

## Contemporary British Broadcasting



### Faculty Contact Information

**Name:**

**Email:**

**Office Hour information:**

### Course Information

#### Course Description

This course explores the world of Contemporary British Broadcasting. Built on the ethos that broadcasting must exist not only to entertain the public but also to inform and educate, British radio and television remains a lively mix of genres and programmes with extensive influence throughout the world. With complementary references to relevant historical and current developments in American broadcasting, this course looks at how the license-fee funded BBC strives to maintain its supremacy in the British broadcasting landscape amidst other major players such as Channel 4, ITV, and BSkyB.

This course emphasises how Britain's public service broadcasting foundations have paved the way for the rapid evolution of the factual genre and an independent production community that leads the world in exporting reality formats. With insight from guest speakers and industry field trips, students delve behind the scenes to understand how programmes get commissioned and made. They also explore the challenges of programming across platforms and how British broadcasters are adapting to the rapidly changing digital landscape.

#### Course Goals

Students develop a broad understanding of the values-based nature of British radio and television broadcasting and its regulatory underpinnings. They learn the full spectrum of factual programming that has led to the UK being the world's leading factual producer while also exploring a range of fiction genres and their realism grounding, and how British broadcasting is adapting in the rapidly changing digital age.

#### Student Learning Outcomes

At the end of this course, students will:

1. Outline the landscape and genres for British radio and television and compare to the US
2. Critique the role of public service broadcasting in the digital age
3. Summarise the evolution of the factual genre, and its importance to broadcasting
4. Illustrate how programmes are made through the commissioning process
5. Assess the opportunities and challenges facing the British independent production sector as companies expand globally

## Course Assignments, Grading, and Assessment

Assignment	Percentage	Grading Requirements
Attendance and Participation	20%	
Broadcasting Presentation	20%	Please see rubric on MyStudy
Individual Class Presentation	25%	Please see rubric on MyStudy
Portfolio of Analytical Essays	35%	Please see rubric on MyStudy

### Brief Assessment Overview

#### Assessment 1: Broadcasting Presentation

##### **Due:**

Audio-visual, 15 mins

This is a research driven project to find a broadcast programme whose output illustrates aspects of a distinctively British media.

A short introduction to your broadcast subject. What interests you about this work and the channel it is broadcast on? What makes it identifiably British?

Include some examples of coverage in the press and/or social media. What is significant about the debates surrounding it? Is it entertaining, socially significant or? If there anything unique about their impact? Evaluate the work, and have a conclusion that draws your key thoughts together. You will present this in class in threes or pairs.

#### Assessment 2: Individual Class Presentation

##### **Due:**

In this assignment you can again draw on your own interest in one particular aspect of Contemporary British Broadcasting (film / television / online / publishing/ advertising / regulation) to devise a presentation to be delivered to the class. It can be something related to the course but not extensively covered, that you wanted to explore further

This should demonstrate your analytical and descriptive skills and your ability to bring your own enthusiasms to life for your fellow students. This needs to go beyond simple description and analysis of your particular subject: what does your chosen subject matter say about Britishness and Contemporary British Broadcasting? Even if you are doing a 'fan' topic (i.e. a show, director or subject you really love), you are expected to bring your critical and analytical eye to bear on the subject.

**NB \*\* All topics to be discussed and approved by Lecturer before your presentation.**

#### Assessment 3: Portfolio of 7 Analytical essays

##### **Due:**

7 X SHORT PAPERS RELATING TO THE MEDIA SUBJECTS WE COVER IN CBB 35% (5% per paper)

350 words Relating to the subjects covered in class (One reference and one example required per paper)

PORTFOLIO ENTRY 1: What Are the Big Issues in British Broadcasting - Why Study Communication Narratives?

PORTFOLIO ENTRY 2: Public Vs Commercial Broadcast: What Are the Pros and Cons?

PORTFOLIO ENTRY 3: British Current Affairs in The Press

PORTFOLIO ENTRY 4: British Regulation and Legal Rulings On Scandal

PORTFOLIO ENTRY 5: Narrating Region, Class or Genre in Radio or Podcast Format

PORTFOLIO ENTRY 6: Britishness in The Digital Age

PORTFOLIO ENTRY 7: Marketing The UK: Assessing Changing Narratives on the Global Stage.

## Grading

Grade	Knowledge & Content	Methodology & Structure, Language & Style	Understanding, Reflection & Critique	Integrative thinking & demonstration of experiential learning
<b>A</b> (93- 100%) <b>A-</b> (90-92%)	Interesting topic handled with intelligence, originality, and depth; wealth of supporting material, smoothly integrated into the text; tone is evident and maintained throughout; no factual inaccuracies	Material is unified and well focused; organization is clear, logical and purposeful throughout the essay; well-chosen examples. Uses sophisticated sentences effectively; usually chooses words aptly; observes conventions of written English and manuscript format; makes few minor or technical errors	Well-chosen examples; persuasive reasoning used to develop and support thesis consistently: uses quotations and citations effectively; causal connections between ideas are evident	Gives full insight into the nature of an event, experience, or artifact; achieves complete integration of knowledge from diverse disciplines to interpret an issue. Shows clear understanding of cultural impact through appropriate examples
<b>B+</b> (87-89%) <b>B</b> (83-86%) <b>B-</b> (80-82%)	Content is above average; worthwhile topic; satisfactory depth of development; supporting details for the thesis and topic sentences are specific, concrete, and plentiful; has only minor factual inaccuracies	Material is unified and well focused; pattern of organization is clear, logical, and well executed; makes an effort to organize paragraphs topically. Some mechanical difficulties or stylistic problems; may make occasional problematic word choices or awkward syntax errors; a few spelling or punctuation errors or cliché; usually presents quotations effectively	Pursues thesis consistently: develops a main argument with clear major points and appropriate textual evidence and supporting detail; makes an effort to organize paragraphs topically	Gives some insights into the nature of an event, experience, or artifact; achieves partial integration of knowledge from diverse disciplines to interpret an issue; some understanding of cultural impact through appropriate examples

<b>C+ (77-79%)</b> <b>C (73-76%)</b> <b>C- (70-72%)</b>	Worthwhile topic; supporting material for thesis and topic sentences is general and abstract rather than specific and concrete; most information is correct	Organization is clear, logical, and coherent; some ideas unsupported; fails to integrate quotations appropriately. More frequent wordiness; several unclear or awkward sentences; imprecise use of words or over-reliance on passive voice; one or two major grammatical errors	Only partially develops the argument; shallow analysis; some ideas and generalizations undeveloped or unsupported; makes limited use of textual evidence; fails to integrate quotations appropriately	Able to explain to a limited extent, the quality of a performance, event, or artifact; gives few insights into event, experience; discusses few qualities of an experience; a limited understanding of cultural impact with few examples
<b>D (60-69%)</b>	Trivial subject; very few supporting details for the thesis and topic sentences; has some correct & incorrect information	Not logically organized; digresses from one topic to another; no clear organizational pattern. Some major grammatical or proofreading errors (subject-verb agreement; sentence fragments); language marred by clichés	Frequently only narrates; digresses from one topic to another without developing ideas or terms; makes insufficient or awkward use of textual evidence	Little integration of experience and narrative; limited insight of issues and insufficient understanding of cultural impact
<b>F (0-59%)</b>	Consists of unsupported generalities and/or the repetition of commonplace ideas; lacks originality and insight; information is inaccurate or absent	Does not follow the instructions; rambling, disorganized and incoherent. Numerous grammatical errors	Little or no development; may list incorrect facts or misinformation; uses no quotations or fails to cite sources or plagiarizes	Little or no integration experience and narrative; lack of insight and fails to understand cultural impact

### Policies specific to this course

- **Co-curricular Activities and Field Trips:** Field trips for your FIE courses have been planned to help students achieve the learning objectives of the course and are required. They take place during class time unless otherwise noted. Details about required visits appear on the class by class schedule below. Please note that any make up for missed co-curricular activities are at the personal expense of the student.
- **Late submission of work:** Written work may be submitted later than the due date only with express permission from the faculty. Credit is not given for work received late, except in exceptional circumstances of personal illness or similar (which must be made known to FIE at the time). Documentation of exceptional circumstances from a third party, such as a doctor's note, may be required. Any extensions made beyond the last class meeting must be committed to writing and include information on the exceptional circumstances that require the extension, the nature of work yet to be submitted, and the date by which the work will be received. If said work is not received by the agreed extension date, barring further exceptional circumstances, the work will not be given credit.
- **Late arrivals to class or site visit:** Please arrive on time. Lateness, particularly on days with co-curricular visits, results in missed course material. Faculty may use their discretion to mark a

student as 'Absent' if they feel the student has arrived too late or left too early to be considered 'Present' for that session.

- **Trigger Warnings:** Some topics covered in class may expose students to past traumas and evoke a negative reaction. Sensitive topics can vary, such as sexual violence, death, racism, or xenophobia. I want this to be an inclusive space where every student feels comfortable; therefore, I will provide content warnings before lectures for sensitive subject matters. Content warnings are meant to give students a forewarning so they can prepare for their emotional safety. It is important to note that anything in the environment could be a trigger for someone's trauma, such as smell, sound, or texture; it is impossible to account for all possible triggers, and ask for grace as I do my best as an educator to warn students of potentially distressing content during lectures, assignments and/or discussions.

### Attendance and Participation

- Regular attendance is essential in order to pass a course. A class constitutes lectures, student presentations, discussions, seminars, co-curricular activities, tests, and examinations. In addition, under UK Home Office regulations class attendance is mandatory.
- Class attendance and participation is formally recorded and incorporated into a student's final grade.
- In addition to physical presence in class, a student's participation in a class is evaluated on the mastery of assigned course readings as reflected in a consistent, valid contribution to class discussions, in-class exercises, and in asking questions that enrich the on-going discourse. Consistency and validity in participation is expected in every class. Limited participation will have a negative impact on a student's participation score.
- When unexpected events cause students to miss a class, it is the student's responsibility to initiate contact with the faculty member to notify them in advance, or as soon as is reasonably possible.
- Absence from class does not relieve a student of responsibility for assignments. Students bear the ultimate responsibility for all missed class material and assessment.
- If a student misses 25% or more of a course, then they may be awarded a failure for the course and/or not permitted to finish the course.
- [See the full attendance policy here](#)

### Required Readings

#### Additional Resources and Readings

Baker, W. (1998). *Down the Tube: An Inside Account of the Failure of American Television*. Basic Books

Bignell, J. (2005). *Big Brother: Reality TV in the 21st Century*. Palgrave Macmillan

Bruzzi, S. (2006) *New Documentary*. Routledge

Burton, G. (2000). *Talking Television: An Introduction to the Study of Television*. Arnold

Crisell, A. (2002). *An Introductory History of British Broadcasting*. Routledge

Goodwin, A. & Whannel, G. (1990). *Understanding Television*. Routledge

Johns, A. (2012). *Death of a Pirate: British Radio and the Making of the Information Age*. W.W. Norton & Co

Lees, N. (2010). *Greenlit: Developing Factual/Reality Ideas from Concept to Pitch*. Methuen Drama

Wright, P. L. (2009). *The Documentary Handbook*. Routledge.

#### *Resources*

[www.guardian.co.uk/media](http://www.guardian.co.uk/media)

<http://www.broadcastnow.co.uk/>

<http://www.televisual.com/>

<http://www.thinkbox.tv/>

<http://www.guardian.co.uk/media/series/mediatalk>

<http://www.bbc.co.uk/radio4/factual/mediashow/>

[www.screenonline.org.uk](http://www.screenonline.org.uk)

[www.ofcom.org.uk](http://www.ofcom.org.uk)

<http://guru.bafta.org/>

<http://www.digitalnewsreport.org/>

#### *Catch Up*

<http://www.channel4.com/programmes/4od>

[www.bbc.co.uk/iplayer](http://www.bbc.co.uk/iplayer)

<http://www.itv.com/CatchUp/default.html>

#### *Commissioning*

<http://www.televisual.com/tvchannel/index.html>

<http://www.bbc.co.uk/commissioning/>

<http://www.channel4.com/info/commissioning/4producers>

#### [MyStudy@FIE](#)

MyStudy@FIE is FIE's virtual learning environment based on the open-source platform Moodle. Students are required to access MyStudy@FIE for course information, readings, link to resources, assignment submissions and communication with faculty.

## FIE's Values in the Curriculum

A unique aspect to FIE's curriculum is our courses reflect an engagement with values of 1) knowledge and inclusivity, 2) ethics and human rights, 3) social and cultural engagement, and 4) sustainability. For information about each of these values and how each of FIE's courses aligns with them, please see [Our Values](#).

## Topics

- Britain's Broadcasting Landscape
- Television Formats and Commissioning
- Fiction Genres; News and Current Affairs
- Regulation and Scandal
- Radio and Podcasts
- Digital Interaction, Public Opinion and Governmental Policy
- Global British Broadcasting

## Possible co-curricular activities

- BBC Earth Experience
- Black Cultural Archives
- British Library
- BBC News Broadcasting House
- Sky News
- A BBC radio or television broadcast
- Guest speakers from the industry
- Walking tour of locations featured in popular and well-known films and media
- Visits to relevant exhibitions and special events

By enrolling at FIE, you have joined an academic community and you are expected and required to act honestly regarding the work you submit for assessment in your courses. Academic integrity is closely related to the concept of good academic practice.

Any attempts to Cheat; Fabricate; Plagiarise; Collaborate without Authorisation; Participate in Academically Dishonest Activities; and/or Facilitate Academic Dishonesty will be viewed as a breach of this regulation.

[Please see FIE's Academic Integrity Policy in full.](#)

Most students do not have any problems understanding the rules and expectations about acting honestly at university. If you have any questions you must talk to your faculty or a member of FIE's Academic Team.

## Writing and Language Support

FIE's Writing Support Tutors are available to assist students of all levels of expertise with all phases of the writing process. Available year-round and to all students. To book an appointment or for more information visit [www.fie.org.uk/wst](http://www.fie.org.uk/wst).

Please note that FIE allows the use of a foreign language/English dictionary in exam situations for students where English is not their primary language UNLESS the use of the dictionary would give the student a significant advantage (e.g. where the exam is aimed at getting the students to define terms that might be found in the dictionary).

### Accommodations for Students

Students who wish to use academic accommodations at FIE can register to do so via FIE's Administration Team, by providing the appropriate supporting documentation. Students who have approved FIE academic accommodations should discuss them directly with their faculty member(s) within or around the first few class sessions, or via email. Exams are facilitated by FIE faculty and students should give 2 weeks' notice to faculty members if use of approved exam accommodations is required. The Administration team can assist students and faculty with liaison and facilitation as needed.

### Additional Policies and Resources

#### Mental Health and Stress Management Support

FIE's qualified and accredited counsellor is Dr Deborah Hill, who offers appointments via video call and over the phone. The first three appointments are free of charge and ongoing sessions can be arranged directly with Dr Hill. To make an appointment with Dr Hill, simply email [studentlife@fie.org.uk](mailto:studentlife@fie.org.uk).

If you have a counsellor from back home that you are seeing, we strongly encourage you to maintain contact with them throughout your time studying abroad with FIE.

#### Diversity and Inclusivity

FIE regards its housing and classroom facilities as safe spaces to live, study, and work with students, faculty, and staff who are understanding, supportive, and trustworthy. Inappropriate, derogatory comments and/or actions, harassment, bullying, victimisation and discrimination are not tolerated. Any such behaviour will be investigated and dealt with appropriately. Students must be respectful of diverse opinions and of all class members regardless of personal attribute and use inclusive language in written and oral work.