

SCHOOL OF FILM AND TELEVISION STUDIES

The following rules apply to all students taking any FTV module:

The requirements for satisfactory attendance and satisfactory completion are determined and published by the School offering the module. You must note these requirements carefully, particularly the action you should take if you are unwell and unable to attend classes or submit assessed coursework by the deadline set by your teachers. If you require further explanation about the requirements you should consult the module organizer concerned.

The modules offered by the School of Film and Television Studies are grouped by subject. The module code designates the subject area, as follows:

Film and Television Studies FTVF-F--
Practical Modules (Film Studies and Media Studies) FTVF-P--
Film History FTVF-H--

Please note that UEA currently registers visiting and exchange students in LIT, FTV and AMS in the School of American Studies for administrative purposes. Students can be enrolled on LIT and FTV modules regardless of their registration in AMS.

While every effort has been made to ensure the accuracy of this document, the University reserves the right to make changes at any time and without notice.

The information is correct at the time of publication but the University cannot guarantee that modules listed will be available in future years.

2008/9 - FTVF1F03 KEY ISSUES IN FILM STUDIES

Autumn Semester, Level 1 module (Maximum 240 Students)
UCU: 20 Organiser: Professor Yvonne Tasker
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot: D2*D5-B8/U

This module is an introduction to the study of cinema at UEA, and to different approaches to Film Studies as a discipline. We concentrate on Hollywood, but also engage with other film traditions, including silent cinema, the avant-garde, art cinema and documentary. In the first part of the module, we explore formal and stylistic aspects of films as texts - the use of sound, the organisation of the image, the functions of editing, narrative structure, etc; in later weeks, we examine key critical debates about meaning, representation, and reception, looking at such issues as gender, genre and national cinema. (Lecture/Screening: Tuesday 1400-1800. Lecture: Wednesday 1000-1100. Seminar: Thursday or Friday.)

2008/9 - FTVF1F04 FILM HISTORY: 1930 TO THE PRESENT

Spring Semester, Level 1 module (Maximum 130 Students)
UCU: 20 Organiser: Mr Peter Kramer
Module 40% Marking Scheme - Aggregate
Module Type: Examination with Coursework or Project
Slot:D2*D5-B8*/U

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F03

This module surveys important aesthetic, cultural, industrial and political developments in cinema across the more than seven decades since the introduction of synchronized sound in the late 1920s. The focus is on Hollywood and its important role in the international marketplace, but other cinematic practices and national cinemas may also be considered. The main aims are to gain an understanding of the complex processes of historical change in cinema, and to situate individual films in the historical contexts in which they were made and seen. The module consists of a lecture/screening on Tuesday 1400-1800, a lecture on Wednesday 1000-1100, and a one hour seminar on Thursday or Friday.

2008/9 - FTVF1F05 NINETEENTH-CENTURY CULTURE AND THE EMERGENCE OF CINEMA

Autumn Semester, Level 1 module (Maximum 36 Students)
UCU: 20 Organiser: Mr Peter Kramer
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:E1-2*AX-A5

AVAILABLE ONLY TO STUDENTS ON COURSE(S): U1W610301, U1WV63301 The emergence of cinema in the 1890s was made possible by a series of technological developments, but can only be fully understood in relation to wider forces that transformed the society and culture of the 19th century. This module looks at a range of cinema's predecessors, influences, and contexts, including photography, painting, transport, theatre, sport and popular journalism. Above all, it considers the experience of the city in the modern age, and the varieties of novel and short story that not only deal vividly with processes of change and modernity, but also seem to provide models for cinematic narrative. Separate screenings.

2008/9 - FTVF1F07 STUDYING FILM AND TELEVISION

Autumn Semester, Level 1 module (Maximum 64 Students)
UCU: 20 Organiser: Dr Rayna Denison
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:E1-2*E3-A4

AVAILABLE ONLY TO STUDENTS ON COURSE(S): U1QW36301, U1W610301, U1TW76301, U1TW76401 This module is designed to provide students with a grounding in the key study skills - both practical and intellectual - which they need during their degree course. These skills are taught within the context of ongoing debates in Film Studies and Television Studies, and students are expected to develop their skills through discussing and researching various aspects of cinema and television. Practical academic skills, such as library use, online research, essay

planning and writing, footnoting and presentations are covered, as well as intellectual skills such as conducting textual analysis within the context of appropriate theoretical and historical models. Separate screenings.

2008/9 - FTVF1F08 TELEVISION HISTORY

Spring Semester, Level 1 module (Maximum 64 Students)
UCU: 20 Organiser: Dr Susan Holmes
Module 40% Marking Scheme - Aggregate
Module Type: Examination with Coursework or Project
Slot: CX-5/C6*C7*A8

Focusing on the differences between Britain and the United States, this module introduces students to the history of television, paying particular attention to economic and political systems that have shaped and regulated television, the changing nature of television programming and the changing patterns of consumption through which audiences have consumed television and its texts. There is a two hour lecture/screening Monday 1300-1500 and a one hour seminar Monday 1500-1600 or 1600-1700.

2008/9 - FTVF1H06 FILM HISTORY: CINEMA TO 1930

Spring Semester, Level 1 module (Maximum 72 Students)
UCU: 20 Organiser: Professor Andrew Higson
Module 40% Marking Scheme - Aggregate
Module Type: Examination with Coursework or Project
Slot: E1-2*E3-A4

AVAILABLE ONLY TO STUDENTS ON COURSE(S): U1QW36301, U1TW76301, U1TW76401, U1W610301, U1WV63301 The module explores the development of film technology, film production, film style and film exhibition in the United States, the UK and Continental Europe from the beginnings in the mid-1890s to the conversion to sound in the late 1920s. This exploration deals with the most important types of film, ranging from one-shot films to full-length features, from actualities, trick films, serials and slapstick to historical epics, star vehicles and the first musicals. The focus is on the rise of Hollywood and its interaction with European film industries. There will be screenings on Wednesday afternoons plus a two hour seminar. Timetable slots for seminars are on Thursdays.

2008/9 - FTVF2F01 SPIELBERG, LUCAS AND CONTEMPORARY HOLLYWOOD

Autumn Semester, Level 2 module (Maximum 36 Students)
UCU: 20 Organiser: Mr Peter Kramer
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot: AX-5*A6-7

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F03

The module explores the careers of Steven Spielberg and George Lucas from their student days in the 1960s to their most recent releases. With 'Jaws' (1975) and 'Star

Wars' (1977) and their first collaboration 'Raiders of the Lost Ark' (1981), the two filmmakers became the most important trendsetters in contemporary Hollywood. With 'Schindler's List' (1993) and 'Saving Private Ryan' (1998), Spielberg has also become one of the most critically acclaimed directors of recent times. As filmmakers and heads of their own billion dollar media corporations, the cultural influence and economic power of Spielberg and Lucas is second to none in Hollywood today. Separate programme of screenings.

2008/9 - FTVF2F03 ANALYSING TELEVISION

Autumn Semester, Level 2 module (Maximum 36 Students)
UCU: 20 Organiser: Dr Brett Mills
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot: CX-5/C7*A8

This module explores various approaches to the formal analysis of television texts, and acts as a foundation for further work on television at levels 2 and 3. We examine some of the claims made about the special characteristics of television as a medium, particularly the concept of televisual flow; attention will be paid to audio and visual analysis, to narrative and to the formal characteristics of key genres. The module is organised around a series of case studies, but the goal is to equip students with the analytical skills to deal with a wide range of televisual material. Lecture/Screening: Monday 1300-1500. Seminar: Monday 1600-1700 or 1700-1800.

2008/9 - FTVF2F06 RECEPTION AND AUDIENCE STUDIES IN FILM AND TELEVISION

Spring Semester, Level 2 module (Maximum 18 Students)
UCU: 20 Organiser: Professor Mark Jancovich
Module 40% Marking Scheme - Aggregate
Module Type: Examination with Coursework or Project
Slot: DX-D5

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F08 OR TAKE FTVF2F03 OR TAKE FTVF2F15 OR TAKE PSI-1A05

This module seeks to understand the ways in which audiences engage with film and television. It will introduce students to some of the key research on, and theoretical debates about, audiences and the processes of reception, from work on encoding and decoding, through studies of the social activities of television consumption, to research on marketing, critical reception and exhibition. It will also introduce some of the methodological issues involved in the actual practice of doing audience studies. In this way, the module will not only encourage students to learn about the study of film and television audiences, but also equip them with the tools necessary to undertake their own studies.

2008/9 - FTVF2F07 BRITISH CINEMA AND THE PAST

Autumn Semester, Level 2 module (Maximum 18 Students)
UCU: 20 Organiser: Professor Andrew Higson
Module 40% Marking Scheme - Aggregate

Module Type: Coursework
Slot:DX-D5

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F03

Adventure films, costume drama, period romances, historical films, the epic, literary adaptations, the heritage film - several film genres and cycles deal with the past. This module examines representations of the 'British' past in films made since 1950, such as 'Scrooge', 'Ivanhoe', 'Tom Jones', 'Chariots of Fire', 'Elizabeth' and 'Gosford Park'. What versions of the British past are offered in such films? Who are their audiences? What pleasures do they provide for those audiences? How important is the US market and US funding for such films? Are films about the past escapist, or do they enable audiences to address contemporary concerns? Separate screenings.

2008/9 - FTVF2F08 FILM NOIR

Spring Semester, Level 2 module (Maximum 18 Students)
UCU: 20 Organiser: Professor Yvonne Tasker
Module 40% Marking Scheme - Aggregate
Module Type: Examination with Coursework or Project
Slot:A3-C4

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F03

This module explores 'film noir' as it developed from the 1930s to the 1960s. We will consider the critical construction and limitations of noir as a term, exploring the implications of the category for conceptions of national (and international) cinema culture. We will engage with recent scholarship that seeks to question and qualify established views of noir. Topics explored might include race, ethnicity and the city, noir and authorship, feminist perspectives on noir, crime and melodrama. There will be a separate programme of screenings.

2008/9 - FTVF2F12 CHICK FLICKS: WOMEN AND HOLLYWOOD STORYTELLING

Spring Semester, Level 2 module (Maximum 18 Students)
UCU: 20 Organiser: Professor Diane Negra
Module 40% Marking Scheme - Aggregate
Module Type: Examination with Coursework or Project
Slot:C1-2

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F03

Although the term "chick flick" (usually with pejorative connotations) has had only a contemporary usage, the module applies it retroactively and subversively to a wide range of films made for and marketed to women. Often these films fall into well-recognised generic categories such as the melodrama or the romantic comedy, though not always. This module examines the ways that such "formula" fictions exceed standard attributions of cultural meaning. In examining how Hollywood has conceptualized the interests and desires of its female audience, we also consider the broader social framework of gender politics out of which these fictions emerge. Separate screenings.

2008/9 - FTVF2F15 MEDIA AND CULTURAL THEORY

Autumn Semester, Level 2 module (Maximum 90 Students)
UCU: 20 Organiser: Dr Brett Mills
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:C3/U

This module maps some of the debates which are central to Media and Cultural Studies. As such, the module focuses on the work of a range of influential theorists and examines the key concepts and approaches to have come out of that work in relation to a variety of media texts. Themes and topics to be explored may include post-colonialism and ethnicity, sexual politics, globalisation and the impact of post-modernism on the media. Lecture: Tuesday 1100-1200. Seminar: Tuesday pm or Wednesday am.

2008/9 - FTVF2F17 THE HOLLYWOOD MUSICAL

Autumn Semester, Level 2 module (Maximum 18 Students)
UCU: 20 Organiser: Dr Christine Cornea
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:A6-7

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F03

The module explores one of Hollywood's key genres, the musical, from its beginnings in the early sound period to 'Moulin Rouge' and beyond. What were the genre's defining characteristics in the classical period? Have they been revised in the post-classical period? What is the relationship between narrative and the spectacle of song/dance? What meanings and pleasures do audiences gain from the films? We look at some of the genre's key protagonists: studios (Warners in the '30s, MGM in the '40s/'50s), choreographers and directors (Busby Berkeley, Gene Kelly, Vincente Minnelli, Baz Luhrman), stars (Astaire/Rogers, Kelly, Andrews, Travolta). Separate screenings.

2008/9 - FTVF2F20 THE PRACTICE OF SCREENWRITING: ISSUES IN ADAPTATION

Spring Semester, Level 2 module (Maximum 15 Students)
UCU: 20 Organiser: Mr Michael Lengsfeld
Module 40% Marking Scheme - Aggregate
Module Type: Coursework and Project
Slot:D3-B4

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F03

This module is a practical screenwriting class. Students will explore basic issues in screenwriting and will focus on the problems of creating new screenplays adapted from novels, short stories, plays, articles and other sources. Classroom sessions will compare film adaptations to the original material, introduce basic concepts of screenwriting and screenplay form, and apply key tools of script analysis. The final project will offer the opportunity to write a short screenplay or the first act of a feature-

length script. Given the importance of adaptation in modern cinema, the course offers essential skills for anyone contemplating a screenwriting career. Separate screenings.

2008/9 - FTVF2F21 TELEVISION GENRES: CONSTRUCTING THE REAL

Autumn Semester, Level 2 module (Maximum 18 Students)
UCU: 20 Organiser: Dr Susan Holmes
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:D1-A3

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F08 OR TAKE PSI-1A05

This module has two key interests and aims: it examines different television genres, while focusing on how genres can make a claim to the 'real'. In moving across fictional and factual genres, the module enables students to develop their knowledge of television's generic conventions, while also examining how television genres actively construct notions of popular 'reality'. In ranging across comedy, soap opera, crime/hospital drama, quiz shows, news to Reality TV, programme case studies ran the gamut from The Royle Family, EastEnders, Prime Suspect, Casualty/ER, Who Wants to be a Millionaire, Supermarket Sweep, terrestrial TV news to Celebrity Big Brother and Wife Swap. The three hour seminar (09.00 - 12.00 on Friday) includes a screening.

2008/9 - FTVF2F28 ASIAN CINEMAS

Spring Semester, Level 2 module (Maximum 18 Students)
UCU: 20 Organiser: Dr Rayna Denison
Module 40% Marking Scheme - Aggregate
Module Type: Coursework and Project
Slot:E3-A4

Recent years have seen a variety of Asian cinema incursions into global culture, from Bollywood in multiplexes and West End musicals to Hong Kong action in the Hollywood blockbuster. 'Asian Cinema' is a category of films increasingly in evidence in diverse places ranging from cinema listings to high street shops. Inherent within the label are debates of resistance, industry, art, technology and aesthetics that have held sway since the dawn of cinema worldwide. In this module we break down some of these discourses and address the significant cultural, economic and political influences that Asian cinemas have had, and indeed still have, within world cinema culture. Separate screenings.

2008/9 - FTVF3F03 WHITENESS, ETHNICITY AND AMERICAN FILM

Autumn Semester, Level 3 module (Maximum 16 Students)
UCU: 30 Organiser: Professor Diane Negra
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:D6-7

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F03

Since the mid 1990s "whiteness" has become a critical keyword in humanities scholarship. Entering into current debates about the nature and function of whiteness while maintaining both a historical and a critical focus, this module invites students to reflect on the cinematic fictions of whiteness while considering that category as hierarchical, contested and unstable. The course is designed to raise questions concerning the representation of a variety of ethnicities in American film from silent cinema to the classical period and New Hollywood. There is a separate programme of screenings.

2008/9 - FTVF3F09 WHITENESS, ETHNICITY AND AMERICAN FILM

Autumn Semester, Level 3 module (Maximum 16 Students)
UCU: 20 Organiser: Professor Diane Negra
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:D6-7

This module is a 20-credit version of FTVF3F03: WHITENESS, ETHNICITY AND AMERICAN FILM and is available only to Visiting Students.

2008/9 - FTVF3F10 GENDER AND GENRE IN CONTEMPORARY CINEMA

Spring Semester, Level 3 module (Maximum 16 Students)
UCU: 30 Organiser: Professor Yvonne Tasker
Module 40% Marking Scheme - Aggregate
Module Type: Examination with Coursework or Project
Slot:AX-A5

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F03

This module offers an overview of critical and theoretical approaches to gender and genre in contemporary cinema, focusing particularly on North American cinema. Topics explored include: new women and new men - the articulation of gender in popular and 'independent' American cinema since 1990; feminism and authorship; the response of mainstream and independent cinema to the political and cultural contexts of postfeminism; race and the limits of feminist representation; masculinity, homosociality and Hollywood genre. There will be a separate programme of screenings.

2008/9 - FTVF3F17 POPULAR ANIMATION IN FILM AND TELEVISION

Autumn Semester, Level 3 module (Maximum 16 Students)
UCU: 30 Organiser: Dr Rayna Denison
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:A3-C4

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F03

Animation remains one of the most popular and least scrutinised aspects of global

film and television culture. Spawning icons, corporate brands, advertising phenomena and enduring popular texts of many types, the power of animation has remained largely obscured by its association with children's culture and its hyper- or anti-realist styles and corporate manipulations. This module will use case study texts to consider how animation has become so prolific while remaining largely invisible and impervious to critique. From Mickey Mouse and Bart Simpson to Bugs Bunny and Yoda, from Akira and Totoro to Snow White and Shrek, this module examines animation and its characters both within and beyond textual boundaries to consider the consequences and effects of popular animation worldwide. Separate screenings.

2008/9 - FTVF3F18 GENDER AND GENRE IN CONTEMPORARY CINEMA

Spring Semester, Level 3 module (Maximum 16 Students)
UCU: 20 Organiser: Professor Yvonne Tasker
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:AX-A5

This module is a 20-credit version of FTVF3F10: GENDER AND GENRE IN CONTEMPORARY CINEMA and is available only to Visiting Students.

2008/9 - FTVF3F21 POPULAR ANIMATION IN FILM AND TELEVISION

Autumn Semester, Level 3 module (Maximum 16 Students)
UCU: 20 Organiser: Dr Rayna Denison
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:A3-C4

This module is a 20-credit version of FTVF3F17: POPULAR ANIMATION IN FILM AND TELEVISION and is available only to Visiting Students.

2008/9 - FTVF3F23 CRIME AND INVESTIGATION IN CONTEMPORARY US TELEVISION

Autumn Semester, Level 3 module (Maximum 16 Students)
UCU: 30 Organiser: Professor Yvonne Tasker
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:A7-D8

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F08 OR TAKE FTVF2F03 OR TAKE FTVF2F15 OR TAKE PSI-1A05 OR TAKE PSI-2A02

This module explores crime and investigation in recent US television, encompassing formal developments such as the use of group formats, specialist teams and genre hybrids. It considers theoretical/critical issues including the value and limits of approaching television via genre, representations of urban US life, the (lack of) engagement with questions of race, gender and the female investigator, gender and sex crimes, the statement and transgression of social/cultural taboos to do with sex, violence and identity and the increasing significance - post 9/11 - of paranoid

narration, the investigation of terrorism as crime and the policing of US civil society. Separate screenings.

2008/9 - FTVF3F25 CRIME AND INVESTIGATION IN CONTEMPORARY US TELEVISION

Autumn Semester, Level 3 module (Maximum 16 Students)
UCU: 20 Organiser: Professor Yvonne Tasker
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:A7-D8

This module is a 20 credit version of FTVF3F23 CRIME AND INVESTIGATION IN CONTEMPORARY US TELEVISION and is available only to Visiting Students.

2008/9 - FTVF3F27 GAME ON! THE TELEVISION QUIZ AND GAME SHOW

Autumn Semester, Level 3 module (Maximum 16 Students)
UCU: 30 Organiser: Dr Susan Holmes
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:AX-A6

This module undertakes close analysis of the quiz/game show, paying attention to existing analytic approaches to the quiz/game show (how do we 'analyse' the genre?), its generic characteristics (questions of textual form, the use of prizes, 'ordinary' people as performers), and its relations with power (i.e. class, gender, consumerism, 'work'). Focusing on the British and American contexts, the module moves from the early origins of the genre, to the more recent development of the 'Reality' game show. Topics/texts for analysis will run the gamut from the 1950s quiz show scandals, to contemporary quiz show franchises such as 'Who Wants to be a Millionaire' and 'The Apprentice'.

2008/9 - FTVF3F28 TELEVISION SITCOM

Spring Semester, Level 3 module (Maximum 16 Students)
UCU: 30 Organiser: Dr Brett Mills
Module 40% Marking Scheme - Aggregate
Module Type: Examination with Coursework or Project
Slot:A2-C4

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF1F08 OR TAKE FTVF2F03 OR TAKE FTVF2F02 OR TAKE PSI-1A05 OR TAKE PSI-2A02
IN TAKING THIS MODULE YOU CANNOT TAKE FTVF2F44

This module explores key developments in TV sitcom from the 1950s to the present. We consider the status of the genre in television culture and broader debates associated with TV Studies. We also map the ways in which the genre responds to and reflects social and historical milieux and explore the impact of US imports on British sitcoms. There are several themed case studies such as realism, representations of the family, and issues of ethnicity, gender, class and sexuality.

Separate screenings may include 'Steptoe & Son', 'Only Fools & Horses', 'Father Ted', 'I'm Alan Partridge', 'The Mary Tyler Moore Show', 'Roseanne' and 'Friends'. The three hour seminar (1000 - 1300, Friday) includes a screening.

2008/9 - FTVF3F29 GAME ON! THE TELEVISION QUIZ AND GAME SHOW

Autumn Semester, Level 3 module (Maximum 16 Students)

UCU: 20 Organiser: Dr Susan Holmes

Module 40% Marking Scheme - Aggregate

Module Type: Coursework

Slot:AX-A6

This module is a 20-credit version of FTVF3F27: GAME ON! THE TELEVISION QUIZ AND GAME SHOW and is available only to Visiting Students.

2008/9 - FTVF3F30 TELEVISION SITCOM

Spring Semester, Level 3 module (Maximum 16 Students)

UCU: 20 Organiser: Dr Brett Mills

Module 40% Marking Scheme - Aggregate

Module Type: Coursework

Slot:A2-C4

This module is a 20-credit version of FTVF3F28: TELEVISION SITCOM and is available only to Visiting Students.

2008/9 - FTVF3F32 MEDIA HISTORY AND ARCHIVING

Spring Semester, Level 3 module (Maximum 16 Students)

UCU: 30 Organiser: Professor Andrew Higson

Module 40% Marking Scheme - Aggregate

Module Type: Examination with Coursework or Project

Slot:C5-7

All historical work depends on being able to access historical artefacts. The history of cinema and television relies upon the work of archives collecting, preserving, restoring and making accessible as wide a range of films and television programmes as possible. This module will examine the work of such archives, drawing in part on the resources of the University's pioneering East Anglian Film Archive. Attention will be drawn to some of the main principles and practices of moving image archiving, but there will also be case studies of particular collections and histories - e.g. the home movie in the 1930s, documentaries and newsreels of the 1940s, or Anglia Television in the 1960s.

2008/9 - FTVF3F34 MEDIA HISTORY AND ARCHIVING

Spring Semester, Level 3 module (Maximum 16 Students)

UCU: 20 Organiser: Professor Andrew Higson

Module 40% Marking Scheme - Aggregate

Module Type: Coursework
Slot:C5-7

This module is a 20-credit version of FTVF3F32: MEDIA HISTORY AND ARCHIVING and is available only to Visiting Students.

2008/9 - FTVF3F36 CONTEMPORARY JAPANESE VISUAL MEDIA

Spring Semester, Level 3 module (Maximum 16 Students)
UCU: 30 Organiser: Professor Andrew Higson
Module 40% Marking Scheme - Aggregate
Module Type: Examination with Coursework or Project
Slot:B5-6

Japanese animation, graphic design and consumer electronics have been at the heart of recent developments in media and communication. Since the 1980s, Japanese businesses have had substantial interests in Hollywood (eg. Sony's purchase of Columbia Studios). Japanese popular culture has had a major impact internationally. Japan thus has a vital stake in contemporary visual media. Against this backdrop, this module will survey media developments within Japan itself, looking at the growth of television, cinema, the press, comics and new media. No previous knowledge of Japan or Japanese is necessary, but students must have previously taken an appropriate film, television or media studies module.

2008/9 - FTVF3F38 CONTEMPORARY JAPANESE VISUAL MEDIA

Spring Semester, Level 3 module (Maximum 16 Students)
UCU: 20 Organiser: Professor Andrew Higson
Module 40% Marking Scheme - Aggregate
Module Type: Coursework
Slot:B5-6

This module is a 20-credit version of FTVF3F36: CONTEMPORARY JAPANESE VISUAL MEDIA and is available only to Visiting Students.

2008/9 - FTVF3P02 TELEVISION PROJECT

Spring Semester, Level 3 module (Maximum 10 Students)
UCU: 30 Organiser: Mr Glenn Medler
Module 40% Marking Scheme - Aggregate
Module Type: Project
Slot:U

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF2P33 OR TAKE FTVF2P36 OR TAKE FTVF2P31

AVAILABLE ONLY TO STUDENTS ON COURSE(S): U1G450301, U1QW36301, U1TW76301, U1TW76401, U1W610301, U1WV63301 This is an opportunity for students who have done production work at Level 2 to use the skills developed there to make a short television programme of their own design, using the facilities of the

TV studio as well as shooting and editing additional video material, where appropriate. There will be a series of advanced skills training sessions, building on work at Level 2, while the project as a whole will be closely supervised. Students will work in groups (the module will only run if there are enough students to form a viable production group). Each student will also submit a project report involving a self-evaluation of the production process and the final product.

2008/9 - FTVF3P04 TELEVISION PROJECT

Spring Semester, Level 3 module (Maximum 10 Students)

UCU: 20 Organiser: Mr Glenn Medler

Module 40% Marking Scheme - Aggregate

Module Type: Project

Slot:U

BEFORE TAKING THIS MODULE YOU MUST TAKE FTVF2P33 OR TAKE EASF2P33

This module is a 20-credit version of FTVF3P02 TELEVISION PROJECT and is available only to Visiting Students.
