

UNIT GUIDE

Real Lives

AME-2-RLI

Faculty of Arts and Human Sciences

become what you want to be

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UNIT DETAILS

Unit Title:	Real Lives
Unit Level:	2
Unit Reference Number:	AME-2-RLI
Credit Value:	1
Student Study Hours:	150
Contact Hours:	36
Private Study Hours:	114
Course(s):	Media degree scheme / Media field
Year and Semester	2006—2007, semester one
Teaching Team:	Phil Hammond (unit coordinator) tel. 020 7815 6150 email Phil.Hammond@lsbu.ac.uk
	Terry Daniels tel. 020 7815 5749 email danielta@lsbu.ac.uk
Subject Area:	Media
Summary of Assessment Method:	One 2000 word essay

SHORT DESCRIPTION

The first section of this unit examines the ways in which the media construct 'the real'. It will look at the history and theory of documentary film and television programmes. The unit questions the concept of 'the real', raising questions of narrative, ideology, knowledge and power.

AIMS OF THE UNIT

1. To provide you with an understanding of the constructed nature of media representations.
2. To further develop your understanding of the relevance of theories of representation.
3. To introduce you to formal modes of critical analysis of a variety of media texts.
4. To develop further appropriate and relevant academic skills.

LEARNING OUTCOMES

Knowledge and Understanding

By the end of this unit you should be able to

1. demonstrate your awareness of the constructed nature of media representations;
2. critically analyse the main strategies of news and documentary production;
3. demonstrate an understanding of the theoretical perspectives examined on the unit; apply theory with more depth to the analysis of media texts.

Transferable Skills

You will have an opportunity to develop skills in:

1. interactive group work, through workshop activities;
2. oral communication, through workshop discussions; criticism and analysis, developed through workshop discussion and essay writing.

ASSESSMENT

You will be required to submit one 2000 word essay worth 100% of the marks for the unit. The submission date will be given in lectures and posted on Blackboard.

Answer ONE of the following questions:

1. How far do today's news media play a democratic role in our society? Illustrate your answer with reference to news coverage of particular events.
2. 'The modern journalist is little more than an ill-informed bystander repeating celebrity tittle-tattle and press-releases, and regurgitating personal anecdotes dressed up as fact.' Discuss with examples.
3. What are the limits to 'balance' and 'objectivity' in contemporary British journalism? Illustrate your answer with reference to news coverage of particular events.
4. To what extent does online journalism challenge the conventions of other news media? Illustrate your answer with examples.
5. Is the war on terrorism an example of 'post-modern' warfare?
6. As 'one of the most commonly used devices in non-fiction filmmaking' (Bruzzi, 2000), narrative voiceover has gained a negative reputation as being overly didactic and at odds with the 'purity' of the image. Outline the arguments for and against this reputation with reference to at least TWO of the films screened on the unit.
7. Documentary has been described as the 'perpetual negotiation between the real event and its representation' (Bruzzi, 2000). Discuss with reference to at least TWO documentary films shown on the unit.
8. Outline the tools and techniques available to the documentary film or programme maker and discuss how they function in relation to the representation of 'reality'.
9. Are self-reflexive and/or performative documentary films more 'honest' than other forms of documentary you have seen on the unit?
10. Compare the implied relationship between the film-maker, the viewer and the documentary subjects in any of the film's screened on the unit.
11. To what extent do contemporary television documentaries contribute to the ideals of public service broadcasting?

The essay will assess the extent to which you have understood key concepts, and have absorbed and processed the content of the unit. The assignments will test the learning outcomes of this unit and relate to the broader criteria for Level Two units. Learning outcomes will also be tested on a weekly basis through lecture and workshop interaction.

Please see the section on 'Writing Your Essay' at the back of this unit guide for general advice and guidelines on referencing.

FEEDBACK

Feedback will normally be given to students 15 working days after the submission of an assignment.

STUDYING THE UNIT

Types of Classes

The unit will be taught by a combination of keynote lectures and workshops.

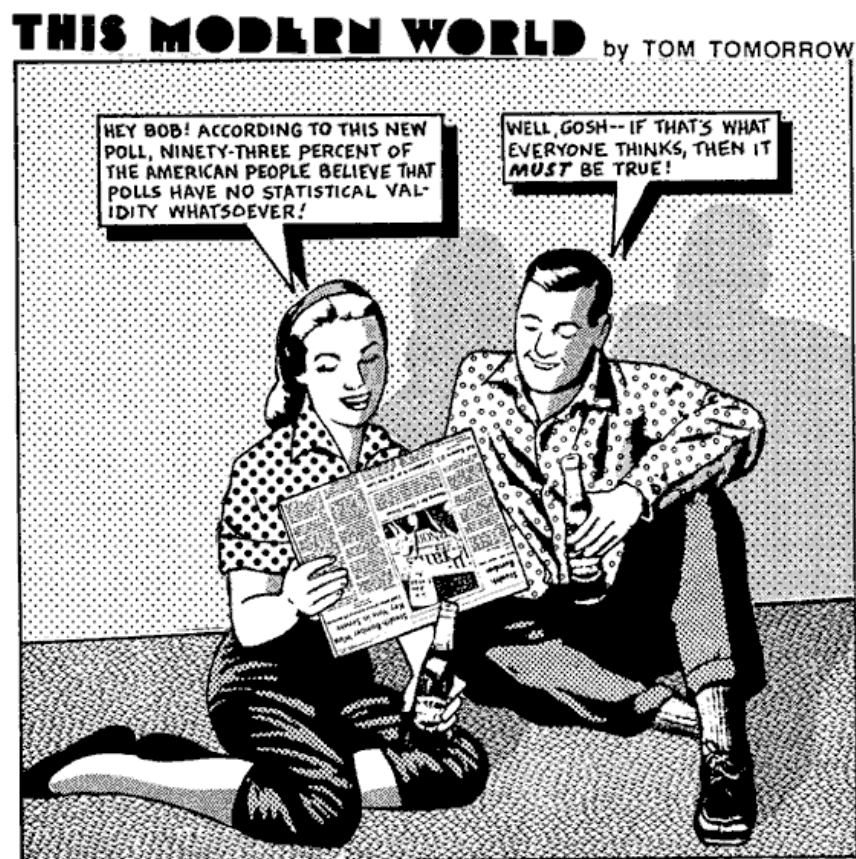
In lectures, take careful and well-structured notes. Do not try to write down everything the lecturer says; instead, listen for key points and examples. If you are not sure you have all the main points, or have not fully understood something, take the opportunity to ask us about this in seminars. Do not assume that lectures will tell you all you need to know about a topic. Rather, they will provide a 'map' of the area, to guide your exploration of it through reading.

In workshops you will be expected to give presentations on aspects of the syllabus, and will engage in activities and small-group discussion of key issues. Workshops will also provide help with academic reading and writing. Private study will typically involve reading and preparation for workshops.

Workshops provide a space for you to test out your ideas. On this unit we will often spend time analysing media texts, and you should use this as an opportunity to develop your own skills of textual analysis. We will also discuss set reading, and you should prepare for workshops by reading the item(s) listed in advance each week.

Student Self-Managed Learning Time

At Level 2 of the media scheme students are expected to carry out significant amounts of independent study, which will build upon lectures and seminars. Consequently it is vital to work steadily throughout this first semester, and to be fully prepared for workshops.



LECTURE PROGRAMME

Week One: Introduction – Constructing the Real

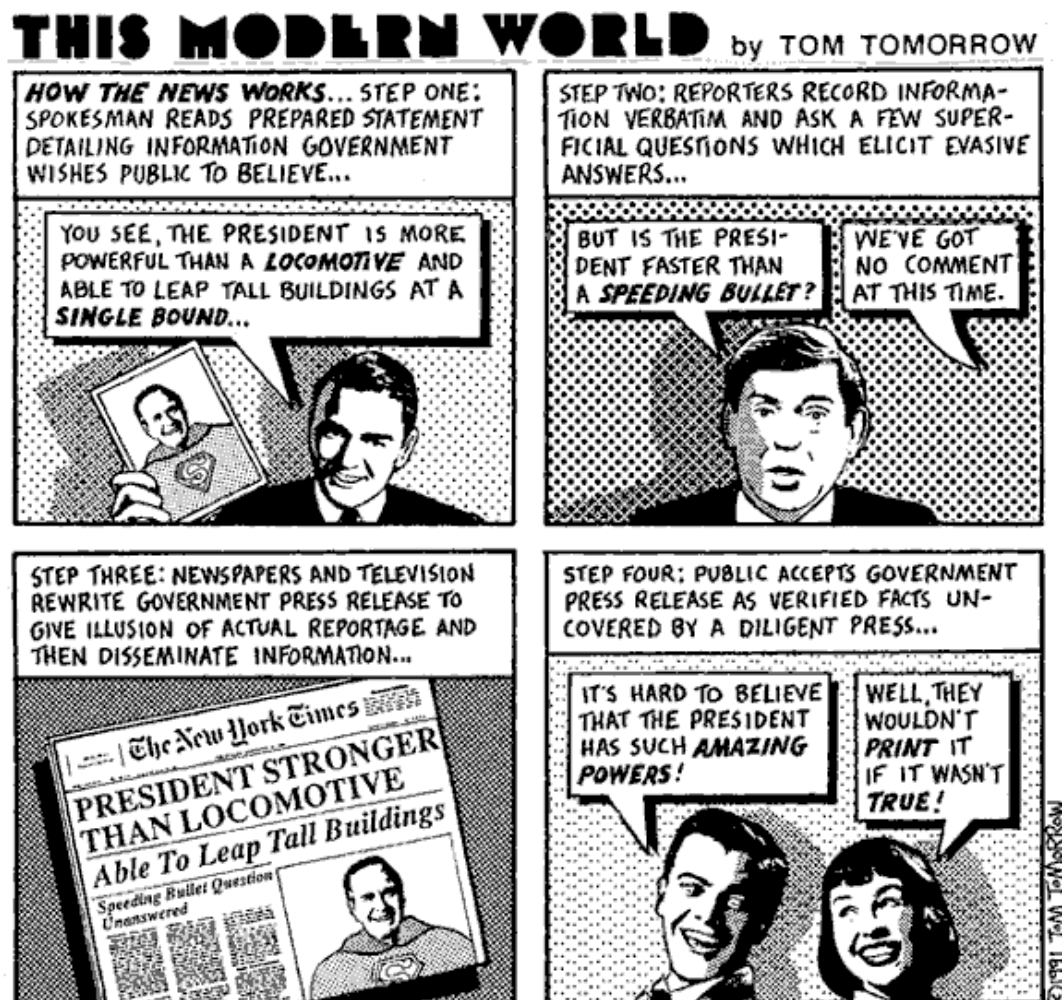
This lecture will introduce the key concerns of the unit, asking how far fact-based media can offer us a 'window on the world' and whether they might in fact construct the reality of social and political life.

Core Reading

- Roscoe, J. and C. Hight (2001) *Faking it: Mock-Documentary and the Subversion of Factuality*. Manchester: Manchester University Press (pp. 6—14).

Background Reading

- Sander, K. (2003) *Ethics and Journalism*. London: Sage.
- Winston, B. (2000) *Lies, Damn Lies and Documentaries*. London: British Film Institute.



Week Two: News, Politics and Public Relations

What is the role of journalism in contemporary society? What are the criteria by which events are selected as 'newsworthy'? What sort of constraints are journalists working within? What sorts of sources do they use? Have the media created a culture of photo opportunities and sound bites? Or are politicians guilty of undermining democracy through the use of spin-doctors?

Core Reading

- Galtung, J. and M. Ruge (1973) 'Structuring and Selecting News', in S. Cohen and J. Young (eds.) *The Manufacture of News*. London: Constable.
- McNair, B. (2003) *An Introduction to Political Communication* (Third Edition). London: Routledge.

Background Reading

- Barnett, S. (1998) 'Dumbing Down or Reaching Out?', in J. Seaton (ed.) *Politics and the Media: Harlots and Prerogatives at the Turn of the Millennium*. Oxford: Blackwell.
- Bromley, M. (1998) 'The "Tabloidising" of Britain: "Quality" Newspapers in the 1990s', in H. Stephenson and M. Bromley (eds.) *Sex, Lies and Democracy*. London: Longman.
- Campbell, V. (2004) *Information Age Journalism*. London: Arnold.
- Corner, J. and D. Pels, eds. (2003) *Media and the Restyling of Politics*. London: Sage.
- Curran, J. and J. Seaton (2003) *Power Without Responsibility: The Press, Broadcasting and New Media in Britain* (Sixth Edition). London: Routledge.
- Davis, A. (2002) *Public Relations Democracy*. Manchester: Manchester University Press.
- Franklin, B. (1997) *Newszak and News Media*. London: Arnold. (Chapter 1)
- Harrison, J. (2006) *News*. London: Routledge.
- Hume, M. (1998) *Televictims*. London: Informinc.
- Jones, N. (1995) *Soundbites and Spindoctors: How Politicians Manipulate the Media and Vice Versa*. London: Cassell. (Introduction and Chapter 5)
- Langer, J. (1998) *Tabloid Television: Popular Journalism and the 'Other News'*. London: Routledge.
- Macdonald, M. (2003) *Exploring Media Discourse*. London: Arnold.
- Schlesinger, P. (1997) *Putting 'Reality' Together* (Second Edition). London: Routledge.
- Schlesinger, P. (2006) 'Is there a crisis in British journalism?', *Media, Culture and Society*, Vol. 28, No. 2.

Week Three: Ideology and Propaganda

Everything you always wanted to know about news but were afraid to ask: Is the news biased? Is objectivity possible? What sorts of limits do 'balance' and 'objectivity' operate within? This lecture goes in search of some answers to the big questions by focusing on two widely influential radical analyses of the relationship between news media and society.

Core Reading

- Hall, S., C. Crichton, T. Jefferson and B. Roberts (1978) *Policing the Crisis*. London: Macmillan. (Chapter 3)
- Herman, E. S. and N. Chomsky (1988) *Manufacturing Consent*. New York: Vintage. (Chapter 1)

Background Reading

- Allan, S. (1997) 'News and the Public Sphere: Towards a History of Objectivity and Impartiality', in M. Bromley and T. O'Malley (eds.) *A Journalism Reader*. London: Routledge.
- Allan, S. (2004) *News Culture* (Second Edition). Buckingham: Open University Press.
- Chomsky, N. (1998) 'Propaganda and Control of the Public Mind', in R. McChesney, E. M. Wood and J. B. Foster (eds.) *Capitalism in the Information Age*. New York: Monthly Review Press.
- Fowler, R. (1991) *Language in the News*. London: Routledge. (Chapter 4)
- Glasgow University Media Group (1980) *More Bad News*. London: Routledge.
- Hall, S. (1973) 'A World at One with Itself', in S. Cohen. and J. Young (eds.) *The Manufacture of News*. London: Constable.
- Harrison, J. (2006) *News*. London: Routledge.
- Herman, E. S. (2000) 'The Propaganda Model: A Retrospective', *Journalism Studies*, Vol. 1, No. 1, February.
- Lichtenberg, J. (1991) 'In Defense of Objectivity', in J. Curran and M. Gurevitch (eds.), *Mass Media and Society*. London: Arnold.
- Tuchman, G. (1972) 'Objectivity as Strategic Ritual: An Examination of Newsmen's Notions of Objectivity', *American Journal of Sociology*, Vol. 77, No. 4.

Week Four: Media, War and Postmodernity

Critics have discussed a number of recent wars and their media coverage using the concepts of postmodernist theory. Starting from the argument that the war on terrorism is a media spectacle, this lecture seeks to explain the apparently 'post-modern' character of contemporary conflicts and interventions in terms of the 'culture wars' which followed America's defeat in Vietnam.

Core Reading

- Hammond, P. (2003) 'The Media War on Terrorism', *Journal for Crime, Conflict and the Media*, Vol.1, No.1 [www.jc2m.co.uk/Issue1/Hammond.pdf].

Background Reading

- Baudrillard, J. (1995) *The Gulf War Did Not Take Place*. Bloomington, Ind.: Indiana University Press.
- Baudrillard, J. (2002) *The Spirit of Terrorism*. London: Verso.
- Bibby, M., ed. (1999) *The Vietnam War and Postmodernity*. Amherst, Mass: University of Massachusetts Press.
- Brown, S. (2003) 'From the "Death of the Real" to the Reality of Death: How Did the Gulf War Take Place?', *Journal for Crime, Conflict and the Media*, Vol.1, No.1 [www.jc2m.co.uk/Issue1/Brown.pdf].
- Coker, C. (2001) 'The United States and the ethics of post-modern war', in K. Smith and M. Light (eds.) *Ethics and Foreign Policy*. Cambridge: Cambridge University Press.
- Cooper, R. (2002) 'The Post-Modern State', in M. Leonard (ed.) *Re-ordering the World*. London: The Foreign Policy Centre.
- Cottle, S. (2006) *Mediatized Conflict: Developments in Media and Conflict Studies*. Maidenhead: Open University Press.
- Der Derian, J. (2001) *Virtuous War: Mapping the Military-Industrial-Media-Entertainment Network*. Boulder, CO: Westview Press.
- Gray, C. H. (1997) *Postmodern War: The New Politics of Conflict*. London: Routledge.
- Griffin, M. (2004) 'Picturing America's "War on Terrorism" in Afghanistan and Iraq', *Journalism*, Vol. 5, No. 4.
- Hammond, P. (2004) 'Postmodernity goes to war', *spiked*, 1 June [www.spiked-online.com/Articles/0000000CA554.htm].
- Kellner, D. (2005) *Media Spectacle and the Crisis of Democracy*. Boulder, CO: Paradigm Publishers.
- Mirzoeff, N. (2005) *Watching Babylon: The War in Iraq and Global Visual Culture*. London: Routledge.
- Norris, C. (1992) *Uncritical Theory: Postmodernism, Intellectuals and the Gulf War*. London: Lawrence and Wishart.
- Thussu, D.K. (2003) 'Live TV and Bloodless Deaths: Infotainment and 24/7 News', in D.K. Thussu and D. Freedman (eds.) *War and the Media: Reporting Conflict 24/7*. London: Sage.
- Žižek, S. (2002) *Welcome to the Desert of the Real*. London: Verso

Week Five: Researching News (workshops only)

There is no lecture this week, but we will hold workshops in the Learning Resources Centre. The main aim of this session is to introduce you to the University's online news archives – a resource you are likely to find useful for your assignment – and to explore some of the practicalities of researching and analysing news coverage. We will also look at the varieties of online journalism and the different possibilities it offers.

Background Reading

- Allan, S. (2006) *Online News: Journalism and the Internet*. Maidenhead: Open University Press.
- Hall, J. (2001) *Online Journalism: A Critical Primer*. London: Pluto Press.
- Wall, M. (2005) "Blogs of War": Weblogs as News', *Journalism*, Vol. 6, No. 2 [http://jou.sagepub.com/cgi/reprint/6/2/153].



Week Six: Guest Lecture – Brendan O'Neill

Brendan O'Neill is the deputy editor of the online publication *spiked*, for which he writes on war, terrorism and politics. His writing is published widely on both sides of the Atlantic, including in the *Spectator*, the *New Statesman*, BBC News, the *Christian Science Monitor*, *Salon* and other publications. He also writes a weblog for the *Guardian*. Brendan founded the online journalism course at the Surrey Institute of Art and Design and is the author of *From Bosnia to Beslan: How the West Spread al-Qaeda* (Pluto Press, forthcoming).

You can read his work at:

- www.spiked-online.com
- www.brendanoneill.net
- http://commentisfree.guardian.co.uk/brendan_oneill/index.html

Week Seven: Visit – The *Guardian* Newsroom

In place of the regular lecture and seminar, this week we will be visiting the *Guardian's* Newsroom archive and exhibition centre at 60 Farringdon Road, where we will be given a talk by a *Guardian* journalist.

Further details of the visit will be provided nearer the date. A map of its location is available at www.guardian.co.uk/newsroom.

Week Eight: 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

- Winston, B. (1995) *Claiming the Real: The Documentary Film Revisited*. London: British Film Institute. (pp.11—14)

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.
- 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.
- 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. Nemes (ed.) *An Introduction to Film Studies*. London: Routledge.

Week Nine: Guest Lecture – Sanjay Singhal

Sanjay Singhal joined the BBC as a trainee in 1992. He worked across News and Current Affairs for several years, initially at Radio 4's *The World At One* and then as a Senior Producer on *Newsnight*. In 1999 he moved to the US as the BBC's Washington Producer with responsibility for covering North American stories for BBC TV and Radio News, ranging from the US election to the 9/11 attacks.

He then worked at BBC Feature Films developing factual drama ideas before joining BBC Factual as a development executive, winning commissions from all four BBC channels. For the past four years he has been working as a Series Producer, making a range of documentaries and factual entertainment programmes. He joined the independent production company Talkback Thames in 2005 to series produce *The Apprentice*. He is now working as an Executive Producer in BBC Documentaries and Specialist Features.

Week Ten: Television Documentaries

Factual entertainment, from “docusoaps” to reality television, is now the main form of television documentary. This lecture will consider why commissioning editors buy such programmes and discuss their relevance to the debate about public service broadcasting.

Core Reading

- Kilborn, R. (2003) *Staging the Real: Factual Programming in the Age of Big Brother*. Manchester: Manchester University Press. (Chapter 2)

Background Reading

- Bruzzi, S. (2000) *New Documentary: A Critical Introduction*. London: Routledge. (Chapter 3)
- Dovey, J. (2000) *Freakshow: First Person Media and Factual Television*. London: Pluto Press. (Chapter 6)
- Kilborn, R. (1998) ‘Shaping the Real: Democratisation and Commodification in UK Factual Broadcasting’, *European Journal of Communication*, Vol.13, No.2.
- Kilborn, R. (2003) *Staging the Real: Factual Programming in the Age of Big Brother*. Manchester: Manchester University Press. (Chapters 1 and 6)
- Kilborn, R. and J Izod (1997) ‘How real can you get? Realism and documentary’ in *An Introduction to TV Documentary: Confronting Reality*. Manchester: Manchester University Press.
- Roscoe, J. and C. Hight (2001) *Faking It: Mock-documentary and the Subversion of Factuality*. Manchester: Manchester University Press.

Week Eleven: Dramadoc and Docudrama

This lecture looks at the role of reconstruction in documentary. It focuses on dramatised documentaries and considers some of the issues raised by these forms of the genre.

Core Reading

- Kilborn, R. and J. Izod (1997) *An Introduction to TV Documentary: Confronting Reality*. Manchester: Manchester University Press. (pp. 135—144)

Background Reading

- Corner, J. (1996) 'Action Formats: Drama-Documentary and Cinema Verité', in *The Art of Record*. Manchester: Manchester University Press.
- Kerr, P. (1990) 'F for Fake? Friction over Faction', in A. Goodwin and G. Whannel (eds.) *Understanding Television*. London: Routledge.
- Kilborn, R. and J. Izod (1997) 'Telling a Story: Fact, Fiction and Documentary', in *An Introduction to TV Documentary: Confronting Reality*. Manchester: Manchester University Press.
- Paget, D. (1998) *No Other Way to Tell It: Dramadoc/Docudrama on TV*. Manchester: Manchester University Press.
- Rosenthal, A. (1995) *Writing Docudrama: Dramatizing Reality for Film and TV*. Oxford: Focal Press.

Week Twelve: Essay Tutorials

There will be lectures or workshops this week. Instead, you will have the opportunity to schedule a one-to-one tutorial about your assignment.



WORKSHOP PROGRAMME

All students are expected to attend fortnightly workshops for this unit. Each workshop will run four times, as set out below. Please make every effort to attend your workshop on the correct day.

Workshop One: News Selection

Activity

News editing exercise. Working in groups you will be asked to construct a radio news bulletin from a selection of stories.

Discussion

- What makes something newsworthy?
- What are the professional obligations of a journalist?
- What are the practical, economic and intellectual constraints of the journalist? How do they differ in print, radio, television and online journalism?

Attendance

Group A: Tuesday 26 September

Group B: Friday 29 September

Group C: Tuesday 3 October

Group D: Friday 6 October

Workshop Two: News Language

Activity

News writing exercise. Working in groups you will be asked to examine a selection of newspapers and to do the following:

1. Analyse the content of the front page splash, feature articles and editorial – what do they tell you about the newspaper and its readership?
2. Take one story and look in detail at how language is used, the sources cited and the 'meaning' of the story.
3. Re-write the story in your own words. Choose a publication for it – how will your choice change the way the story is written? Create a headline for the story. Think about starting the story in a different way. From what other sources might you have usefully sought information?
4. Compare your story with the original. Have you changed the meaning in any way? What effect does the accessing of different sources or changing the order of information have on the meaning?

Discussion

- What is meant by the 'tabloidisation' of TV news and the broadsheet press? Does it represent an erosion of the media's democratic role?
- How do politicians try to 'spin' the news?

Attendance

Group A: Tuesday 10 October

Group B: Friday 13 October

Group C: Tuesday 17 October

Group D: Friday 20 October

Workshop Three: Researching News

These workshops will take place at the usual times but in the LRC, rooms G001—G004. Details of activities will be given on the day.

Attendance

Group A: Tuesday 24 October
Group B: Friday 27 October
Group C: Tuesday 31 October
Group D: Friday 3 November

Workshop Four: Documentary Film

Discussion

- How do you know when you are watching a documentary?
- What are the codes and conventions of documentary filmmaking?
- How do documentaries address an audience?
- How is this different from narrative fiction / drama?
- Discuss the film extracts shown in the lecture. How do they use image and sound to create meaning?

Attendance

Group A: Tuesday 14 November
Group B: Friday 17 November
Group C: Tuesday 21 November
Group D: Friday 24 November

Workshop Five: Television Documentary

Discussion

- Why have factual entertainment programmes been so popular in recent years?
- Do you agree with Jon Dovey that television documentaries are fascinated by 'intimacy, deviancy and horror'?

Attendance

Group A: Tuesday 28 November
Group B: Friday 1 December
Group C: Tuesday 5 December
Group D: Friday 8 December

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.

In your 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 first sentence, or opening sentences should link the paragraph to the previous paragraph, then introduce the main idea of the paragraph.
- Other sentences should develop the topic of the paragraph.

In the 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.)

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 *in italics*. 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 in italics*. 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 in italics*, volume details.

Newspapers and magazines

Walker, M. (1997) '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 in italics*, 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)

STUDY SKILLS

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

The University Learning Development Centre, based in Caxton House, offers some very useful courses that you should investigate. You may also consult a variety of study skills publications. Here is a short list of some that you will find useful:

- Cottrell, S (1999) *The Study Skills Handbook*. London: Macmillan.
- Greetham, B (2001) *How to Write Better Essays*, London: Palgrave.
- Strunk, W and E.B. White (1979) *The Elements of Style*. Boston: Allyn and Bacon.

Information for students with disabilities / dyslexia

The Learning Support Unit provides services for students with disabilities and dyslexia at both the pre-entry stage and while studying at London South Bank University. Advice and support is available for all students with a disability / dyslexia to enable you to manage your specific academic and practical needs. This includes:

- An initial screening and full assessment if you think you may have dyslexia
- One-to-one advice and guidance
- Arrangements for examinations, assessments, and on course provision (e.g. extra time in exams, possible extensions)
- Advice and training for staff
- Disability and dyslexia workshops
- One to one tutorials
- Student focus groups
- Disability access across campus
- Technical support and access
- Support worker service

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