



Boston University Study Abroad London

Arts and Media in Britain: Decades of Culture **CAS AH 319** **[Semester] [Year]**

Instructor Information

A. Name	Dr Aleks Sierz
B. Day and Time	[Weekday] [time range], with the first session on [date], plus two class visits.
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Course Description

This course offers a historical and sociological understanding of post-war and contemporary British arts in general (visual arts, performing arts, pop music, literature and architecture) and British media (BBC, newspapers and the commercial media). The course will introduce the student to the wide range of arts and media in London, from national institutions such as the BBC and National Theatre to the main newspapers and galleries. It will provide an overview of post-1945 arts and media, and offer a sound introduction to arts administration and the funding of this sector. It will also relate the arts and media to broad changes in society and put them into a social context. The course will focus especially on the theme of Britishness, and on how national identity is expressed in the institutions, practices and products of the arts and media. What does it mean to be British today, and how is this identity projected by broadcast media, newspapers and the live arts? Such questions will be covered through lectures and visits to institutions which exemplify the broad spectrum of the subject. This course will prepare you for the wide breadth of opportunities in the fields of broadcasting, film, theatre, journalism and arts administration. It will cover issues such as government funding for culture, censorship and freedom. The course will look at examples of British arts and media with the aim of stimulating critical analysis through written work and discussion. The ultimate aim is to increase awareness of British culture and national identity.

Hub-Aligned Course Objectives

1) Philosophical, Aesthetic and Historical Interpretation: Historical Consciousness.

Historical Consciousness Outcome 1

Students will create historical narratives, evaluate interpretations based on historical evidence, and construct historical arguments about post-war British culture.

Historical Consciousness Outcome 2

Students will demonstrate an ability to interpret primary source material (including written texts, pictorial material, art objects, broadcast programmes, films, items of fashion, newspaper articles, video recordings, memoirs, etc.) about post-war British culture, using a range of interpretative skills

(such as textual analysis and semiotic interpretation) and situating the material in its historical, social and cultural context.

Historical Consciousness Outcome 3

Students will demonstrate knowledge of religious traditions, intellectual paradigms, forms of political organization, or socio-economic forces — including for example the censorship of Salman Rushdie’s novel, *The Satanic Verses*, and the growth in nostalgia in British film and television — and explain how these factors have affected post-war British culture and changed over time.

2) Scientific and Social Inquiry: Social Inquiry 1.

Students will identify and apply major concepts used in the social sciences — including definitions of power, class and taste, of gender and ethnicity, and of religious and political beliefs — to explain individual and collective behaviour including the social forces and social structures that have shaped and continue to shape the arts and media in Britain.

Additional Learning Objectives

On completion of this course, students will be able to:

- Demonstrate knowledge and understanding of post-war and contemporary arts and media in London;
- Practice critical and sociological analysis of cultural art works, and develop journalistic writing skills;
- Improve their reasoning skills and ability to articulate personal viewpoints;
- Gain confidence living and learning in London, by exploring the metropolis’s arts and media offer, and be prepared for the internship opportunities of the metropolis.

Approach to Learning

Arts and Media in Britain: Decades of Culture is a discussion-based, active-learning and experiential-learning course. You will prepare for class by reading set texts, and this knowledge will be consolidated through class discussion of post-war and contemporary British arts and media, and of the sociology of the arts and media. There will be presentations about the decades of British culture by me, with the use of video materials. The four-hour teaching sessions will be supplemented by three mandatory visits to current London arts and media events: the purpose of each visit, plus private viewing of one television programme, will be to write a 500-word journalistic review of the event, and to discuss it in class, especially highlighting its sociological implications. At the end of the semester, you will deliver a ten-minute class presentation on a post-war British art work that you have discovered for yourself, and write a 2000-word, eight-page, double-spaced academic paper which critically analyses one of the decades of British culture that we have studied in class.

Assessment

10% Class participation (formative).

Marks are given for active participation in discussion, and depend on attendance. You must prepare by doing the required reading for every session, and join in by expressing your ideas during discussions. Evidence of imaginative intelligence and critical thinking are valued, as well as relevant questions and respect for different points of view. There is less concern with “right” or “wrong” answers than with thoughtful contributions which either add to the debate or move it in a new direction. Regular short quizzes will help to consolidate your learning.

40% Arts reviews. Four (500 words, two-page, double-spaced) reviews, of one television programme and three current cultural art works (formative).

The deadline for arts reviews is the week after they have been set, and feedback on each review is provided during the subsequent class. Reviewing grades depend on your journalistic skills, including a clear and direct writing style; convincing argument; coherent structure and decisive final judgment. Plus factual accuracy and adherence to the prescribed review layout. You should critically engage with the meaning of the art work, and with its social context, as well as evaluating how successful it is. You will be assessed on the coherence of your analysis of individual art works, how they relate to broader social trends, such as representations of class, race and gender, and on your overall ability to write professional journalistic reviews.

20% Class presentation. One oral presentation (ten minutes) on a postwar British work of art that students have discovered for themselves (summative).

Presentation grades depend on presentation skills: your ability to talk, within the time limit, to a small group with no technological aids. Value is placed on the ability to articulate all relevant facts and information clearly, directly and concisely, especially sociological concepts that illuminate the issue, as well as on a cool, unhurried delivery. Your choice of subject has to be approved by me, and although you may use notes or a prepared speech no other aids (such as PowerPoint) are permitted. You will demonstrate your knowledge and understanding of postwar and contemporary British arts and media, and of the social and cultural significance of your chosen subject.

30% Academic paper. One final paper (2000 words, eight pages, double-spaced), to be submitted in the last week of the course. Title: Critically analyse how Britishness is expressed in the culture of one post-war decade (summative).

The final assignment is a 2000-word, eight-page, double-spaced academic paper which analyses the notion of Britishness in one of the decades of post-war British arts and media that we have studied in class. In answering the set question, you will demonstrate not only your understanding of historical trends and sociological concepts, but also your ability to interpret and extend their knowledge of classroom materials by means of independent research. In doing so, you should also show your comprehension of the historical, social, cultural and aesthetic characteristics of British arts and media. Final paper grades depend on the academic skills of thorough research, correct referencing (including a bibliography) and wide reading. Value will be placed on your ability to produce a clear academic writing style; a fluid and convincing argument using explicit examples; academic rigour (factual accuracy, with correct citations and references); coherent structure and a decisive and intellectually critical conclusion.

Please submit 2 copies of all coursework. Coursework can be printed double-sided.

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.

Grade	Honour Points	Usual %
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.*

Terms and Conditions

I will make some time available in each session for you to raise questions etc. Should you 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 Academic Affairs Office or via e-mail.

Note: Please turn off all mobile phones in class; laptops can only be used for note-taking in exceptional circumstances and only after permission has been given by me.

Attendance

Classes

All Boston University Study Abroad London Programme students are expected to attend each and every class session, tutorial, 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 which 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/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 & 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 Assistant Director of Academic Affairs and if the lateness continues, may have his/her final grade penalised.

Course Chronology

Over the semester the classes will be as follows:

NB: Every week, you must read set texts which will be discussed in class (as specified below), as well as understanding background information from the main course books (as given in the **Books and Course Materials** section).

Session One: [Day and date]

Introduction: What are the Arts and Media in Britain?

1) Course introduction. Overview of the arts (visual arts, performing arts, literary arts) and media (newspapers and broadcasting) in London and Britain.

2) Britishness and national identity: why national identity is a question, a discussion, rather than a permanent state of mind. Discuss: what is Britishness, and how does it differ from Englishness? How is national identity expressed in symbols, stories and other cultural artefacts? Why has Britishness changed in recent decades, and how are our ideas about nation important in the Brexit era?

3) Introduction to sociology: some major concepts of sociology (such as social structure, class, power and agency as theorised by Marx, Weber and Durkheim, and feminist theory) are outlined. More specifically, the sociology of the arts and media (concepts such as Gramsci’s hegemony, Anderson’s imagined community and Hebdige’s subcultures) are introduced. Questions to be discussed include, for example, who controls the British media? These will be elaborated in subsequent sessions.

• **REQUIRED READING:** John Storey, ‘Becoming British’, in Michael Higgins, Clarissa Smith and John Storey (eds), *The Cambridge Companion to Modern British Culture*, chapter 1, pp. 12-25; Jeremy Paxman, ‘The Land of Lost Content’, in *The English*, chapter 1, pp. 1-23.

• **USEFUL BACKGROUND:** David Christopher, *British Culture: An Introduction*, Third Edition; Jeremy Black, *A History of Britain: 1945 to Brexit*.

Session Two: [Day and date]

Culture Vultures: National Identity and the Arts

- 1) How to write a critical review of an arts subject: practical advice.
- 2) Introduction to post-war British history. Decades of post-war British culture: 1950s. The arts and media in the age of austerity and affluence — was 1950s culture characterised by conformity to tradition or by rebellion against the Establishment?
- 3) Class discussion: the sociology of Britishness, as exemplified by one current issue, such as multiculturalism. We will be studying Benedict Anderson's concept of imagined community and asking how notions of national identity change when a country experiences mass migration.
 - **REQUIRED READING:** John Storey, 'Becoming British', in Michael Higgins, Clarissa Smith and John Storey (eds), *The Cambridge Companion to Modern British Culture*, chapter 1, pp. 12-25.
 - **USEFUL BACKGROUND:** Jeremy Black, 'Changing Culture', and 'The After-Echoes of War' in *A History of Britain: 1945 to Brexit*, chapters 4 and 5, pp. 92-118, 119-31; David Christopher, 'The Social and Cultural Context', in *British Culture: An Introduction*, Third Edition, chapter 1, pp. 1-30.

First arts review (television) — deadline for first review [Date].

Session Three: [Day and date]

Auntie Knows Best: British Television

- 1) The rise and rise of the British Broadcasting Corporation (BBC): when was it set up, how is it funded and what does it do? The role of BBC radio and television in nation-building, public-service broadcasting. Class discussion: the sociology of broadcasting, as exemplified by one current issue, such as the BBC licence fee: is it still relevant in the digital age? The concept of cultural gatekeepers in controlling what is broadcast (as summarised by James Curran and equally relevant to other mass media) will be addressed.
- 2) Decades of post-war British culture: 1960s. The arts and media in the age of the Swinging Sixties — was 1960s culture characterised by enduring traditions or by youth revolution and the counterculture?
- 3) Overview of the challenge of commercial television: when was ITV set up, how was it funded and how did it differ from the BBC? The role of American television programmes in entertaining the nation; other commercial challenges (satellite, cable and streaming); the importance of ITV adverts in creating national identity.
 - **REQUIRED READING:** Jane Arthurs, 'Contemporary British Television', in Michael Higgins, Clarissa Smith and John Storey (eds), *The Cambridge Companion to Modern British Culture*, chapter 10, pp. 171-88.
 - **USEFUL BACKGROUND:** David Christopher, 'Television and Radio', in *British Culture: An Introduction*, Third Edition, chapter 8, pp. 165-93; Jeremy Black, 'The Politics of Crisis', in *A History of Britain: 1945 to Brexit*, chapter 6, pp. 132-50.

Session Four: [Day and date]

At the Flicks: British Film

- 1) Class discussion of first review (television) set the previous week.
- 2) Decades of post-war British culture: 1970s. The arts and media in the decade of crisis — was 1970s culture characterised by mainstream populism or by increasing provocations and the new spirit of punk culture?
- 3) Class discussion: the sociology of film representation, as exemplified by one current issue, such as feminist criticism of images of women, or representations of ethnicity. The theory of semiotics and how cultural representations reflect society, as outlined by Victoria Alexander, will be used for purposes of analysis.
 - **REQUIRED READING:** Sarah Street, 'Contemporary British Cinema', in Michael Higgins, Clarissa Smith and John Storey (eds), *The Cambridge Companion to Modern British Culture*, chapter 6, pp. 96-114.

• **USEFUL BACKGROUND:** David Christopher, 'Cinema', in *British Culture: An Introduction*, Third Edition, chapter 7, pp. 138-64; Jeremy Black, 'The Politics of Crisis', in *A History of Britain: 1945 to Brexit*, chapter 6, pp. 132-50.

PLUS: CLASS VISIT TO A CENTRAL LONDON CINEMA (TBC).

Second arts review (film) — deadline for review [Date].

Session Five: [Day and date]

Playing to the Gallery: British Art

- 1) How to prepare your presentation and research your paper: practical advice.
- 2) The rise and rise of contemporary art and artists in Britain: when were places such as Tate Modern set up, how are they funded and what do they deliver? Questions of education and entertainment: how important is interactivity in the museum and gallery?
- 3) Decades of post-war British culture: 1980s. The arts and media in the age of Thatcherism — was 1980s culture characterised by niche innovation or the heritage industry and increasing nostalgia?
- 4) Video of BBC documentary about Tate Modern. Class discussion: the sociology of art galleries, as exemplified by one current issue, such as philanthropic funding, for example the Sackler Foundation. The concept of patronage, as outlined by Victoria Alexander, and its ethical implications, will be discussed.

• **REQUIRED READING:** Valerie Reardon, 'British Art in the Twenty-First Century', in Michael Higgins, Clarissa Smith and John Storey (eds), *The Cambridge Companion to Modern British Culture*, chapter 11, pp. 189-207.

• **USEFUL BACKGROUND:** David Christopher, 'Art, Architecture and Design', in *British Culture: An Introduction*, Third Edition, chapter 9, pp. 194-230; Jeremy Black, 'Thatcherism', in *A History of Britain: 1945 to Brexit*, chapter 7, pp. 151-68.

Session Six: [Day and date]

Changing Stages: British Theatre

- 1) Class discussion of second review (film) set the previous week.
- 2) Decades of post-war British culture: 1990s. The arts and media in the age of Cool Britannia — was 1990s culture characterised by political correctness or in-yer-face provocative actions by artists of every kind?
- 3) Overview of contemporary British theatre, highlighting the differences between the commercial West End and subsidised theatres such as the National Theatre or the Royal Court. The British system of arts funding by the state. The Department for Culture, Media and Sport and the Arts Council: nanny state or patron?
- 4) Class discussion: the sociology of ethnicity as exemplified by one current issue, such as the representation of BAME people in contemporary theatre. The concept of ethnicity, especially in the work of Paul Gilroy, and how it differs from race, will be considered.

• **REQUIRED READING:** David Christopher, 'Theatre', in *British Culture: An Introduction*, Third Edition, chapter 6, pp. 115-37.

PLUS: CLASS VISIT TO WEST END THEATRE.

Third arts review (theatre) — deadline for review [Date].

Session Seven: [Day and date]

Face the Music: British Pop

- 1) How to prepare your presentation and research your paper: recap.
- 2) British pop music and its subcultures. Britpop and its discontents: pop music, lyric traditions and the role of pop culture in national identity. The DIY spirit of British pop subcultures, and the moments of Swinging London and Cool Britannia.
- 3) Decades of post-war British culture: 2000s. The arts and media in the age of New Labour — was 2000s culture characterised by cultural renewal or national decline?
- 3) Videos of classic 1990s Britpop songs. Plus contemporary grime music. Textual analysis of classic pop songs. Class discussion: the sociology of pop music, as exemplified by one current

issue, such as the censorship of Drill music and its violent lyrics. The concept of moral panic, as developed by Stanley Cohen, will be used.

• **REQUIRED READING:** Sheila Whiteley, 'British Popular Music, Popular Culture and Exclusivity', in Michael Higgins, Clarissa Smith and John Storey (eds), *The Cambridge Companion to Modern British Culture*, chapter 15, pp. 262-78.

• **USEFUL BACKGROUND:** David Christopher, 'Popular Music and Fashion', in *British Culture: An Introduction*, Third Edition, chapter 10, pp. 231-63; Jeremy Black, 'Changing Directions', in *A History of Britain: 1945 to Brexit*, chapter 8, pp. 169-85.

Session Eight: Wednesday [Day and date]

Broadsheets and Redtops: British Newspapers

1) Class discussion of third review (theatre) set the previous week.

2) Decades of post-war British culture: 2010s. The arts and media in the age of Brexterity — is 2010s culture characterised by the triumph of the cultural industries or stagnation? Contemporary history.

3) Overview of the history and structure of the national newspapers in Britain. Class: the difference between broadsheets and tabloids. Do British newspapers wield power without responsibility? What is the social composition of their readers? Class discussion: the sociology of newspapers, as exemplified by one current issue, such as the phone hacking scandal. Concepts of the class analysis of readership, power and the Fourth Estate (as in the work of James Curran), and media representation will be addressed.

• **REQUIRED READING:** Michael Higgins, 'British Newspapers Today', in Michael Higgins, Clarissa Smith and John Storey (eds), *The Cambridge Companion to Modern British Culture*, chapter 16, pp. 279-95.

• **USEFUL BACKGROUND:** David Christopher, 'Newspapers, Magazines and Journalism', in *British Culture: An Introduction*, Third Edition, chapter 4, pp. 66-84.

Fourth arts review (public art) — deadline for review [Date].

Session Nine: [Day and date]

The Great Tradition: British Novels

1) English Literature: the great British novel, poetry and publishing in Britain. How tradition and innovation combine to make the novel an important contribution to contemporary culture. The Man-Booker Prize and its critics. The centrality of the literary arts in culture.

2) Class Quiz: Britishness revisited. Examples of art works from all of the decades of postwar British culture, and how they create images of the nation.

3) Class discussion: the sociology of publishing, as exemplified by one current issue, such as the censorship of right-wing authors. The concept of taste, as analysed by Pierre Bourdieu, is central to the distinction between literary authors and popular writers.

4) Recap course assessments: presentations and papers.

• **REQUIRED READING:** Patricia Waugh, 'Contemporary British Fiction', in Michael Higgins, Clarissa Smith and John Storey (eds), *The Cambridge Companion to Modern British Culture*, chapter 7, pp. 115-36.

• **USEFUL BACKGROUND:** David Christopher, 'Literature', in *British Culture: An Introduction*, Third Edition, chapter 5, pp. 85-114.

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

Session Ten: [Day and date]

Cruel Britannia: Fashion and Subculture

1) Class discussion of fourth review (public art) set the previous week.

2) London fashion as a cultural form. Youth subcultures — clothes, music and street life — and their contribution to British post-war pop culture. Innovation and nostalgia. Video of BBC documentary about “chavs”, media, fashion and mass culture.

3) Class discussion: the sociology of fashion, as exemplified by one current issue, such as the promotion by Burberry of a hoodie with a noose. The concept of performativity, especially as applied to gender by Judith Butler, will be utilised.

4) Informal quiz on what you have learnt this semester: how have your ideas about Britishness changed?

5) Recap presentations and papers: how to reference correctly.

• **REQUIRED READING:** Caroline Evans, ‘British Fashion’, in Michael Higgins, Clarissa Smith and John Storey (eds), *The Cambridge Companion to Modern British Culture*, chapter 12, pp. 208-24.

• **USEFUL BACKGROUND** David Christopher, ‘Popular Music and Fashion’, in *British Culture: An Introduction*, Third Edition, chapter 10, pp. 231-63.

[Day and date]

Final Exam: See exam timetable for time (posted 2 weeks before exams)

Class presentations

Two copies of all assessed work are required.

Books and Course Materials

Set textbooks:

Michael Higgins, Clarissa Smith and John Storey (eds), *The Cambridge Companion to Modern British Culture* (Cambridge University Press, 2010)

Jeremy Paxman, *The English* (Penguin, 1999)

David Christopher, *British Culture: An Introduction*, Third Edition (Routledge, 2015)

Jeremy Black, *A History of Britain: 1945 to Brexit* (Indiana University Press, 2017)

Sociology:

Victoria D Alexander, *Sociology of the Arts* (Blackwell, 2003)

Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Verso, 2016)

Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste* (Routledge, 2010)

Judith Butler, *Gender Trouble* (Routledge, 2006)

Stanley Cohen, *Folk Devils and Moral Panics* (Routledge, 2011)

James Curran and Jean Seaton, *Power without Responsibility: Press, Broadcasting and the Internet in Britain* (Routledge, 2009)

Anthony Giddens and Philip W Sutton, *Essential Concepts in Sociology* (Polity, 2017)

Paul Gilroy, *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation* (Routledge, 2002)

Dick Hebdige, *Subculture: The Meaning of Style* (Routledge, 1979)

Pip Jones and Liz Bradbury, *Introducing Social Theory* (Polity, 2018)

Decades of Culture

All decades:

Bryan Appleyard, *The Pleasures of Peace: Art and Imagination in Post-War Britain* (Faber 1990)

Michael Billington, *State of the Nation* (Faber, 2007)

Lez Cooke, *British Television Drama: A History* (BFI, 2015)

James Curran and Jean Seaton, *Power without Responsibility: Press, Broadcasting and the Internet in Britain* (Routledge, 2009)

Robert Hewison, *Culture and Consensus: England, Art and Politics since 1940* (Methuen, 1997)

Charlotte Higgins, *This New Noise* (Faber, 2015)

John McCormick, *Contemporary Britain* (Palgrave, 2003)
Judith Mackrell, *Out of Line: Story of British New Dance* (Dance Books, 2008)
Andrew Marr, *A History of Modern Britain* (Pan, 2007)
Arthur Marwick, *Culture in Britain Since 1945* (Blackwell, 1991)
Stephen Ross, *Youth Culture and the Post-War British Novel* (Bloomsbury, 2018)
Dominic Sandbrook, *The Great British Dream Factory* (Penguin, 2016)
Dominic Shellard, *British Theatre Since the War* (Yale University Press, 1999)
DJ Taylor, *After the War: The Novel and England after 1945* (Flamingo, 1994)
Richard Weight, *Mod!: From Bebop to Britpop* (Vintage, 2015)

1950s:

Humphrey Carpenter, *The Angry Young Men* (Penguin, 2003)
Robert Hewison, *In Anger: Culture in the Cold War* (Methuen, 1988)
John Hill, *Sex, Class and Realism: British Cinema 1956-63* (BFI, 1986)
Stephen Lacey, *British Realist Theatre* (Routledge, 1995)
Blake Morrison, *The Movement: English Poetry and Fiction of the 1950s* (Methuen, 1986)
Jeff Nuttall, *Bomb Culture* (MIT Press, 2019)
Alan Sinfield, *Literature, Politics and Culture in Postwar Britain* (Blackwell, 1989)

1960s:

Robert Hewison, *Too Much: Art and Society in the Sixties* (Methuen, 1986)
Philip Norman, *Shout! The True Story of the Beatles* (Sidgwick & Jackson, 2003)
Stephen Lacey, *British Realist Theatre* (Routledge, 1995)
Bart Moore-Gilbert and John Seed, *Cultural Revolution?: The Challenge of the Arts in the 1960s* (Routledge, 1992)
Robert Murphy, *Sixties British Cinema* (BFI, 1992)
Jeff Nuttall, *Bomb Culture* (MIT Press, 2019)
David Simonelli, *Working Class Heroes: Rock Music and British Society in the 1960s and 1970s* (Lexington, 2012)

1970s:

Robert Hewison, *Too Much: Art and Society in the Sixties 1960–75* (Methuen, 1986)
Bart Moore-Gilbert, *Cultural Closure? The Arts in the 1970s* (Routledge, 1994)
Jon Savage, *England's Dreaming: Sex Pistols and Punk Rock* (Faber, 1991)
Robert Shall, *Seventies British Cinema* (BFI, 2008)
David Simonelli, *Working Class Heroes: Rock Music and British Society in the 1960s and 1970s* (Lexington, 2012)
Derek Tait, *Remember the 1970s* (Pen and Sword, 2018)

1980s:

Matthew Collin, *Altered State: The Story of Ecstasy Culture and Acid House* (Serpent's Tail, 2009)
Robert Hewison, *The Heritage Industry: Britain in a Climate of Decline* (Methuen, 1987)
Andrew Higson, *English Heritage, English Cinema* (Oxford University Press, 2003)
John Hill, *British Cinema in the 1980s* (Oxford University Press, 1999)
Simon Reynolds, *Rip It Up and Start Again: Post-Punk 1978-84* (Faber, 2006)
Philip Tew, Leigh Wilson and Emily Horton, *The 1980s: A Decade of Contemporary British Fiction* (Bloomsbury, 2017)
Alwyn Turner, *Rejoice! Rejoice! Britain in the 1980s* (Aurum, 2013)

1990s:

Steve Blandford, *Film, Drama and the Break-Up of Britain* (Intellect, 2007)
Michael Bracewell, *The Nineties: When Surface Was Depth* (Flamingo, 2003)
John Harris, *Britpop: Cool Britannia and the Spectacular Demise of English Rock* (Da Capo, 2004)

Robert Murphy, *British Cinema of the 90s* (BFI, 1999)
Norman Rosenthal, *Sensation: Young British Artists from the Saatchi Collection* (Thames & Hudson, 1998)
Aleks Sierz, *In-Yer-Face Theatre* (Faber, 2001)
Julian Stallabrass, *High Art Lite: The Rise and Fall of Young British Art* (Verso, 2006)
Belen Vidal, *Heritage Film* (Wallflower, 2012)

2000s:

Steve Blandford, *Film, Drama and the Break-Up of Britain* (Intellect, 2007)
John Fitzgerald, *Studying British Cinema 1999-2009* (Columbia University Press, 2017)
Tim Footman, *The Noughties: A Decade That Changed the World 2000-2009* (Crimson, 2009)
Robert Hewison, *Cultural Capital: The Rise and Fall of Creative Britain* (Verso, 2014)
Owen Jones, *Chavs: The Demonization of the Working Class* (Verso 2012)
Simon Reynolds, *Retromania: Pop Culture's Addiction to its Own Past* (Faber, 2016)

Britishness:

Ben Crystal and Adam Russ, *Sorry! I'm British: An Insider's Romp Through Britain A-Z* (One World, 2011)
Kate Fox, *Watching the English* (Hodder, 2004)
AA Gill, *The Angry Island: Hunting the English* (Phoenix, 2006)
Krishan Kumar, *The Making of English National Identity* (Cambridge University Press, 2004)
Lonely Planet, *British Language and Culture* (Lonely Planet, 2013)
Mark Perryman, *Imagined Nation: England after Britain* ((Lawrence & Wishart, 2008)
Chris Rojek, *Brit-myth: Who Do the British Think They Are?* (Reaktion Books, 2007)
Richard Weight, *Patriots: National Identity in Britain 1940-2000* (Pan, 2003)

SCHEDULE OF CLASS VISITS [Date]

[Day and date], EVENING CINEMA VISIT TBC: (West End TBC). Nearest tubes: Piccadilly/Leicester Square (Piccadilly, Northern lines).

[Day and date], EVENING THEATRE VISIT TBC: Nearest tubes: Covent Garden/Holborn (Piccadilly, Central lines).

[Day and date], PUBLIC SCULPTURE DAY VISIT TBC: (West End TBC). Nearest tubes: Piccadilly/Leicester Square (Piccadilly, Northern lines).

I really do hope you enjoy the course, Aleks Sierz, [Date]