two to three minutes. Students are graded on their ability to select and deliver the key points, evaluate and reflect the context, articulate thoughts concisely within the allocated time, and their delivery. Although students are graded individually, the way in which the in-group presentations integrate with each other is taken into account.

In addition, throughout the semester, students will each be given the opportunity to present an overview of a specific reading, which whilst ungraded, will be subject to peer and tutor comment and review.

The presentations relate to the course content by providing an overview of the wider context of communication development, of which development of television is part.

Coursework essay (40%)

The final academic paper, due in week 4, is a 2000 word (8 pages of double spaced typing) set essay on the BBC (title to follow). It will call for academic diligence in researching the topic drawing on a minimum of five academic sources. Websites may be used in addition to more traditional sources and not instead of them. All quotations and citations should be referenced, and a bibliography should be included. To achieve the maximum grade a student will show a sustained capacity for independent thought and extensive study, and produce rigorous and convincing analyses in well-ordered prose. Appropriate terminology will be used and visual material cited and analysed will demonstrate skills of interpretation and deconstruction. Students are expected to submit independent work as per the BU Code of Honour which can be found in the Academic Handbook. **The deadline for essay submission is [time] on [date].** Essays should be submitted in hard copy to the main office at 43 Harrington Gardens by the deadline.

Final examination (40%)

The final examination takes place at the end of the course and requires an understanding of key concepts discussed during the module. Part one is a quiz that comprises approximately 30 short compulsory questions that cover the entire syllabus, reflecting the readings and class discussions as well as the interactive lectures. The number of marks per question is noted on the paper. Part two comprises an extended essay (out of a choice of four) that tests knowledge of TV genres. Students may choose to answer a set question on children's television or news or soap opera or reality TV.

The exam will take place on **[date]**. Before this date, in week 4, students will be given a mock examination in class, which will indicate what will be expected in the final exam. This will be peer marked in class and will not count towards the final grade. Students with accommodations and also students who would like more time to undertake a mock exam at home in their own time will be offered this facility.

Quality of class contribution (10%)

To achieve the maximum mark students will be expected to have studied and reflected upon the class readings and be able to articulate a critical assessment of them consistently throughout the course. Class participation enables students to discuss areas about which they are uncertain, correct errors, practise using appropriate terminology, establish and confirm their evaluations and narratives and build an overall picture of the impact of socio-economic forces over time. This will be demonstrated through participation in class exercises that include deconstructing a range of material from early, mid and contemporary television, identifying why certain genres (e.g. news) have changed, which socioeconomic factors have created the conditions for new genres (e.g. reality TV), and how certain programmes (e.g. soaps) may be considered an ongoing historical record as they reflect the values, economic and social preoccupations of the times. A positive attitude towards contributing, a desire to ask pertinent questions, and the ability to think outside the box will also be rewarded.

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 further details and policies on plagiarism.

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

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 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

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:

<https://www.bu.edu/london/report-absence/>

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 in to the 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.

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 Disability and 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 BU-DAS. We cannot accept letters from other universities/centres.

All disabilities need to be known to 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 Associate Director for Academic Affairs and if the lateness continues, may have his/her final grade penalised.

SCHEDULE

SESSION 1

Introduction to the course

Historical overview part one: The early days of the BBC:

- origins of ‘public service broadcasting’
- definition and development of BBC standards
- legacy, influence and relevance in today’s multi-channel environment

Viewing: *Auntie: The Inside Story of the BBC*, programme 1 (BBC)

Initial seminar questions: How relevant is Lord Reith’s view to the BBC’s role today? What does this indicate about the future of the BBC? What has changed since Lord Reith’s time? Has socioeconomic change since the start of the BBC rendered the current method of funding inappropriate?

Sample class activity: Having viewed a selection of BBC promotions, students (in groups) will be asked to note the core values expressed therein and compare these current values to Lord Reith’s original vision, whilst identifying the socioeconomic influences behind the changes.

Required reading for the class:

Crisell, Andrew, (2002), An Introductory History of British Broadcasting, 2nd edition, London and New York: Routledge, Chapter 5: ‘Television: The First Years of Competition’ pp. 84-105.

Mair, J. (2014), ‘History repeating itself? Hutton, Savile and the future of the BBC’, in Mair, J., Tait, R. and Keeble, R. L. (Eds) (2014), Is the BBC in Crisis? Abramis Academic Publishing, pages 12 – 26

Suggestions for additional reading:

Aitken, R. (2013), Can we still trust the BBC?, London: Bloomsbury Publishing plc

Born, G. (2005), Uncertain Vision: Birt, Dyke and the reinvention of the BBC, London: Vintage

PLEASE NOTE THAT THERE ARE TWO SESSIONS TODAY ([DATE]) – MORNING AND AFTERNOON

SESSION 2A

Historical overview part two: from monopoly to multi-channelled environment:

- ITV and the ‘golden age’

- Channel 4 – narrowcasting for the masses
- BSkyB; Channel 5; Freeview
- Re-defining and maintaining quality standards
-

Viewing: Showreels from the BBC; ITV; C4 and Five which reveal each channel’s marketing stance and audience strategy. (This will be followed by a group writing exercise to write a PR piece that appropriately reflects the perspective of each organisation.)

Initial seminar questions: How has the broadcasting landscape changed due to socioeconomic factors such as increased competition and technological advances, postmodernism, globalisation, and the rise of the free market? What are the repercussions of the changes? How can quality be defined and maintained in today’s multi-channelled environment?

Sample class activity: Following small group discussions, each group will pretend to be a PR team representing a specific broadcaster and write a PR statement which encapsulates the original historic stance of the organisation and tracks subsequent developments as the organisation has adapted to societal change.

Required reading for the class:

Fanthome, Christine, (2003), Channel 5 – the early years, Luton: University of Luton Press, Part 1: The Context of Contemporary Broadcasting, pp 1 – 34

Mulgan, Geoff, (Ed), (1990), The Question of Quality, London: BFI pp 4 – 32

Suggestions for additional readings:

Brown, M. (2007) A licence to be different, London: BFI, particularly chapter 25, ‘Channel 4 at the crossroads’, pages 315 – 323

Fanthome, C. (2003), Channel 5 – the early years, Luton: University of Luton Press, parts 2, 3 and 4

Johnson, C. and Turnock, R. (Eds) (2005) ITV Cultures: Independent Television over Fifty Years, Open University Press, especially pages 15 – 35

SESSION 2B – [Date] – afternoon session at the museum plus a further 30 minute peer group discussion at students’ halls of residence or elsewhere TBA)

Science Museum, Exhibition Road, London SW7

Meet at 14.30 at the museum’s group entrance. Go to the main museum entrance in Exhibition Road and then ask directions to the Group Entrance around the corner – approx 400 metres away. Gather inside the group entrance.

We shall be visiting The Information Age gallery, which celebrates more than 200 years of innovation in information and communication technologies, and which is one of the permanent installations within the renowned Science Museum. Together, each of the six stations in the installation track technological and socioeconomic development within communication. At a later date, students’ learning and understanding of this will be tested in graded group presentations in class.

Further details to be given in class.

Please note, following this trip students (in assigned groups) will be expected to spend a further 30 minutes in discussion at a mutually convenient venue of their choice, for example, their hall of

residence. This is in preparation for the mini presentations. Students will be given a week's notice of the date of the mini presentations so that they have time to look through their notes and finalise any preparations, prior to presenting in class.

SESSION 3

Industry insight and an overview of TV audiences:

- An overview of industry structure; producer-broadcasters; publisher-broadcasters; independent production companies; staffing
- The art of scheduling in today's market
- An overview of quantitative and qualitative TV audience research to include the audience data collected by BARB. We shall also examine qualitative audience measurement such as questionnaires, surveys, interviews, diaries, focus and friendship groups and consider Ien Ang's theories relating to the "unknowable" audience.

Sample class activity:

Textual analysis of a selection of iconic advertisements to enable students to focus on socio-economic developments and identify how these are manifest in advertising material that reflects society, particularly in terms of gender portrayal.

A practical exercise in schedule creation designed to show that the economics of broadcasting require schedulers to address consumers' wishes as a priority. Having analysed how and why schedules have changed over time, students in groups will create a typical day's TV schedule.

Required reading for class:

Ien Ang, (1991), Desperately Seeking the Audience, London: Routledge, part one pp 15 – 41

Bignall, J. (2013) An introduction to Television Studies, 3rd edition, London: Routledge, chapter 10 'Television Audiences' pages 256 – 280

Gomery, Douglas, and Hockley, Luke, (Eds), (2006), Television Industries, London: BFI Chapter 5: 'Selling and Television'.

Suggestions for additional readings:

Orlebar, J. (2011), The Television Handbook, 4th edition, London: Routledge, chapter 22 "Working in Television" pages 271 – 285

Stradling, L. (2010) Production Management for TV and Film, London: Methuen

PLEASE NOTE THAT THE PRESENTATIONS WILL TAKE PLACE IN WEEK 3 – TIME TBA

SESSION 4

News

- defining news values
- objectivity and perceived obstacles
- critical analysis and deconstruction of various news bulletins from diverse channels (class exercise)
- the growth of citizen-journalism in recent years and the socioeconomic reasons behind this

Viewing: Examples of news bulletins from various channels; *Bethlehem Year Zero* (ITV), ('news' bulletin depicting the birth of Christ). This will be followed by a group exercise to identify what we mean by news conventions and a debate about what these conventions serve to convey.

Initial seminar questions: Can news ever be simply 'a window on the world'? What are the pressures facing contemporary news broadcasters? Were there similar pressures in the early days of news broadcasting? What has changed?

Sample class activity: Viewing a news bulletin and identifying the conventions designed to give an impression of objectivity and truthfulness.

Required reading for the class:

Biens, R. (2014) Digital Currents: How technology and the public are shaping TV news, University of Toronto Press, Chapter 6: News-Gathering, Story-Writing, and Transmission Phases, pages 164 - 220

Crisell, Andrew, (2006), A Study of Modern Television: Thinking Inside the Box, Basingstoke and New York: Palgrave Macmillan, Chapter 5

Suggestions for further reading:

Creeber, Glen, (Ed), (2001), The Television Genre Book, London: BFI, pp108 – 124

Orlebar, J. (2011), The Television Handbook, 4th edition, London: Routledge, chapter 11 'Television News', pages 137 – 157

PLEASE NOTE EARLY START AND DIFFERENT VENUE

SESSION 5

PLEASE NOTE EARLY START AND DIFFERENT VENUE – doors open 7.45 but close at 8.00 and latecomers will not be admitted! We are only GUARANTEED entry if we arrive for 7.45 am.

Field trip to Independent Television News (ITN), one of the world's leading news and multi-media content companies which is based in London, to watch a recording of Jeremy Vine (daily audience topical debate show about news issues of the day presented by award-winning political journalist Jeremy Vine).

This visit also illustrates the growing importance of citizen-journalism in today's broadcasting arena, as this show invites viewers to phone in with their opinions, experiences and observations, and also elicits comments from the studio audience on a range of news issues. Students are often invited to participate in the programme in this way.

Independent Television News (ITN)

200 Gray's Inn Road

London

WC1X 8XZ

(nearest tube stations are Russell Square, Kings Cross and Chancery Lane – but there is still a walk involved to get to the studios)

Arrangements to be discussed in class, but students will be expected to travel in small groups. Dr Fanthome will meet you at ITN. Tickets will be given to students during the previous class but please note that entry is only guaranteed to ticket holders who arrive for 7.45

After the recording, students will be free to go home (mid-morning).

PLEASE NOTE THAT THE UNGRADED MOCK EXAMINATION WILL TAKE PLACE IN WEEK 4 – TIME TBA

SESSION 6

Soaps:

- overview of development of British soaps over time
- rationale for this development and its relationship to changes within society
- key conventions of the soap genre
- key differences between British and American expectations
-

Viewing: *EastEnders* (BBC); *Coronation Street* (ITV); *Eldorado* (BBC)

Initial seminar question: Why did the BBC's new flagship soap *Eldorado* fail? What does this tell us about the expectations of British audiences? How have changing socioeconomic forces been reflected in the subject matter of soaps over time and how has this contributed to the development of the form?

Sample class activity: In groups, discussing how certain subject matter tends to be treated in British soaps as compared to the US equivalents (or elsewhere if there are other international students from other countries present)?

Required reading for class:

Hilmes, M, (2007), 'Front Line Family: 'Women's culture' comes to the BBC' in Media, Culture & Society, January 2007, vol 29, 1: pages 5 – 29

Hobson, D. (2003), Soap Opera, Polity Press, chapter 1: 'Soap Opera and the Broadcasting Industry', pages 41 – 61

Suggestions for additional reading:

Buckingham, David, (1987), Public Secrets: EastEnders and its audience, London: BFI, Introduction and Chapter 1: 'Creating the Audience' pp 1 – 34

Robert C Allen, 'Making Sense of Soaps', in Robert C Allen and Annette Hill, (2004) The Television Studies Reader, London: Routledge, pp 242 – 257

GUEST SPEAKER

Nora Dennehy, former Senior Producer, BBC News. Nora will talk about the process of international newsgathering, and her own career which spans 25 years at the BBC's headquarters in London, with a specific focus on reporting on climate change both from the UK and around the world.

SESSION 7

Reality TV:

- Overview of key British reality shows
- Identifying the source of component parts of this new hybrid genre
- Changing perceptions of 'celebrity'
- The socioeconomic conditions which gave rise to Reality TV in the UK (from 2000)
- The implications and consequences of interactivity, eg voting

Viewing: *I'm a Celebrity, Get Me out of Here* (ITV); *Big Brother*; (C4); *How not to get on Big Brother* (Channel 4)

Initial seminar questions: How real is reality TV? Does the rise of reality TV suggest that this genre is democratising or dumbing down TV output? How have socioeconomic forces influenced perceptions of celebrity?

Sample class activity: A debate (2 teams) on the polarities of trash TV and TV as empowerment.

Required reading for the class:

Skeggs, B. and Wood, H. (2012) Reacting to Reality Television: Performance, Audience and Value, London: Routledge, Chapter 1 'Reality television: from representation to intervention' pages 21 – 47

Wyatt, W. N. and Bunton, K. (Eds) (2012) The Ethics of Reality TV: a philosophical examination, Chapter 9: Elliott, D. 'Democracy and Discourse: How Reality TV Fosters Citizenship', pages 143 - 158

Suggestions for additional reading:

Dunkley, Christopher. 'It's not new and it's not clever', from Cummings et al (2002), Reality TV: How Real Is Real?, Institute of Ideas

Jermyn, Deborah, and Holmes, Su. (Eds). (2004), Understanding Reality Television, London: Routledge, Chapter 5 pp 111 – 135

SESSION 8

Children's Television:

- traditional perception of children's TV needs and wants
- moral panics
- active and passive viewers
- case study: the development of children's programming on Five from launch to the present day revealing the socioeconomic forces at work and the subsequent strategic business decisions made by the broadcasters

Viewing: *Teletubbies* (BBC); *Fifi and the Flowertots* (Five); *Peppa Pig* (Five) *Newsround* (BBC)

Initial seminar question: What do research findings indicate regarding British parents' attitudes to the programming they want for their children? Is this an international view?

Sample class activity: Debate on what has changed in terms of socioeconomics influencing parents' views, based on the 2 reports dated 2003 and 2016.

Required reading for the class:

Fanthome, C. (2006) The Strategic Development of Children's Programme Provision on Five, in Journal of British Cinema and Television, Volume 3, number 2, pages 304 – 317

OFCOM (2016) Children and parents: media use and attitudes report
Please read the Executive Summary (pages 3 – 12)

Suggestions for additional reading:

Atwal, K, Millwood-Hargrave, A, and Sancho, J, (2003), *What Children Watch – An analysis of children's programming provision between 1997 – 2001, and children's views*, London: BSC and ITC, pp 71 – 100, starting 'The Role of Television' NB – ALTHOUGH THIS IS DATED IT IS USEFUL TO COMPARE THIS WITH THE 2016 OFCOM REPORT TO SEE HOW THINGS HAVE CHANGED.

Messenger Davies, M. (2010) *Children, Media and Culture*, Open University Press, Chapter 9: Children's Television, pages 147 – 171

SESSION 9

Drama: Televising Shakespeare

- historical origins of the success of the single drama
- a series of deconstruction/comparison exercises focusing on a range of examples from different decades to illustrate socioeconomic development and changes in audience expectations over time
- televising Shakespeare (pros and cons; adhering to the original text or adapting the stories for the contemporary audience;)

Viewing: *Shakespeare Re-Told* (BBC); *Macbeth* (BBC) *Macbeth* (Polanski)

Initial seminar questions: Is televised Shakespeare relevant to today's audiences? What are the commercial difficulties of producing and distributing the single play in today's multi-channelled environment? What has changed since the early days of the BBC? Can this be attributed to particular socioeconomic influences? Why is it that only the BBC can show adaptations of Shakespeare now?

Required readings for the class:

Hindle, M. (2007) *Studying Shakespeare on Film*, Basingstoke: Palgrave Macmillan, Part 1: Shakespeare and the language of film, pages 1 – 16

Hatchuel, S. (2008) *Shakespeare, from stage to screen*, Cambridge: Cambridge University Press, Chapter 2: From theatre showing to cinema telling, pages 33 - 65

Suggestions for additional reading:

Crisell, Andrew, *A Study of Modern Television: Thinking Inside the Box*, (2006), Basingstoke and New York: Palgrave Macmillan, Chapter 9

Davies, Anthony, and Wells, Stanley, (Eds), *Shakespeare and the Moving Image: The Plays on Film and Television*, Cambridge: Cambridge University Press – Chapter 4 - Michele Willems, 'Verbal-Visual, Verbal-Pictorial or Textual Televisual? Reflections on the BBC Shakespeare Series' pp 69 - 85 Chapter 5 - Neil Taylor, 'Two Types of Television Shakespeare', pp 86 – 98

SESSION 10

PLEASE NOTE THIS IS A SHORTER CLASS

New Media - New Audiences?

We shall discuss changes in audience behaviour arising from the development of the internet, social media and the impact and proliferation of user-generated content. In the light of online and mobile viewing together with timeshift technologies, we shall question whether television viewing in the traditional sense will soon be obsolete.

Initial seminar questions: Why is the behaviour of today's communication consumers different to that of previous generations? What technological and socioeconomic factors have influenced the changes?

Reading:

Bury, R. & Li, J. (2015) Is it live or is it timeshifted, streamed or downloaded? Watching television in the era of multiple screens, *New Media & Society*, 17 (4) 592 – 610

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

FINAL EXAM: The exam will be on [date]. Exam times and locations will be posted on the BU London website and in the Student Newsletter two weeks before exam dates.

Terms & Conditions

Students must check their email and the weekly Student Newsletter for field trip updates and reminders.

I will make some time available in each session for students to raise questions etc. Should students wish to discuss matters with me in person I will also be available during the break mid-lecture and at the end of class. Alternatively, please feel free to e-mail me with questions. If you have problems with the availability of reading materials (all of which should be in the library) please contact me either through the Student Affairs Office or via e-mail.