Course Description: The course provides a comprehensive examination of the processes of European integration and offers a critical analysis of EU policies in their broader historical, political and economic contexts. This analysis is undertaken considering the peculiar and often problematic relationship between Britain and European integration, which culminated in the country’s decision in June 2016 to leave the EU altogether. Given this momentous referendum result, which will shape the UK for decades to come, the course aims to analyze in explicit terms the costs and benefits of ‘Brexit’.

The course is divided into four parts: Part I gives an insight into the main historical currents and key institutional mechanisms. Part II analyses the main policies, which continue to shape the integration processes of the EU including the Single Market (SEM), Cohesion, the Common Agricultural Policy (CAP), as well as Economic and Monetary Union (i.e. the Euro). In Part III the course focuses on the EU’s external policies which influence non-EU countries, as well as future member states, ranging from External Trade to enlargement and the Common Foreign and Security Policy (CFSP). The fourth part intends to summarize the effects of EU integration on the UK with the aim of reaching conclusions whether and to what extent Brexit (the UK’s decision to leave the European Union) will be beneficial or detrimental to the country’s future.

Course Objectives:
By taking this course, students will gain a thorough understanding not only of the EU and its key actors and activities, but also of the extent to which its policies shape the UK as well as other member states.

Grading:
- Presentations, Class Participation, LSE Write Ups: 30%
- Take-Home Exam: 30%
- Final examination: 40%

Presentations and Class Participation:
Over the course of the semester, students are required to give two presentations. These should be no longer than 25 minutes and should provide the seminar group with a discussion base. Hence, presentations ought to cover key factual points, but should also give some ‘food for thought’. In addition, the presentations should also highlight internet sources of your choice and should offer fellow students advice on the suitability of this source (informative, accurate, good/bad points, etc.). Students are also asked to attend two public lectures of their choice at the nearby London School of Economics (directions to the venue will be given in class). Public lectures usually take place in the evening (from around 6.30 to 8.00) and cover a broad range of issues. For a calendar of events, please consult www.lse.ac.uk/events. Students have to produce write ups of the lectures of at least 500 words each, which should integrate a summary of the main arguments, but also (and more importantly) a personal reflection.

Take Home Exam:
This first essay will be handed out after the completion of Part I. Proper referencing, footnotes and a bibliography (at least five sources per essay should be consulted) are expected. Students must also consult at least five sources, in particular academic articles or book chapters, and not just websites from news outlets. There is a strict space limit of 1000 words per essay, excluding foot/endnotes and bibliography.
Final Exam:
On our final day, we will be writing our in-class exam which covers topics addressed in Part II, III, IV and V. Students can use their course notes. However, books, articles, and laptops/computers are not permitted.

Attendance Policy:
Students are expected to prepare for each session, to the extent that they are able to point to the key problems and challenges of each topic. Attendance at ALL sessions and excursions is obligatory, failure of which will result in an automatic grade deduction.

Sources for readings:
S. Hix: What’s wrong with the European Union and how to fix it’. Polity Press, 2009
ARTS, POLITICS, SOCIETY AND SPACE
London, UK

British Cinema
Film and Media Studies 110

British Cinema
Professor Amy Sargeant

**Course Description:** The course introduces a wide range of issues concerning the role of cinema in the British cultural context, as distinct from and in connection with the cinemas of Hollywood and Europe. The course focuses on the following aspects:

- Cinema as an economic system operating within an international audio-visual market
- Cinema and national identity, particularly representations of London as Metropolis
- Genre in cinema
- Cinema as a formal system, considering questions of authorship, narrative and audience

**Course Learning Outcomes:**

- Students will learn some of the major features of the relationship between cinema and society
- Students will learn some of the major features of the cinematic institution in the UK
- Students will learn some of the major critical and theoretical paradigms for academic study of cinema
- Students will develop skills in the reading and analysis of film texts and film criticism

**Grading:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Attendance and Participation</td>
<td>10%</td>
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<tr>
<td>Formative Essay</td>
<td>25%</td>
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<tr>
<td>Secondary Essay</td>
<td>25%</td>
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<tr>
<td>Final Examination</td>
<td>40%</td>
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</tbody>
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**Attendance Policy:** Attendance will be monitored, and a register forwarded to the Program Director each week. For details, please refer to full UC London Program attendance policy in Academic Handbook.

**Sources for readings:**

**Screenings**
A series of key films is presented in the course of the weekly Screening Program, ranging from the silent film, *Piccadilly*, through to the recent commercial and critical successes, *The Queen* and *Atonement*, by way of the ‘micro’ budgeted *Shifty*. You are expected to consider these closely and seriously in the academic context of Film Studies, and in the wider context of your travels in London and the UK. It does not matter whether or not you are already familiar with any of the films.

Prospective students should note that the program, which constitutes required viewing for the course, contains a wide range of representations of British society. Some may contain a degree of explicitness where matters of sexuality and violence are concerned. All films shown have been publicly exhibited and have formed part of the critical discourse on British cinema. Backup copies are available in the library.

**Course Reader**
Students are expected to complete basic preparatory reading for each week’s lecture and seminars, as a minimum. A Course Reader will be distributed online to students and recommendations for further viewing and reading will be made week by week.

Revised 10/2019
Comparative Healthcare: US & UK

Professor Emily Warren

Course Description: This course aims to compare the National Health Service (NHS) in the United Kingdom (UK) with approaches to health in the United States of America (USA). Students will explore differences in the way health systems are conceptualized, funded, and delivered. The course will focus on the NHS but we will also seek to draw on commonalities and differences to the USA. Students will also be introduced to recent health policy developments in England and the unique relationship between the NHS and the media in the UK.

Course Objectives:
- Gain an insight into the health service in the United Kingdom, and recent policy developments, and be able to compare these to developments in the US system;
- Develop a critical understanding of the implications of different health systems at a population level;
- Understand the common challenges facing health systems; and
- Explore the ideology and politics underpinning health systems policies

Grading:
- Participation and Progress 20%
- Assignment 1 25%
- Assignment 2 25%
- Exam 30%

Attendance Policy: Students are expected to attend all classes and fieldtrips. Attendance will be monitored so please contact me if you are unable to attend. Poor attendance may be taken into account in the final grading.

Sources for readings:
Core readings have been selected for each session to enhance and support learning. For some topics, these resources will be used for class activities. In these cases, we will provide printed copies for each student. Field trips are also built into the program, in order to consolidate your learning. Structured worksheet will be given to accompany this trip and we will have time for feedback in subsequent sessions.
Comparative Media: UK & US
Professor Elif Toker-Turnalar

Course Description: The course will focus on the differing approaches and styles used by global media. Students will learn about press and journalism business models, issues of globalization and examine cross national differences in terms of ethics, media content and access to the creative industries. It will also consider theory around the concept of social change and globalization. Students will be expected to complete pre-seminar weekly reading and a number of different assessments to demonstrate an understanding of the course content.

Course Objectives:
- Identify key differences in business models between global media companies, particularly within aspects of journalism and the press in the US and UK.
- Critically evaluate changing media consumption and its relationship with globalization.
- Demonstrate models of comparative media in relation to social change, media change and relevant theories.
- Compare media content from across the globe both countries and give key examples relating to different ethics such as media bias, gender representation and taste and decency.
- Articulate a view regarding their own media environment and assess how various aspects of the creative industries are evolving globally.
- Identify key aspects of difference and similarities with other countries around the World.
- Identify press freedom in individual countries and its impact on journalism as technology develops.

Grading:
- Short Paper 20%
- Class Presentation 15%
- Long Paper 30%
- Exam 25%

Attendance Policy: Students are expected to attend all classes. Please contact me if you are unable to attend. Each unexplained absence will result in the loss of half a letter grade.

Lateness: Students are expected to come to class on time every day. Arriving late is disruptive and will result in a lower Class Participation grade.

Sources for readings:
http://catdir.loc.gov/catdir/samples/cam041/2003069684.pdf

The New UK Model of Press Regulation LSE Policy Brief Available as PDF
http://www.lse.ac.uk/media@lse/documents/MPP/LSE-MPP-Policy-Brief-12-The-New-UK-Model-of-Press-Regulation.pdf


Blog: British Journalism: some views from the States

Blog: Is American Journalism Better than British? Center for Strategic and International Studies
http://csis.org/blog/american-journalism-better-british


London Museums

Professor Amy Mechowski

Course Description: This course introduces students to the rich museum culture of London, helping them to develop a visual literacy and awareness of the cultural context in which museums and galleries exist—through the eyes of both the public and the curator. Historical context, architectural history, the history of collecting and the world of the museum professional are all explored, throughout the course. Through lectures, seminars, and visits to institutions such as the British Museum, National Gallery, Victoria and Albert Museum and Museum of London (to name a few), we will examine how museums and galleries create histories of art and culture as well as how they have an impact on society and national identity. The course draws on the approaches of several disciplines – the history of art, sociology, psychology, cultural history, anthropology, social geography, and critical theory – to interrogate the ways in which museums reflect and shape what we know and how we see. Exploring a selection of museums and galleries dating from the eighteenth century to the present day, we will study the historical context in which these museums came about and the nature of their collections. We will consider the role of the curator and engage with debates surrounding permanent collections and temporary exhibitions—considering issues around museology, curatorial practice, and the construction of knowledge.

Course Objectives:
Over the course of 15 weeks, students will develop skills in visual literacy and widen their understanding of the cultural context of museums. Your understanding of British and World history as well as how this history has been presented to the public through museums will grow, as will your awareness of some of the debates around the role of the curator and cultural politics—with the practical issues faced by museum professionals thrown into the spotlight. You will also acquire an enhanced appreciation of architecture, including the changing nature of display spaces, and the relationship between museum collections and the buildings in which they are exhibited.

Grading:
- Participation: 10%
- Descriptive Essay: 20%
- Group Exhibition Project: 25%
- Comparative Essay: 25%
- Final Exam: 20%

Attendance Policy: As with all courses, regular class attendance is required, monitored, and factored into the participation grade. Given that so much of the learning takes place outside of the classroom, it is essential that you attend all site visits. Punctuality is key, as it will often be difficult (if not impossible) to find the group once we have begun the visit.

Sources for readings:
The ACCENT CMS contains suggested (and occasionally compulsory) readings for each week, together with further material that will help you prepare for class. Alongside those readings online, there are a number of books in the Study Center Library that will support your study on the course. These resources will be especially useful when it comes to written work that requires research, but it is also expected that you will make use of London libraries and online resources such as the University of California Digital Library, for accessing journal articles.

Revised 10/2019
The London Music Scene
Professor Justin Lorentzen

Course Description: This course will contextualize London as a vibrant world center of popular music innovation. To do this, the intercultural dialogue between Britain and America will be explored to examine the history of popular musical forms.

To understand the impact of genres such as Blues, Jazz and Rock ‘n’ Roll, concepts such as the Black Atlantic will emphasize music as a medium of cultural exchange, and the importance of investigating the wider political and social dimensions in which music is made.

Post-World War II revolutions in popular music made London and the UK a creative hub in global music culture because of the settlement of diasporic peoples. The course will therefore explain the cultural frameworks for the emergence of Pop, Punk, Ska, Reggae and Hip Hop. An examination of contemporary London’s dynamic musical effervescence will also be investigated.

This is an interdisciplinary course examining the historical, sociological, aesthetic, technological and commercial elements of contemporary (mainly North American and British) popular music. Therefore, the course deals specifically with the origins and development of USA and UK popular music, particularly in the post-1945 era, and focuses upon topics including the relationship between style, subculture and music, in addition to the impact of new technologies on music production and marketing. Audiovisual resources and a field trip are combined with lectures and in-class discussions.

Course Objectives:

- Detailed understanding of the importance of popular music in specific socio-cultural contexts.
- Detailed understanding of the ways in which popular music and related forms of cultural consumption are embedded in everyday life.
- Detailed understanding of the history and development of the main Anglo-American popular music genres and key aspects of in the historical development of the music industry.
- A Critical engagement with key theories and debates involving popular music and society

Grading:
Concert Review 25%
Term Paper 40%
Final Exam 35%

Attendance Policy: Students are expected to prepare for each session, to the extent that they are able to point to the key problems and challenges of each topic. Attendance at ALL sessions and excursions is obligatory, failure of which will result in an automatic grade deduction.

Sources for readings:
Key Texts:
Tara Brabazon, Topics in Popular Music (Sage 2011)
Janice Miller, Fashion and Music (Berg 2011)
Larry Starr, & Christopher Waterman, American Popular Music: The Rock Years (OUP 2005)

RECOMMENDED READING LIST: MUSIC AND POPULAR CULTURE
Iain MacDonald, Revolution in the Head (Pimlico 1998).
Ruth Padel, I'm a Man. Sex, Gods and Rock 'n' Roll (Faber and Faber, 2000).
Paul Gorman, In their own Write, Adventures in the Music Press (Sanctuary, 2001.)
Richard Meltzer, A Whore just like the Rest (Da Capo Press, 2000).
Dave Thompson, The Dark Reign of Gothic Rock (Helter Skelter 2002).
Louis Barfe, Where Have All the Good Times Gone (Atlantic Books 2005).
Paul Gilroy, After Empire (Routledge 2004).
Gary Valentine, New York Rocker (Sidgewick and Jackson 2002).
Gary Valentine, Turn Off Your Mind (Sidgewick & Jackson 2001).
Christopher Cox, Audio Culture (Continuum 2004).
David Toop, Haunted Weather (Serpent's Tail 2004).
David Toop, Rap Attack (Serpent's Tail 2000, has just been reprinted and updated).
Pat Gilbert, Passion is a Fashion (Aurum 2005).
Theater in London
Professor Mark Wheatley

Course Description: The aim of this course is to introduce students to as wide an experience of London theatre as possible; to provide students with the theoretical background and historical context to better appreciate the performances they see; and to develop a vocabulary of critical terms for thinking about plays in performance.

As well as looking historically at the birth and growth of theatre in London, we will consider its essentially collaborative character and the roles of those involved – actor, director, writer, designer, etc. – along with considerations of its conventions of story and its use of space and time. Students will be asked to examine the function of the explicitly theatrical elements of staging, e.g. scenery, acting, costume, lighting, music and sound in their analysis and discussion of plays, as well as summarizing the basic intellectual arguments or themes. They will also prepare short presentations to the class on aspects of these productions and write reviews and papers.

During the semester comparisons will be drawn between drama and the novel, theatre and film, if appropriate. Different kinds of theatrical institutions will be discussed (e.g. subsidized and non-subsidized theatre, fringe etc.) and we will make backstage visits to the Globe and the National Theatre. We will also invite one or two guest speakers from the London theatre community.

In addition, we will devote two or three class sessions to the practical work of writing for the stage. Students will be expected to take part in exercises and readings. The emphasis will be on the process rather than final product.

Course Objectives:
- An awareness and appreciation of the various dramatic styles and conventions that make up contemporary London theatre.
- A critical understanding of how theatre has been viewed historically and its place in the life of the city.
- An enhanced enjoyment of the theatre and new ways of seeing it, writing about it and discussing it.
- The beginnings of a practical understanding of the nature of writing for the theatre.

Grading:
- Presentations to class: 20%
- Preparation and class contribution: 15%
- Performance analysis: 15%
- Written Essay: 25%
- Your writing project: 10%
- Final exam: 15%

Attendance Policy: Students are expected to attend all classes. Please contact me if you are unable to attend. Each unexplained absence will result in the loss of half a letter grade.

Lateness: Students are expected to come to class on time every day. Arriving late is disruptive and will result in a lower Class Participation grade.

Revised 10/2019
Sources for readings:
We will read some of the plays we see. In addition, readings will be taken from the following:

Mike Alfreeds, *Different Every Night* (London: Nick Hern Books, 2007)
Internship Workforce Course
Professor Jamie Woodcock

Course Description: The Internship Workforce course will provide students with an overview of working in the United Kingdom. The course looks at the changing organizational structures of work in Britain. It examines the social and economic changes that affect the workplace in the UK.

Topics covered will include:
- Sociology of work
- Trade Unions
- Oppression at work
- Generational changes at work
- The future of work

An internship while studying in London will provide an opportunity to experience a “hands on” working situation and a different perspective on the workplace and working practices, while developing professional skills.

Course Objectives:
- Students will acquire a basic knowledge of debates surrounding work in the UK, including economic, social, political and legal.
- Students will critically analyze the different ways that workplaces can be organized.
- Students will engage in meaningful debate and discussion and improve research and presentation skills.
- Students will be able to analyze the distribution and control of skills, organization, and tacit knowledge in the workplace, and understand their centrality to authority.
- Students will look at the role of external agencies in the shaping of labor regimes, involving the creation of legal rights over hours, pensions, health and safety or harassment and discrimination at work.
- Students will understand different social regimes governing work, from the ‘job-for-life’ and ‘breadwinner’ model, to portfolio working and the zero-hour contract.

Grading:
Placement supervisor report: 10%
Class Presentations: 20%
Essay: 35%
Internship Research Report: 35%

Attendance Policy: Students are expected to prepare for each session, to the extent that they are able to point to the key problems and challenges of each topic. Attendance at ALL sessions and excursions is obligatory, failure of which will result in an automatic grade deduction.

Sources for readings:

Revised 10/2019
CIPD, workforce trends, available at: https://www.cipd.co.uk/knowledge/work/trends
‘joining a trade union’ Gov.uk, https://www.gov.uk/join-trade-union
Woodcock, Jamie. As a call centre worker I saw how employees are stripped of their rights, https://www.theguardian.com/careers/2017/feb/16/as-a-call-centre-worker-i-saw-how-employees-arestripped-of-their-rights

Revised 10/2019