Module	Media Studies
Course code	BAJH-MS
Credits	10
Allocation of marks	40% Continuous Assessment
	60% Final Examination

Intended Module Learning Outcomes

On successful completion of this module, the learner will be able to:

1. Distinguish between different types of media genre
2. Develop an awareness of the history and evolution of these genre
3. Gain the capacity to analyse and critique these media forms
4. Exhibit an understanding of the link between ideology and audiences
5. Analyse the way in which various media operate in the wider society

Module Objectives

This module aims to enable the learner to:

- Develop their cine-literacy and ability to critique and evaluate media texts.
- Examine in detail how issues are covered in the media and analyse the motives / reasons behind their presentation
- Illustrate the different methods various forms of media use in their delivery of news / information / entertainment

The aim of the module is to introduce learners to a variety of media forms. It seek develop the learners' analytical skills and allow them gain an understanding of the reasons why media has such an influence on wider society.

During the module learners both look at and critique movements in film and television drama and contemporary documentary. Learners will assess how societies make sense of and interpret these with attention being given to ideology, content and form.

Module Curriculum

Indicative Syllabus

Film Noir : Pre-history and origins; Artistic heritage; Expressionism; European influences;

 Post-war Hollywood genres– 'Social-Consciousness' film – the 'new society' – post-war disenchantment - Cold War 'angst' – urban paranoia –power and corruption –the Witch-Hunt and the Blacklist – House un-American Activities Committee –

Ideology in narrative; semiotics, narrative and textual analysis; genre study; generic conventions; gender representation; *femme fatale*; gender dynamics

Screening: *Mildred Pierce*; Curtiz; 1945

<u>Contemporary Television Drama:</u> Reception theory and reader response criticism; reading the television text; the 'active' viewer and television effects; television and ideology of mass culture; depictions of the 'American city'; realism; institutional dysfunction;

Political storytelling; political discourses; addressing 'elites'; popular culture and politics; TV fiction vs. Washington reality; television and feminism; patriarchy in drama and reality;

Television as manipulation or fascination; consumption and pleasure; television between reality and fiction; the function of characters; the nuclear family and the crime family; intertextuality (references to *The Godfather* and popular culture within the series);

<u>Documentary</u> : The Documentary form – theory of and origins – authorship - 'the creative treatment of actuality' – Robert Flaherty - John Grierson and British Documentary Film Movement – Romanticism;

Cinema Verite; naturalism; representation; Vertov's *Kino-Pravda*; aesthetics, free cinema; direct cinema; notions of truth and reality; boundaries of reality and fiction;

Modern documentary – narrative shifts and directorial influences – re-enactment – Direct cinema – Bill Nichols –minorities – post-colonialism – representation of history – questions of realism and reality

Objectivism vs. perspectivism; freedom of media; alternative voices; war and propaganda; narration, invention and history; 'reality television'; 'docuganda' or *mondo*-films

Globalisation of the Media:

Origins of globalised media. Role of producers and consumers. Consequences of cultural imperialism and media ownership on wider society and how this affects media output.

Radical / Reactionary / Resistance Media

Exploring the origins and rise of media organisations outside the mainstream. Examining how their organisational structure, decision-making processes and agendas. Investigating the motives, methods and success of these media types in an ever changing media landscape.

Reality Television

This topic looks at the history and origins of the genre and how this has had an impact on television in general. It also explores the reasons behind its continuing popularity and how producers of such programming manipulate what is presented as 'real'.

Public Service Broadcasting:

Examining the relevance of Public Service Broadcasting and the ideals it initially stood for. Asking whether it has a future in a multi-platform age and whether it has to adapt in order to survive into the 21st century.