

Media Analysis

AME-4-MAN

Faculty of Arts and Human Sciences

2009-10

become what you want to be

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UNIT DETAILS

Unit Title: Media Analysis

Unit Level: 4

Unit Reference Number: AME-4-MAN

Credit Value: 20

Student Study Hours: 200

Contact Hours: 48

Private Study Hours: 152

Course(s): BA (Hons) Media and Cultural Studies
BA (Hons) Media Studies Combined Honours

Year and Semester: 2009 - 10, semester two

Teaching Team: Terry Daniels (unit coordinator)
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Subject Area: Media

- Summary of Assessment Method:**
- One 500 essay plan detailing the main points of the proposed essay (10%)
 - One 2,500 word essay exploring a contemporary media/cultural product utilising one of the theories covered in the course of this unit (90%)

The pass mark for this unit is 40% overall.

SHORT DESCRIPTION

This unit builds on the foundations established in Media and Cultural Contexts in considering how media texts communicate. The unit focuses on the major forms and practices of contemporary media and introduces you to how meaning can be understood through formal modes of analysis. In doing this, it further familiarises you with the academic practice of defining media products as texts to be analysed, demonstrating how academic theory relates to media practices. The unit will introduce you to forms of media analysis developed from various theoretical traditions, including structuralism, feminism, and psychoanalysis, discussing these approaches in terms of a 'tool kit' with which to analyse media artefacts.

Aims of the Unit

1. To further develop a framework for studying media.
2. To equip you with skills of textual analysis.
3. To further develop appropriate and relevant academic skills.

Learning Outcomes

Knowledge and Understanding

By the end of this unit you should be able to demonstrate an introductory understanding of the media as an object of study and analysis.

Intellectual Skills

By the end of this unit you should be able to independently undertake close analysis of a variety of media texts.

Practical Skills

By the end of this unit you should be able to demonstrate appropriate and relevant academic skills in reading and writing.

Transferable Skills

You will have an opportunity to develop skills in:

1. written communication skills appropriate to academic study
2. detailed observation and analysis.

Assessment

- One 500-word essay plan detailing the main points of the proposed essay (10%). **This will be due in week 9: Friday 26 March 2010.**

Please try to meet the deadline for your summary. If you do not hand it in until week 10, you will not get it back in time to use the advice when writing your essay.

- One 2,500-word essay exploring a contemporary media product utilising one of the theories covered in this unit (90%). **This will be due in week 13: Tuesday 11 May 2010.**
- The pass mark for this unit is 40% overall.

The assignment will test the learning outcomes of the unit and relate to the broader assessment criteria for Level Four work.

Written work should be word-processed using 12pt font and 1.5 or 2x line spacing, and printed on one side of the paper only. Carefully proofread your work before submission. Grammatical, spelling and referencing errors make the work appear careless and will reduce your overall mark. Please see the section on 'Writing Your Essay' at the back of this unit guide for general advice on the assignment.

Feedback

Feedback will normally be given to students 20 working days after the submission of an assignment.

You should collect your work from the Faculty Office (B266) BEFORE you go away for your summer break. You will need to know whether you have passed your work, or whether there is the possibility that it must be resubmitted in mid-August 2010.

Results letters will be sent out as soon as possible after the July Examination Board, but it can take a few weeks for all letters to be sent and received. In the meantime, you need to know whether you should be re-writing your essay, so please collect all you Level 4 work by early July.

Introduction to Studying the Unit

Overview of the Main Content

The main aim of the unit is to study the main theoretical traditions that look at how media products are transmitted and received. It continues the discussion begun in Making Media concerning how media construct meaning. The unit will look at narrative, auteur, genre, feminist and documentary analyses. Lectures will introduce the main ideas of each of these traditions and show how they can be applied to media products.

Types of Classes

The unit will be taught through lectures and workshops.

Student Self-Managed Learning Time

It is essential for the successful completion of this unit that you acknowledge your responsibility for self-managed learning. You will be expected to read widely and follow up areas of interest through background reading, independent screenings and by watching film and television. You are expected to spend approximately seven hours a week on independent reading and research for this unit.

The set reading which is given to you each week in advance has been selected as a core text related to the lecture. You need to have read the text at least once before the lecture. The readings are selected for you either because we consider them as seminal in the development of media theory and analysis, or because they have been written by other academics with the purpose of explaining or summarising theory or providing descriptions of the operations of specific media. Reading primary texts is not at all easy and takes time and patience. In reading difficult texts you need to practice putting the ideas into your own words and to test them out in both discussion and in your own writing. For further guidance, see the section on Study Skills towards the end of this unit guide.

Employability

Research by SkillSet (Overview of anticipated trends in the future use of skills in the audiovisual industry to 2010, September 2004) acknowledges the need for media workers to keep up-to-date with digital and new technologies by acquiring a more 'complex skillset'. The report identifies 'soft skills' as being vital to this complex skillset – and it is these skills that 'theory' units like Image Analysis help to foster. Soft skills include verbal and written communication, planning, team-working, good interpersonal skills and problem solving. These skills offer individuals a competitive advantage in the job market.

Skillset also highlights the extent to which media workers of the future will need to direct their own learning, given that it is an industry dominated by freelancers and small businesses. This unit, with its structure of lecture programme and self-managed learning, reinforces students' understanding that the self-management of skills development is part of the professional ethic of media workers.

LECTURE PROGRAMME

1.1 Week One: Introduction – narrative theory: screening

First we will explore the structure of the unit and examine the nature of the assessment. Then, in preparation for next week's study of narrative theory, we will view the classic Hollywood film Mildred Pierce.

Mildred Pierce (Dir. Michael Curtiz, USA 1945)

1.2 Week 2: Narrative theories

Academic approaches to the study of narrative are wide-ranging: literary, filmic, mythic, anthropological and affective approaches have all vied for supremacy for as long as narratives have been considered worthy of study. This week will present an overview of some of these approaches, and explore some of their advantages and limitations.

Core Text:

Hansen, A. et al. (1998) Mass Communication Research Methods Basingstoke: Macmillan. (pp.142—162)

Background Texts:

Berger, A. (1997) Narratives in Popular Culture, Media and Everyday Life. London: Sage.

Bordwell, D. (1986) Narration in the Fiction Film. London: Routledge.

Brannigan, E. (2002) Narrative Comprehension and Film London: Routledge

Cohan, S. (1998) 'Censorship and narrative indeterminacy in *Basic Instinct*', in S. Neale and M. Smith (Eds.) Contemporary Hollywood Cinema. London: Routledge.

Ellis, J. (1992) Visible Fictions: Cinema, Television, Video. London: Routledge.

Genette, G. (1993) Narrative Discourse: An Essay in Method. London: Cornell University Press

Khun, A. (1994) Women's Pictures. London: Verso. (pp.27—41)

Lacey, N. (2000) Narrative and Genre: Key Concepts in Media Studies. Basingstoke: Macmillan. (Chapters 1—3)

Maltby, R. and I. Craven (1995) Hollywood Cinema. Oxford: Blackwell. (Chapter 8)

Metz, C. (1974) Film Language: A Semiotics of the Cinema. USA: Oxford University Press

Rowe, A. (1998) 'Film Form and Narrative', in J. Nemes (ed.) An Introduction to Film Studies. London: Routledge.

Turner, G. (1999) Film as Social Practice (Third Edition). London: Routledge. (Chapter 4)

1.3 Week Three: Genre analysis

Genres are groups of texts that share common characteristics. They are similar to each other and different from another group of texts. Genre theory developed originally within film theory during the 1950s and 1960s as auteur theory began to decline in influence. However, other media, such as television and magazines, can be studied using genre analysis. Horror films, video games, situation comedies, gangster films and westerns are all examples of genres that have been studied by academics. The purpose of genre theory is first, to discover the rules and structures of a genre and second, to understand the values, myths and ideologies that typify the genre.

Core Text:

Maltby, R and I Craven (1995) Hollywood Cinema Oxford: Blackwell (pp117-123)

Background Texts:

Byars, J (1991) All That Hollywood Allows: Re-Reading Gender in 1950s Melodrama London: Routledge

Caughie, J. (2000) Television Drama: Realism, Modernism and British Culture. Oxford: Oxford University Press.

Cook, P. and M. Bernink, eds. (1999) The Cinema Book. London: British Film Institute (Part 5: Genre)

Feuer, J. (1992) 'Genre study and television', in R.C. Allen (ed.) Channels of Discourse, Reassembled. London: Routledge.

Feuer, J. (1993) The Hollywood Musical. London: Macmillan.

Geraghty, C. (1991) Women and Soap Opera. Oxford and Cambridge: Polity and Basil Blackwell.

Hansen, A. et al. (1998) Mass Communication Research Methods. Basingstoke: Macmillan. (Chapter 7)

Lacey, N. (2000) Narrative and Genre: Key Concepts in Media Studies. Basingstoke: Macmillan. (Chapters 4 and 5)

Lovell, A. (1976) 'The western', in B. Nichols (ed.) Movies and Methods: Volume One. London: University of California Press.

Neale, S. (1980) Genre. London: British Film Institute.

Saunders, J. (2001) The Western Genre. London: Wallflower Press.

Tasker, Y. (1993) Spectacular Bodies: Gender, Genre and the Action Cinema. London: Routledge.

Wright, W. (1979) Six Guns and Society. Berkeley: University of California Press.

1.4 Week Four: Study week

There will be no session for this unit this week. Instead, you are invited to make an appointment to discuss your academic progress ("Personal Development Planning"). Please email me at danielta@lsbu.ac.uk for an appointment.

1.5 Week Five: Auteur Study

The study of auteurs comes from the film studies tradition. The 'auteur', or author, of a film is the main creative force and controlling presence in a film. In films, the auteur is almost always the director. An auteur director is one who brings signs of his or her individuality to a film. Auteur studies seek to establish the recognisable stylistic and thematic features of the auteur. They might discuss the themes and topics of the films, the use of colour, the use of a particular star, the use of certain camera angles, settings or other features visible on screen.

Core Text:

Phillips, P. (1996) 'Auteurs', in J. Nelmes (Ed.) An Introduction to Film Studies. London: Routledge.

Background Texts:

Caughie, J.(Ed). (1984) Theories of Authorship: A Reader. London: Routledge.

Conrich I. (1997) 'Traditions of the British horror film', in R. Murphy (Ed.) The British Cinema Book London: British Film Institute.

Cook, P. and M. Bernink, (Eds). (2008) The Cinema Book. London: British Film Institute. (Part 6: Authorship and cinema)

Cust, G (1997) Twentieth Century's Fox: Darryl F. Zanuck and the Culture of Hollywood New York: Basic Books

Gunning, T (2000) The Films of Fritz Lang: Allegories of Vision and Modernity (London: British Film Institute, 2000),

Hussain, Y (2005) Writing Diaspora: South Asian Women, Culture and Ethnicity Aldershot: Ashgate (Chapter 5).

Mayne, J (1994) Directed by Dorothy Arzner Bloomington: Indiana University Press

Naremore, J (1999) "Authorship," in B Stam and T Miller (Eds.) A Companion to Film Theory New York & London: Blackwell

Perkins, V. (1976) 'The cinema of Nicholas Ray', in B. Nichols (Ed.) Movies and Methods: Volume One. London: University of California Press.

Schatz, T (1996) The Genius of the System: Hollywood Filmmaking in the Studio Era New York: Henry Holt and Co., 1996

Thompson, K. and D. Bordwell (1994) Film History: An Introduction. London: McGraw-Hill.

Wollen, P. (1998) 'John Ford', in Signs and Meaning in the Cinema. London: British Film Institute.

Wood, R (1991) Hitchcock's Films Revisited London: Faber and Faber

1.6 Week Six: Feminist Theory

This lecture builds upon the introduction to feminist film theory in the unit Media and Cultural Contexts. The lecture will provide an introduction to feminism, examining its origins in social movements for the emancipation of women. It will discuss the difference between sex, sexuality and gender, and will look at the ways that different schools of feminist thought have sought to explain women's social position. It then looks at the development of criticisms from within the feminist movement that some women have been silenced by mainstream feminism. It examines how feminism has dealt with issues of class, race, development and under-development, and assesses the claim that we are now living in a 'post-feminist' era.

Core Reading

- Bryson, V. (2002) Feminist Political Theory: An Introduction (Second Edition). Basingstoke: Palgrave Macmillan, pp.226—32.

Background Reading

- Barker, C. (2000) Cultural Studies: Theory and Practice. London: Sage. (Chapter 8)
- Bradley, H. (1996) Fractured Identities: Changing Patterns of Inequality. Cambridge: Polity.
- Brooks, A. (1997) Postfeminisms. London: Routledge.
- Bryson, V. (1999) Feminist Debates: Issues of Theory and Political Practice. Basingstoke: Macmillan, pp 8—31. (pp.32—44 and Chapter 3)
- Bryson, V. (2002) Feminist Political Theory: An Introduction (Second edition). Basingstoke: Palgrave Macmillan. (Chapter 14)
- Knowles, C. and S. Mercer. (1992) 'Feminism and Anti-Racism: an Exploration of the Political Possibilities', in J. Donald and A. Rattansi (eds.) Race, Culture and Difference. London: Sage.
- Mirza, H., ed. (1997) Black British Feminism: A Reader. London: Routledge.
- Moore, H. (1994) "'Divided We Stand": Sex, Gender and Sexual Difference', Feminist Review, No. 47.
- Stuart, A. (1990) 'Feminism: Dead or Alive?' in J. Rutherford (ed.) Identity: Community, Culture, Difference. London: Lawrence and Wishart.
- Walby, S. (1997) Gender Transformations. London: Routledge.
- Woodward, K. (2002) Understanding Identity. London: Arnold. (pp.107—13)

1.7 Week Seven: Feminism and Television

Feminist scholarship has played an important and pioneering role in the analysis of popular culture. This lecture will examine how feminist critics have approached the study of popular but academically neglected genres, such as soap opera and situation comedy.

Core Reading

- Brunsdon, C. (1995) 'The Role of Soap Opera in the Development of Feminist Television Scholarship', in R. C. Allen (ed.) To Be Continued...Soap Operas Around the World. London: Routledge.

Background Reading

- Bowles, M. (1990) 'Only When I Laugh', in A. Goodwin and G. Whannel (eds.) Understanding Television. London: Routledge.
- Brown, M. E. (1994) Soap Opera and Women's Talk London: Sage.
- Brown, M. E., (Ed) (1990) Television and Women's Culture. London: Sage.
- Geraghty, C. (1991) Women and Soap Opera. Cambridge: Polity Press.
- Gledhill, C. (1997) 'Genre and Gender: The Case of Soap Opera', in S. Hall (ed.) Representation. London: Sage.
- Gray, F. (1994) Women and Laughter. London: Macmillan. (Chapter 3)
- Kirkham, P. and B. Skeggs (1998) '*Absolutely Fabulous*: Absolutely Feminist?', in C. Geraghty and D. Lusted (eds.) The Television Studies Book. London: Arnold.
- Lee, J. (1995) 'Subversive Sitcoms: *Roseanne* as Inspiration for Feminist Resistance', in G. Dines and J. Humez (eds.) Gender, Race and Class in Media. London: Sage.
- Modleski, T. (1982) Loving with a Vengeance. New York: Archon.
- Woollacott, J. (1996) 'Fictions and Ideologies: The Case of Situation Comedy', in P. Marris and S. Thornham (Eds.) Media Studies: A Reader. Edinburgh: Edinburgh University Press.

1.8 Week Eight: Music and Gender (HR)

Definitions of gender and sexuality are not stable and depend on cultural contexts; this is quite clear when seeing how various musical genres are reinterpreted for new ideological purposes. We will address this issue by addressing the relationship between performer and audience in a selection of examples, such as rap, Latin dance and rock.

Core Reading

- Negus, K. (1996) Popular Music in Theory: An Introduction. Cambridge: Polity Press, pp.123—35.

Background Reading

- Aparicio, F. R. (1997) Listening to Salsa: Gender, Latin Popular Music and Puerto Rican Culture. Middletown, CT: Wesleyan University Press.
- Carter, C. and L. Steiner, eds. (2003) Critical Readings: Media and Gender (Issues in Cultural and Media Studies). Buckingham: Open University Press.
- Gill, R. (2006). Gender and the Media. Cambridge: Polity Press.
- Nehring, N. (1997) Popular Music, Gender and Postmodernism: Anger Is an Energy. London: Sage.
- Reynolds, S. and J. Press (1995) The Sex Revolts: Gender Rebellion and Rock 'n' Roll. London: Serpent's Tail.
- Rose, T. (1994) Black Noise: Rap Music and Black Culture in Contemporary America. Hanover, NH and London: University Press of New England. (Chapter 5: 'Bad Sistas'.
- Walser, R. (1993) Running with the Devil: Power, Gender and Madness in Heavy Metal Music. Middletown, CT: Wesleyan University Press.
- Whiteley, S., ed. (1997) Sexing the Groove: Popular Music and Gender. London: Routledge.

1.9 Week Nine: The Documentary Film

This lecture will offer an overview of the ways in which documentary filmmaking has developed since the early days of cinema. It will introduce Bill Nichols's model of the development of the documentary film, and will discuss documentary filmmaking in relation to issues of truthfulness and objectivity.

Core Reading

- Beattie, K. (2004) Documentary Screens: Non-fiction Film and Television. Basingstoke: Palgrave Macmillan. (Chapter 1)

Background Reading

- Baker, M. (2005) Documentary in the Digital Age. Oxford: Focal Press.
- Barnouw, E. (1992) Documentary: A History of the Non-Fiction Film. Oxford: Oxford University Press.
- Bruzzi, S. (2000) New Documentary: A Critical Introduction. London: Routledge.
- Corner, J. (1996) 'Documentary Theory' in The Art of Record. Manchester: Manchester University Press.
- Corner, J. (2008) 'Documentary studies: dimensions of continuity and transition', in T. Austin and W. de Jong (Eds.) Rethinking Documentary: New Perspectives and Practices. Maidenhead: Open University Press.
- Macdonald, K. and M. Cousins, (Eds.) (1996) Imagining Reality: The Faber Book of Documentary. London: Faber.
- Nichols, B. (1985) 'The Voice of Documentary', in B. Nichols (ed.) Movies and Methods, Vol. 2. London: University of California Press.
- Nichols, B. (2001) Introduction to Documentary. Bloomington: Indiana University Press.
- Nichols, B. (2008) 'The question of evidence, the power of rhetoric and documentary film transition', in T. Austin and W. de Jong (eds.) Rethinking Documentary: New Perspectives and Practices. Maidenhead: Open University Press.
- Rothman, W. (1997) Documentary Film Classics. Cambridge: Cambridge University Press.
- Tobias, M. (Ed.) (1998) The Search for Reality: The Art of the Documentary Film-making. London: Michael Wiese Productions.
- Waldman, D. and J. Walker (1999) Feminism and Documentary. Minnesota: University of Minnesota Press.
- Wells, P. (1999) 'The documentary form: personal and social "realities"', in J. Nelmes (Ed.) An Introduction to Film Studies. London: Routledge.
- Winston, B. (1995) Claiming the Real: The Documentary Film Revisited. London: British Film Institute.

1.10 EASTER BREAK

1.11 Weeks 10, 11 and 12: Coursework tutorials

There are no lectures or seminars for Media Analysis in weeks 10, 11 or 12. However, your other units may be running normally. Please check the relevant unit guides.

For the unit Media Analysis you should make an appointment with me to discuss your assignment. Please email danielta@lsbu.ac.uk.

NOTES

WRITING YOUR ESSAY

This section contains information on structuring your essay, academic writing, editing and proofreading, referencing and study skills.

Structuring your essay

Your academic work needs an introduction, a discussion (organised into paragraphs) and a conclusion.

Introduction:

- Explain what the work is going to discuss; interpret the title for your reader.
- Identify the issues you are going to explore.
- Give definitions of any key terms.
- Give a brief outline of how you will deal with each issue and in which order.
(Length: about one-tenth of the work.)

In the body of the work develop your argument or main line of reasoning.

Paragraph 1:

- This paragraph covers the first thing your introduction said you would address.
- The first sentence should introduce the main idea of the paragraph.
- Other sentences develop the topic of the paragraph. Include relevant examples, evidence, quotations and references to support your ideas.
- Lead up to the next paragraph.

Paragraph 2 and other paragraphs

- Follow the plan you outlined in your introduction
- The opening sentences should link the paragraph to the previous paragraph and then introduce the main idea of the paragraph.
- Other sentences should develop the topic of the paragraph.

Conclusion (Length: about one tenth of the work)

- Summarise the main arguments and themes.
- State your general conclusions.
- Make it clear why those conclusions are significant.
- Refer back to the title or brief and directly address it or 'answer' it.
- Remember that the conclusion should NOT contain any new material.

(Adapted from Cottrell, S. (1999) The Study Skills Handbook London: Macmillan.)

Academic style and vocabulary

Remember to use a formal (but not pretentious) tone in your work. Academic writing demands that you avoid the personal. Personal writing tends to be emotional, intuitive, uses the active voice ('I find that'), is anecdotal, uses data from one source, and is subjective and tangential. Academic writing should be logical, use reasoning, the passive voice ('it was found that'), evidence and data from a range of sources, be objective and keep to a logical sequence.

Using three types of words can improve academic writing style significantly:

1. Emphasis markers

Use this kind of language to show clearly what you think is most important but avoid using personal language like 'I think'.

Adjectives: main, crucial, important, significant, essential, key

Nouns: focus, element, concept, theory, aspect, part, idea, point, argument, discussion, debate.

Verbs: to emphasise, to summarise, to focus, to highlight.

For example:

- The key aspect of this argument is...
- The most crucial point made so far is...
- To summarise the essential elements of the discussion up to this point...
- It is important to emphasise that...

Using these phrases will make what you say appear more authoritative.

2. Evaluative language

Use this kind of language to show more clearly what you think about different points.

Adjectives: positive (remarkable, innovative, complex, interesting, profound, logical, comprehensive, powerful, sensitive, incisive, rigorous, systematic, considered).
Negative (flawed, modest, unsatisfactory, inadequate, limited, restricted).

Nouns: synthesis, survey, topic, study, history, concept, area, theme, overview, analysis, system.

Verbs: explain, survey, discuss, study, present, describe, bring into focus, consider, explore, illuminate, introduce, analyse, constitute.

3. Modals

The group of 11 words called modals can help you avoid over-generalisations. These words express degrees of certainty and possibility, thereby avoiding making statements which claim too much/suggest you know everything about a subject.

The 11 modals are: can, may, could, might, will, would, shall, should, ought to, must, need not.

By far the most useful are CAN, COULD and MIGHT.

Editing and proofreading your work

Before submitting your work you must check the following:

Content and argument:

- The text answers the question/fulfils the brief set.
- Sufficient attention has been given to the most important points.
- All the information included is relevant to the set question.
- The main line of argument is clear.

Research material

- There are sufficient examples and evidence to prove or illustrate your points.

Structure and grouping

- The text is in an appropriate structure or format.
- Ideas are suitably linked.
- Each paragraph is well structured.
- Ideas are presented in the right order.
- It is clear how each paragraph links to the others.

Style

- The style is appropriate, i.e. not chatty or flippant.
- It is free of slang and colloquialisms.
- Technical vocabulary is used correctly.
- The words used are your own – and suitably referenced when they belong to someone else.
- The text is not repetitive.
- The text can be read aloud easily.

Clarity

- There is nothing the reader will find confusing.
- The language is clear and straightforward.
- The reader will easily follow the line of reasoning.

- It is clear which sentence in your introduction summarises your viewpoint or argument.
- Sentences are of reasonable length and are uncomplicated.

General

- The introduction and conclusion are clear and accurate.
- Spelling, grammar and punctuation are correct.
- References are correct.
- The bibliography is accurate.
- You have taken into account feedback you received for earlier work.

(Adapted from Cottrell, S. (1999) The Study Skills Handbook London: Macmillan.)

Providing references and a bibliography

You should make only shorthand references to sources in the text of your work. Full details of each source should be given in the bibliography.

References

References indicate the sources from which information is drawn. Referencing should be done to acknowledge your debt to other writers, demonstrate the body of knowledge on which your research is based and enable those who read your work to identify and locate your sources readily.

The Harvard method of referencing is now the most commonly used in textbooks and essay writing. It is an easy method to use and we recommend it for this reason.

References within the body of your work

Direct quotations, statements of fact, attributed statements and the like must always be followed by a short reference. You should not give full details here; the full title of the work, its place of publication and publisher should appear in the bibliography at the end of the essay.

The author's surname, the year of publication and the page number(s) should appear after the statement. For example,

Laura Mulvey argues, "Cinema offers a number of different pleasures" (Mulvey, 1975: 806).

In some cases you will not have consulted the original source, but will have come across the information in a secondary source. You should acknowledge that you did not consult the original source thus

Laura Mulvey argues, "Cinema offers a number of different pleasures" (Mulvey, 1975, cited in Tolson, 1996: 210).

Quotations

It must be made clear when you are quoting directly from speech and writing. Quotations of fewer than three lines should be enclosed in quotation marks and included in the paragraph, as in the example above.

Quotations of more than three lines should be separated from the main paragraph and indented. They do not need quotation marks.

Bibliography

In the body of your essay you will only have provided a short reference to the author. At the end of your essay you must give full details of each publication to which you referred in the essay.

List, in alphabetical order by surname, the sources to which you made shorthand references in the text of your work. There is no need to divide your list into separate sections for books, journal articles etc. You simply need to provide one alphabetical list of all sources.

Books should be cited thus:

Kuhn, A (1994) Women's Pictures London: Verso

Author (date of publication in brackets) title underlined or *in italics* place of publication: publisher.

Articles in edited collections:

Meech, P (1999) 'Advertising' in J Stokes and A Reading (Eds) The Media in Britain: Current Debates and Developments London: Macmillan, pp. 25-40.

Author of article, date of publication (in brackets) title of chapter (in inverted commas) **in** Editor (s) of book (Ed(s).) title of book underlined or *in italics* place of publication, publisher, page numbers.

Journal articles:

Mulvey, L (1975) 'Visual pleasure and narrative cinema', Screen vol. 16 no. 3 (1975), pp. 6-18.

Author of article, date of publication of the journal (in brackets) title of article (in inverted commas), title of journal underlined or *in italics*, volume details, page numbers. No publisher is necessary.

Newspapers and magazines (print editions)

Walker, M (1997) 'Comin' at Ya!' The Guardian 29 April 1997. Media section pp. 2-3.

Author of the article, year of publication of the newspaper (in brackets) title of article (in inverted commas) title of newspaper or magazine underlined or *in italics* full date of publication, page number(s). No publisher is necessary.

Most newspaper and magazine articles show the author of the article. Where no author is shown (e.g. an editorial) you should list the newspaper as author.

Web sites:

Just as with a printed book or article, you need an author, date and title of an Internet article. For the publisher use the web site address or URL. Because Internet resources are often updated you should give the date you retrieved the article:

Stafford, R (2002) Where's the black in the Union Jack?
www.itpmag.demon.co.uk/blackbritishcinema.html Date accessed: 5 September 2006

The web sites of institutions such as the BBC often sometimes attach authors' names to articles, but if there is no name put the institution as the author.

BBC (2006) About the BBC: purpose and values www.bbc.co.uk Date accessed: 5 September 2006

Films:

Jurassic Park. Steven Spielberg. USA. 1993

Title underlined or *in italics*. Director's name Country of production. Year of release.

Videotape, audiotape and DVD

Give the format and the producers of the videotape, audiotape or DVD:

Brief Encounter David Lean. UK. 1945. Rank Classic Collection. VHS.

Television and radio broadcasts:

Auntie: the Inside Story of the BBC part 1: The House That Reith Built. BBC2 2 June 1995.

Title of series underlined or *in italics*, title of episode, channel and date of transmission.

STUDY SKILLS

Throughout your university career your work will be assessed on your ability to write a clearly expressed, cogent and analytical essay.

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- Strunk, W and E.B. White (1979) The Elements of Style. Boston: Allyn and Bacon.

Information for students with disabilities / dyslexia

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If you are a student with a disability or dyslexia or think you might need to be assessed for dyslexia, please contact the LSU as soon as possible. The sooner any arrangements you need can be made, the better equipped you will be to succeed on your course.

Learning Support Unit, Caxton House

Tel: 020 7815 6400

Web: www.lsbu.ac.uk/caxton

ACCESS TO OTHER ACADEMIC LIBRARIES

Access to other libraries is necessary as many of our users do not live near our campuses and may live or work nearer to another participant in one of the schemes available. It would also be impossible for London South Bank libraries to hold all of the materials that our users need access to. Through reciprocal borrowing and reference access arrangements our users are able to access a much broader range of resources.

The following information, whilst not a full list of all of the schemes and arrangements available, should be useful.

[British Library](#)

Admissions staff at the Library will apply their standard admissions criteria relating to “need” and ask for proof of signature (credit card, passport, driving licence) and address (utility bill, bank statement, driving licence) before issuing a reader pass. They will also need to see your student card and any other information about your course to support your application. See the [British Library helpsheet](#) for details.

<http://www.bl.uk/services/reading/admissions.htm>

[COPAC](#)

The COPAC database is created by merging the library catalogues supplied by members of the Consortium of University Research Libraries (CURL). More details about the database are available on the COPAC Content page.

[The European Library](#)

You may search the content of European national libraries.

[find it!](#)

You may search for any subject across the catalogues of some of the best libraries in the country.

[M25](#)

A scheme allowing access to other higher education libraries. Students are allowed access via [Sconul Access Scheme](#) and Sconul Vacation Access schemes. [InforM25](#) where you may search the catalogues of over 40 academic libraries simultaneously.

[SCONUL \(Society of College, National and University Libraries\)](#)

Vacation access for students and borrowing rights for most students and academic staff and researchers via [Sconul Access Scheme](#).

[SUNCAT](#)

The Serials Union Catalogue will help you locate serials held in the UK. It includes print and electronic versions of newspapers, journals, proceedings and other material of a continuing nature. There are links to other union catalogues.

[What's in London Libraries](#) (Will)

Access to over 395 public libraries in London.

Academic style and vocabulary

Remember to use a formal (but not pretentious) tone in your work. Academic writing demands that you avoid the personal. Personal writing tends to be emotional, intuitive, uses the active voice ('I find that'), is anecdotal, uses data from one source, and is subjective and tangential. Academic writing should be logical, use reasoning, the passive voice ('it was found that'), evidence and data from a range of sources, be objective and keep to a logical sequence.

Using three types of words can improve academic writing style significantly:

1. Emphasis markers

Use this kind of language to show clearly what you think is most important but avoid using personal language like 'I think'.

Adjectives: main, crucial, important, significant, essential, key

Nouns: focus, element, concept, theory, aspect, part, idea, point, argument, discussion, debate.

Verbs: to emphasise, to summarise, to focus, to highlight.

For example:

- The key aspect of this argument is...
- The most crucial point made so far is...
- To summarise the essential elements of the discussion up to this point...
- It is important to emphasise that...

Using these phrases will make what you say appear more authoritative.

2. Evaluative language

Use this kind of language to show more clearly what you think about different points.

Adjectives: positive (remarkable, innovative, complex, interesting, profound, logical, comprehensive, powerful, sensitive, incisive, rigorous, systematic, considered). Negative (flawed, modest, unsatisfactory, inadequate, limited, restricted).

Nouns: synthesis, survey, topic, study, history, concept, area, theme, overview, analysis, system.

Verbs: explain, survey, discuss, study, present, describe, bring into focus, consider, explore, illuminate, introduce, analyse, constitute.

3. Modals

The group of 11 words called modals can help you avoid over-generalisations. These words express degrees of certainty and possibility, thereby avoiding making statements which claim too much/suggest you know everything about a subject.

The 11 modals are: can, may, could, might, will, would, shall, should, ought to, must, need not.

By far the most useful are CAN, COULD and MIGHT.

Editing and proofreading your work

Before submitting your work you must check the following:

Content and argument:

- The text answers the question/fulfils the brief set.
- Sufficient attention has been given to the most important points.
- All the information included is relevant to the set question.
- The main line of argument is clear.

Research material

- There are sufficient examples and evidence to prove or illustrate your points.

Structure and grouping

- The text is in an appropriate structure or format.
- Ideas are suitably linked.
- Each paragraph is well structured.
- Ideas are presented in the right order.
- It is clear how each paragraph links to the others.

Style

- The style is appropriate, i.e. not chatty or flippant.
- It is free of slang and colloquialisms.
- Technical vocabulary is used correctly.
- The words used are your own – and suitably referenced when they belong to someone else.
- The text is not repetitive.
- The text can be read aloud easily.

Clarity

- There is nothing the reader will find confusing.
- The language is clear and straightforward.
- The reader will easily follow the line of reasoning.
- It is clear which sentence in your introduction summarises your viewpoint or argument.
- Sentences are of reasonable length and are uncomplicated.

General

- The introduction and conclusion are clear and accurate.
- Spelling, grammar and punctuation are correct.
- References are correct.
- The bibliography is accurate.
- You have taken into account feedback you received for earlier work.

(Adapted from Cottrell, S. (1999) *The Study Skills Handbook*. London: Macmillan.)

Referencing

The Harvard method of referencing is now the most commonly used in textbooks and essay writing. It is an easy method to use and, for this reason, we recommend that you use it in your coursework.

References within the body of your work

Direct quotations, statements of fact, attributed statements and the like must always be followed by a short reference. You should not give full details here; the full title of the work, its place of publication and publisher should appear in the bibliography at the end of the essay.

The author's surname, the year of publication and the page number(s) should appear after the statement. For example:

Laura Mulvey argues that 'Cinema offers a number of different pleasures' (Mulvey, 1975: 806).

In some cases you will not have consulted the original source, but will have come across the information in a secondary source. You should acknowledge that you did not consult the original source thus:

Laura Mulvey argues that 'Cinema offers a number of different pleasures' (Mulvey, cited in Tolson, 1996: 210)

Quotations

It must be made clear when you are quoting directly from speech and writing. Quotations of fewer than three lines should be enclosed in quotation marks and included in the paragraph, as in the examples above.

Quotations of more than three lines should be separated from the main paragraph and indented. They do not need quotation marks.

Bibliography

Having made shorthand references in the body of your essay, you should then give full details of the works in a bibliography. At the end of your essay list, in alphabetical order by surname, the sources that you referred to in the body of your essay, using the following formats:

Books

Kuhn, A. (1994) Women's Pictures. London: Verso.

Author (date of publication in brackets) Title underlined. Place of publication: publisher.

Chapters in edited books

Williamson, J. (1987) 'Decoding advertisements', in R. Betterton (Ed) Looking On: Images of Femininity in the Visual Arts and Media. London: Pandora Press.

Author of chapter (date of publication in brackets) 'title of chapter in inverted commas' in Editor of book (Ed.) Title of book underlined. Place of publication: publisher.

Journal articles

Mulvey, L. (1975) 'Visual pleasure and narrative cinema', Screen, Vol. 16, No. 3.

Author of article (date of publication of the journal in brackets) 'title of article in inverted commas', Title of journal underlined, Volume details.

Newspapers and magazines

Walker, M. (2010) 'Comin' at Ya!', The Guardian, 29 April, p2.

Author of the article (Year of publication of the newspaper in brackets) 'Title of article in inverted commas', Title of newspaper or magazine underlined, Day and month of publication. Page number(s).

Internet

Davis, D. (2000) 'Today's Hatred Still bears the Imprint of Slavery and Racism'. *Simon Wiesenthal Centre*, 28 July. www.wiesenthal.com/resource/today/html

Author of the article, 'Title of Article', *Title of Website*, date of posting, full address of website.

Films, audio and video tapes

Jurassic Park (Steven Spielberg, 1993, USA).

Title in italics (director's name, year of release, country of production).

Television and radio broadcasts

Inspector Morse: The Way Through the Woods (Tx. 10 November 1995, ITV, UK)

Programme title and episode title in italics (transmission date, Channel, Country)

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LEARNING RESOURCES

Core Materials

- Barthes, R. (1973) *Mythologies*. London: Paladin.
- Barthes, R. (1984) *Camera Lucida*. London: Fontana.
- Baudrillard, J. (1983) 'The Ecstasy of Communication', in H. Foster (ed.) *Postmodern Culture*. London: Pluto Press.
- Brunsdon, C. (1995) 'The Role of Soap Opera in the Development of Feminist Television Scholarship', in R. C. Allen (ed.) *To Be Continued...Soap Operas Around the World*. London: Routledge.
- Critcher, C. (2003) *Moral Panics and the Media*. Buckingham: Open University Press.
- de Saussure, F. (1996) 'From *Course in General Linguistics*', in P. Rice and P. Waugh (eds.) *Modern Literary Theory: A Reader*, Third Edition. London: Edward Arnold.
- Frith, S. (1996) *Performing Rites: Evaluating Popular Music*. Oxford: Oxford University Press.
- Harvey, D. (1989) *The Condition of Post-modernity*. Oxford: Blackwell.
- Mulvey, L. (1975) 'Visual Pleasure and Narrative Cinema', *Screen*, Vol. 16, No. 3. (Reprinted in J. Evans and S. Hall, eds. (1999) *Visual Culture: The Reader*. London: Sage.)
- Negus, K. (1996) *Popular Music in Theory: An Introduction*. Cambridge: Polity Press, p123—35.
- Webster, F. (1995) *Theories of the Information Society*. London: Routledge.
- Williamson, J. (1995) *Decoding Advertisements*. London: Marion Boyars.

Optional Materials

- Aparicio, F. R. (1997) *Listening to Salsa: Gender, Latin Popular Music and Puerto Rican Culture*. Middletown, CT: Wesleyan University Press.
- Barthes, R. (1977) 'Rhetoric of the image', in *Image-Music-Text*. London: Fontana.
- Barthes, R. (1977) 'The photographic message', in *Image-Music-Text*. London: Fontana.
- Barthes, R. (1973) 'Myth Today', in *Mythologies*. London: Paladin.
- Barthes, R. (1993) *A Roland Barthes Reader*. London: Vintage.
- Barthes, R. (1997) *The Eiffel Tower and Other Mythologies*. Berkeley, CA: University of California Press.
- Bennett, A. (2000) *Popular Music and Youth Culture: Music, Identity and Place*. London: Macmillan. (Part 1)
- Berger, A. (1998) *Media Analysis Techniques*, Second Edition. London: Sage. (Chapter 1)
- Berland, J. (1993) 'Sound, Image and Social Space: Music Video and Media Reconstruction', in S. Frith et al. (eds.) *Sound & Vision: the Music Video Reader*. London: Routledge.
- Bey, H. (1991), *TAZ: the temporary autonomous zone, ontological anarchy, poetic terrorism*. New York: Autonomedia.
- Bignell, J. (1997) *Media Semiotics: An Introduction*. Manchester: Manchester University Press. (Chapter 1)
- Bowles, M. (1990) 'Only When I Laugh', in A. Goodwin and G. Whannel (eds.) *Understanding Television*. London: Routledge.
- Branston, G. and R. Stafford (1999) *The Media Student's Book*, Second Edition. London: Routledge. (Chapter 1)

- Brown, M. E. (1994) *Soap Opera and Women's Talk*. London: Sage.
- Brown, M. E., ed. (1990) *Television and Women's Culture*. London: Sage.
- Bull, M. (2000) *Sounding Out the City: Personal Stereos and Every Day Life*. Oxford and New York: Berg. (Chapter 9)
- Carter, C. and L. Steiner, eds. (2003) *Critical Readings: Media and Gender (Issues in Cultural and Media Studies)*. Buckingham: Open University Press.
- Chandler, D. (2002) *Semiotics, The Basics*. London: Routledge.
- Chion, M. (1994) *Audio-Vision: Sound on Screen*. New York: Columbia University Press.
- Clarke, D. B. et al., eds. (2009) *Jean Baudrillard: Fatal Theories*. London: Routledge.
- Cook, P. and M. Bernink, eds. (1999) *The Cinema Book*. London: BFI. ('Psychoanalysis', p341—352)
- Culler, J. (1985) *Saussure*. London: Fontana.
- Culler, J. (1990) *Barthes*. London: Fontana.
- Dickinson, K., ed. (2003) *Movie Music, the film reader*. London: Routledge.
- Donnelly, K. J., ed. (2001) *Film Music: critical approaches*. New York: Continuum.
- Durant, A. (1984) *Conditions of Music*. London: Macmillan. (Chapter 4)
- Fiske, J. (1990) *Introduction to Communications Studies*, Second Edition. London: Routledge.
- Foucault, M. (1970) *The Order of Things*. London: Methuen.
- Freud, S. (1999) 'Fetishism', in J. Evans and S. Hall (eds.) *Visual Culture: The Reader*. London: Sage.
- Frith, S., A. Goodwin and L. Grossberg, eds. (1993) *Sound and Vision: The Music Video Reader*. London: Routledge.
- Geraghty, C. (1991) *Women and Soap Opera*. Cambridge: Polity Press.
- Gill, R. (2006). *Gender and the Media*. Cambridge: Polity Press.
- Gledhill, C. (1997) 'Genre and Gender: The Case of Soap Opera', in S. Hall (ed.) *Representation*. London: Sage.
- Gray, F. (1994) *Women and Laughter*. London: Macmillan. (Chapter 3)
- Hall, S. (1997) *Representation: Cultural Representations and Signifying Practices*. London: Sage/OU.
- Hall, S., et al. (1992) *Modernity and its Futures*. London: Polity/OU.
- Hawkes, T. (1997) *Structuralism and Semiotics*. London: Routledge.
- Jameson, F. (1985) 'Postmodernism and Consumer Society', in H. Foster (ed.) *Postmodern Culture*. London: Pluto Press.
- Jencks, C. (1999) *The Postmodern Reader*. London: Academic Editions.
- Khun, A. (1994) *Women's Pictures*. London: Verso. (Pages 82—105)
- Kirkham, P. and B. Skeggs (1998) 'Absolutely Fabulous: Absolutely Feminist?', in C. Geraghty and D. Lusted (eds.) *The Television Studies Book*. London: Arnold.
- Lane, R. (2000) *Jean Baudrillard*. London: Routledge.
- Lee, J. (1995) 'Subversive Sitcoms: Roseanne as Inspiration for Feminist Resistance', in G. Dines and J. Humez (eds.) *Gender, Race and Class in Media*. London: Sage.
- Lovejoy, M. (1992) *Postmodern Currents*. London: Prentice Hall.
- Merrin, W. (2005) *Baudrillard and the Media*. Cambridge: Polity.
- Mirzoeff, N. (1999) *Visual Culture*. London: Routledge. ('What is Visual Culture?')

- Modleski, T. (1982) *Loving with a Vengeance*. New York: Archon.
- Nehring, N. (1997) *Popular Music, Gender and Postmodernism: Anger Is an Energy*. London: Sage.
- Reynolds, S. and J. Press (1995) *The Sex Revolts: Gender Rebellion and Rock 'n' Roll*. London: Serpent's Tail.
- Rietveld, H. (1993) 'Living the Dream', in S. Redhead (ed.) *Rave Off*. Aldershot: Avebury.
- Rietveld, H. (1998) 'Repetitive Beats: free parties and the politics of contemporary DiY dance culture in Britain', in G. McKay (ed.) *DiY Culture: Party and Protest in Nineties Britain*. London: Verso.
- Rietveld, H. (1998) *This Is Our House: house music, cultural spaces and technologies*. Aldershot: Arena.
- Rietveld, H. (2004) 'Ephemeral Spirit: sacrificial cyborg and soulful community', in: Graham St John (Ed), *Rave and Religion*. London & New York: Routledge.
- Rose, J. (1999) 'Sexuality in the Field of Vision', in J. Evans and S. Hall (eds.) *Visual Culture: The Reader*. London: Sage.
- Rose, T. (1994) *Black Noise: Rap Music and Black Culture in Contemporary America*. Hanover, NH and London: University Press of New England. (Chapter 5: 'Bad Sistas').
- Rush, M. (1999) *New Media in Late 20th Century Art*. London: Thames and Hudson.
- Salvemini, J. P. (2002) *The Benetton Campaigns, United Colours*. London, Scriptum Editions / Thames and Hudson.
- Scott, C. (1999) *The Spoken Image*. London: Reaktion.
- Shuker, R. (2001) *Understanding Popular Music*, Second Edition. London: Routledge. (Chapter 10)
- Storey, J. (2001) *Cultural Theory and Popular Culture: An Introduction*, Third Edition. Harlow: Prentice Hall.
- Strinati, D. (1995) *An Introduction to Theories of Popular Culture*. London: Routledge. (Chapter 3)
- Thornton, S. (1996) *Club Cultures: Music, Media and Subcultural Capital*. Cambridge: Polity. (Chapter 4)
- Tolson, A. (1996) *Mediations: Text and Discourse in Media Studies*. London: Arnold.
- van Leeuwen, T. (1999) *Speech, Music, Sound*. Basingstoke: Palgrave Macmillan.
- Walser, R. (1993) *Running with the Devil: Power, Gender and Madness in Heavy Metal Music*. Middletown, CT: Wesleyan University Press.
- Whiteley, S., ed. (1997) *Sexing the Groove: Popular Music and Gender*. London: Routledge.
- Woollacott, J. (1996) 'Fictions and Ideologies: The Case of Situation Comedy', in P. Marris and S. Thornham (eds.) *Media Studies: A Reader*. Edinburgh: Edinburgh University Press.