

Media in Britain



Faculty Contact Information

Name:

Email:

Office Hour information:

Course Information

Course Description

This course offers a broad-based introduction to mass media as they have developed in Britain during the past 75 years. Students study the development and the content of British mass media and how they have impacted the interconnected world wide web of cinema, print, broadcasting, and social media that is now a part of all our daily lives.

The course surveys the particular British traditions and practice that have determined broadcasting (television and radio), the press (national newspapers and magazines), advertising, cinema, and convergent digital media via the Internet. At the same time there is a vital and a continuing relationship between the media and British society. Broadcasting in Britain is often consciously used to mediate social change for its audience and in ways that are much more direct than is the case in the United States.

This course also explores the varied relationships between theory and practice in the mass media in Britain, through both the professional experiences of the instructor and those of students in the class.

Course Goals

This course equips students with an informed overview of the British media evolution and its relationship to our wider society. Within this framework, the course shows how political, cultural, commercial, regulatory, and editorial issues shape the media we manufacture and consume. This objective is achieved as students engage with industry professionals in class, field trips to operational media hubs, and audio-visual presentations of case studies from news and current affairs to entertainment, education, advertising and creative innovation across all media platforms

Student Learning Outcomes

At the end of this course, students will:

1. Explain the structures, organisation, and regulation of broadcasting, print, cinema, and Internet practice in the UK and how broadly they differ from those in the United States
2. Analyse the representational conventions that have determined the way in which British society and individuals and groups within it are shown in the mass media
3. Summarise the content development and production in all British mass media genres

4. Critically analyse broadcasting, print publications, cinema, and Internet products produced in the UK

Course Assignments, Grading, and Assessment

Assignment	Percentage	Grading Requirements
Attendance and Participation	20%	
Social Media Presentation	20%	Please see rubric on MyStudy
Individual Presentation	25%	Please see rubric on MyStudy
Portfolio of 7 shorter analytical essays	35%	Please see rubric on MyStudy

Brief Assessment Overview

Assessment 1: Social Media Presentation

Due:

Audio-visual 3-4 mins per presenter. This is a research driven project to find a producer on a social media site whose output illustrates aspects of a distinctively British media. Or, you could choose a British website, or look at how a global platform works in a British context. They could be a digital 'native' - someone who's work exists solely online (so a vlogger/blogger/influencer...), OR someone from public life who has effectively used social media. A short introduction to your producer. What interests you about this work and the producer? What makes it identifiably British? Include some examples of their work online. What is significant about their work? Is it entertaining. socially significant or? If there anything unique about their output? Evaluate their 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 Media in Britain (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. We will explore this brief further in class.

Assessment 3: Portfolio of 7 Analytical essays

Due:

7 x short papers (250 words) relating to the media subjects we cover in the course.

Examples of topics:

1. What are the Big Issues in Contemporary Media - Why Study Media?
2. The BBC and Public Service Broadcasting
3. Channel Four and Impartiality in News Broadcasting
4. British Cinema
5. The British Press

6. British Media Regulation

7. The Globalisation of Media, A Threat or an Opportunity for Britain?

Grading

Grade	Knowledge & Content	Methodology & Structure, Language & Style	Understanding, Reflection & Critique	Integrative thinking & demonstration of experiential learning
A (93- 100%) A- (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+ (87-89%) B (83-86%) 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
C+ (77-79%) C (73-76%) C- (70-72%)	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
D (60-69%)	Trivial subject; very few supporting details for	Not logically organized; digresses from one topic	Frequently only narrates; digresses	Little integration of experience and narrative;

	the thesis and topic sentences; has some correct & incorrect information	to another; no clear organizational pattern. Some major grammatical or proofreading errors (subject-verb agreement; sentence fragments); language marred by clichés	from one topic to another without developing ideas or terms; makes insufficient or awkward use of textual evidence	limited insight of issues and insufficient understanding of cultural impact
F (0-59%)	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

Specific readings will be issued on a class-by-class basis via MyStudy

There are a variety of articles, book chapters and video links available that cover different aspects of this course. You are encouraged to use them.

Students must also engage with British media on an (almost) daily basis, and all students are expected to bring interesting media observations and stories you have seen – online, in print, in ads, on television – to discuss in class. A significant part of your course assessment will be based on this participation and the class discussion it generates.

Additional Resources and Readings

Charlotte Higgins, *This New Noise: The Extraordinary Birth and Troubled Life of the BBC*, Guardian Books, Faber & Faber, 2015, (Chapter 1)

Web Sites

Guardian Newspaper (comprehensive coverage of the British media): www.guardian.co.uk/media

Independent Newspaper (Media coverage): <http://www.independent.co.uk/news/media/opinion/>

Broadcast Now (leading industry periodical): <http://www.broadcastnow.co.uk/>

Podcasts and Broadcasts: <http://www.guardian.co.uk/media/series/mediatalk> and <http://www.bbc.co.uk/radio4/factual/mediashow/>

BBC television and radio online free viewing and listening: www.bbc.co.uk/iplayer

ITV television online free viewing and listening: <http://www.itv.com/CatchUp/default.html>

Channel 4 online free viewing: <http://www.channel4.com/programmes/4od>

BBC website: www.bbc.co.uk

Independent Television News (ITN): <http://www.itn.co.uk/Home/TopStories>

Channel 4 News - Interesting and critical news programmes <http://www.channel4.com/news/>

Think Box for Commercial TV marketing: www.thinkbox.tv/

BFI website for British Movies: www.bfi.org and www.screenonline.org

OFCOM (British media regulatory authority): www.ofcom.org.uk

Award winning radio advertising sound bites: www.rab.co.uk

On air promotions and marketing show reels and video gallery: www.promax-uk.org

Taylor Herring – Guest Speaker’s company and innovative marketing agency
<http://www.taylorherring.com/>

Digital Media management, distribution and creative: <http://www.redbeemedia.com/>

Online social media analysis and trending: <http://www.unrulymedia.com/>

Broadcast Audience Research Board: <http://www.barb.co.uk/>

Audit Bureau of Circulations – auditing newspaper circulation: <http://www.abc.org.uk/>

RAJAR – auditing radio audiences in UK: <http://www.rajar.co.uk>

New Regulatory Body for the Press Industry <https://www.ipso.co.uk/IPSO/index.html>

Rival Press regulatory body <http://impress.press/>

A major campaign for greater press regulation and accountability <http://hackinginquiry.org/>

Advertising Standards Authority – regulator for UK print and cinema advertising:
<http://www.asa.org.uk>

[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

Please cover the following topics during the course. The distribution of the topics as well as the order in which they are covered is up to faculty discretion. Additionally, please feel free to add topics not on this list in your week-by-week plan, think of these as the minimum. If you have any concerns or comments about these please speak to the Academic Faculty Director.

- The Origins of Public Service Broadcasting
- Commercial Broadcasting and the Evolution of Multiplatform
- The British Press in the Digital Age
- British Cinema: Representations of "British-ness"
- Reality Television
- Advertising and Marketing
- Ownership and Regulation

Possible co-curricular activities

- Sky TV
- British Board of Film Classification
- The Guardian
- Bloomberg
- Tour of Fleet Street
- Guest speakers on drama writing, radio and independent production
- Screening at the British Film Institute

Academic Integrity

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.

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.

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.