2020/1 - AMAF4010B AMERICAN HISTORY II: THE AMERICAN CENTURY

Spring Semester, Level 4 module
(Maximum 999 Students)
UCU: 20 Organiser: Professor Jacqueline Fear-Segal
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Examination with Coursework or Project
Timetable Slot:A1/, B1¦G2\+
Exam Period:SPR-02

In 1941, Henry Luce, publisher of Time Magazine, declared the 20th Century to be “the American Century.” This module challenges you to consider whether Luce was right. In exploring the possible answers to this question, you’ll consider the history of the United States from approximately 1900 through to the early 21st Century. Through a range of primary and secondary historical sources, you’ll be introduced to key themes, ideas, events, and people in the history of the US since the early 20th Century. In doing so, you’ll develop a deeper understanding of how American political and economic power developed and explore the challenges and opportunities Americans faced as the US became a superpower. Beginning with the massive social upheaval of industrialisation and mass immigration in the early 20th Century, you’ll also explore, among other things, the impact of the 'Jazz Age' of the 1920s, the Great Depression and New Deal of the 1930s, the impact of World War Two and the coming of the Cold War, the 'Rights Revolution' of the 1960s, the Civil Rights Movement, and the re-emergence of political conservatism and its consequences in the late 20th Century. You’ll discuss the legacy of racism in American society, changing gender roles and the consequences for society and politics, and the domestic political and cultural impact of the half-century long Cold War. You’ll deepen your knowledge of modern American history and politics and explore the ways in which the legacy of the nation’s earlier history runs through more recent events. You will learn through a combination of lectures, seminars, and self-directed study. You will draw on and strengthen your skills in researching, reading, analysing, and discussing a wide range of primary and secondary source material. You will also develop your oral communication skills and your critical writing skills through class-based discussions and written assignments.

2020/1 - AMAF4011B THINKING THROUGH AMERICAN HISTORY II

Spring Semester, Level 4 module
(Maximum 0 Students)
UCU: 20 Organiser: Miss Catriona Bide
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Examination with Coursework or Project
Timetable Slot:F2\,G1
Exam Period:SPR-02

This module asks you to consider the different ways that historians have approached the writing of American History. Covering different historiographical approaches (progressive history, labour history, gender history, transnational history, to name just a few) you will

learn how the work of historians has been shaped by the context of their time and how history as a discipline has changed over time. On successful completion of the module, you will have greatly enhanced your understanding of how the discipline of history has developed over time. You'll also have the opportunity to refine your research, writing and presentation skills, so that you can communicate your ideas more effectively. Finally, this module will provide you with key analytical skills that will be essential for the second and final years of your degree.

2020/1 - AMAH5050B BLACK FREEDOM STRUGGLES: THE CIVIL RIGHTS MOVEMENT

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Nicholas Grant
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:F1/,B1¦F2

The African American freedom struggle did not begin or end with the civil rights protests of the 1950s -1960s. Since the demise of slavery, black activists have been forcefully demanding racial equality. From 1865 to the present day, African Americans have not only asserted their rights as citizens, but have demanded an end to economic injustice, while questioning the actions of the U.S. government both at home and abroad. This module examines black political and cultural protest in the United States over the course of the 'long' civil rights movement. Covering the period from the first years of black freedom following the Civil War to the emergence of Black Lives Matter, you will learn about the breadth and diversity of African American activism. You will challenge popular narratives of the civil rights movement and uncover the radical impulses that have animated the freedom dreams of black America. You will cover how African Americans responded to disenfranchisement, racial violence and economic inequality. You will also learn about the lives of key figures in the black freedom struggle such as Booker T. Washington, Nannie Helen Burroughs, Marcus Garvey, Mary McLeod Bethune, Stokely Carmichael and Angela Davis. Ultimately, through the study of primary sources and secondary texts, you will grapple with the complexity of black political thought and develop a detailed understanding of how African Americans counteracted white supremacy. On successful completion of this module you will have a broad understanding of the major trends in African American political and cultural history from the nineteenth century to the present day. You will able be able to clearly articulate how African Americans have shaped our understanding of the American nation, democracy and the meaning of human rights. Finally, through the close study of a range of cultural and political texts including autobiographies, speeches, newspapers and film, you will develop key analytical skills that are vital to the interdisciplinary study of history and politics.

2020/1 - AMAH5051B AMERICA IN THE WORLD: THE HISTORY OF U.S. FOREIGN RELATIONS

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Kaeten Mistry

(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Examination with Coursework or Project
Timetable Slot:G2\,G2+/¦C1
Exam Period:SPR-02

Has the United States helped or harmed the rest of the world during its rise to world power? Why has it been, and continues to be, involved in every corner of the globe? You will be offered a critical introduction to understanding the history of U.S. foreign relations. You will explore the key themes and traditions that have informed America's approach to international affairs, from foundational ideas in the 18th and 19th centuries to increasing influence in the 20th and 21st centuries. In addition to analysing traditional political and diplomatic issues, you will consider the link between foreign and domestic policies, and the role of various state and non-state actors that have shaped America's actions abroad. You will work with original primary sources, the latest secondary literature, and a range of cultural and political texts including speeches, newspapers, and editorial cartoons. This broader consideration of foreign relations history engages important contemporary trends in the historiography of U.S. foreign policy – regarding race, gender, and the "international" and "cultural" turns – and connects them to emerging trends in the fields of American history and international relations. As a result, you will gain a detailed understanding of the history of U.S. foreign relations and the legacies that continue to shape debates about America's role in the world today.

2020/1 - AMAH5057B VISUALISING RACE IN THE USA

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Professor Jacqueline Fear-Segal
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:TBC
Exam Paper(hrs):

Using still photographs, this module will explore how representations of race are produced and circulate in the USA. The main focus will be on Indigenous Americans and African Americans, along with other racialized groups. The module aims to introduce students to strategies and techniques for exploring and analysing photographs and, more specifically, using the visual record to study and illuminate the racial history of the USA. Viewed here as sites of historical evidence, photographic portraits, family albums, monuments, anthropological illustrations, lynching postcards, advertisements, food packaging, fashion photos, are just some of the images that we will "read" and evaluate. We will explore how visual texts can contribute to our understanding of race (often inseparable from nationhood, class, sexuality, identity) in the USA. The invention of photography changed ways of looking and seeing, from the nineteenth century up to the present day. Opening sessions will focus on ways of "reading" visual texts. Students will gain skills and techniques to enable them to recruit photographs as evidence, for work in this and future modules. Most of the semester will be devoted to analysing how photographic images both reflect and contribute to constructions of race in the USA. [No previous experience of working with images is necessary. A grounding in American history would be beneficial.

2020/1 - AMAH6003B US INTERVENTIONISM, THE CIA AND COVERT ACTION

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 30 Organiser: Dr Kaeten Mistry
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Examination with Coursework or Project
Timetable Slot:TBC
Exam Paper(hrs):

Covert intervention represents the most controversial aspect of U.S. foreign relations. No agency is more closely associated with it than the Central Intelligence Agency (CIA). Supposedly hidden from view, the CIA is nonetheless known around the world and is regularly in the news and a fixture on our cultural landscape. We will reveal the hidden history of how and why the United States has manipulated abroad from the twentieth century to the present. We discover how we come to understand the “secret" world of covert action. After an introduction to the key conceptual and historical debates regarding covert action as a tool of U.S. foreign policy, you will examine key moments and cases of U.S. interventionism, from Europe, to Asia, to Africa, to Latin America, to the Middle-East, and in America itself. Have clandestine activities been consistent with official policies or do they represent a form of covert imperialism? How have they been resisted? You will gain a sound understanding of the institutions and processes behind covert action, especially the role of the CIA, and analyse how American interventionism is debated at home. You will work with previously classified sources, the latest secondary literature, and draw on fictional sources like films and novels to gain a fuller and richer understanding of the topic. As a result, you will be able to debate ongoing questions regarding covert American power and the nation’s role in the world.

2020/1 - AMAL5079B CONTEMPORARY AMERICAN FICTION

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Rachael McLennan
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A2-G1\

Writers who want to address the contemporary scene confront a dilemma: as soon as you try to capture it on the page, you’ve already fallen behind the present moment. You’ll explore how contemporary American writers nonetheless respond to this challenge. You’ll consider the issues they identify as pressing in American culture, as well as the literary strategies used to explore those issues. As you progress in the module, you’ll acquire understanding of a number of important concepts associated with contemporary American fiction, such as postmodernism, metafiction, identity, globalisation, and memory. When you’ve completed the module, you’ll be familiar with a number of literary and cultural debates relating to contemporary American culture, and have detailed knowledge of some of the most exciting writers working today. You’ll be able to explain why it is difficult to define, and write about,

the ‘contemporary.’ And in the course of your assessed work and seminar discussions, you will develop your communication, writing, and research skills.

2020/1 - AMAL6052B LITTLE WOMEN AND BAREFOOT BOYS: INVENTING AMERICAN CHILDHOODS

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 30 Organiser: Professor Thomas Smith
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:WEDNESDAY 9-12
Exam Paper(hrs):

American children’s literature in the nineteenth century invented the idea of modern childhood. It was also responsible for some of the most iconic characters in American literary history – from the March sisters to Tom Sawyer. Yet while contemporary audiences are as familiar with these texts as their historic counterparts, the story of the development of writing for children in America in this period is itself much less understood. This module, then, will explore the ways in which American writers addressed young audiences across a century of social and cultural change. Taking in iconic texts like Little Women and The Adventures of Tom Sawyer, it will also explore a diverse range of books written for children across this period. It will analyse their engagement with events like the Civil War, issues of national and social identity, and broader social and cultural issues relating to the shifting idea of childhood in America. More broadly, it will think about the development of children’s writing in America in relation to the wider issues of American literary history, and open up debates about what it meant to write for a young audience, then and now.

2020/1 - AMAL6053B LITTLE WOMEN AND BAREFOOT BOYS: INVENTING AMERICAN CHILDHOODS

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 20 Organiser: Professor Thomas Smith
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:WEDNESDAY 9-12
Exam Paper(hrs):

American children’s literature in the nineteenth century invented the idea of modern childhood. It was also responsible for some of the most iconic characters in American literary history – from the March sisters to Tom Sawyer. Yet while contemporary audiences are as familiar with these texts as their historic counterparts, the story of the development of writing for children in America in this period is itself much less understood. This module, then, will explore the ways in which American writers addressed young audiences across a century of social and cultural change. Taking in iconic texts like Little Women and The Adventures of Tom Sawyer, it will also explore a diverse range of books written for children across this

period. It will analyse their engagement with events like the Civil War, issues of national and social identity, and broader social and cultural issues relating to the shifting idea of childhood in America. More broadly, it will think about the development of children's writing in America in relation to the wider issues of American literary history, and open up debates about what it meant to write for a young audience, then and now.

2020/1 - AMAM4031B Digital Media: Concepts, Technologies & Cultures

Spring Semester, Level 4 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Alison Winch
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot: A2\¦A2/¦G1/,F2/

This module introduces students to the study of digital media, focusing on both the technologies and platforms that drive the 'digital age' and the cultures they have produced. We will examine how scholars have theorised digital media since the early 1990s, mapping how the production, circulation, and, consumption of new media has changed over the past twenty years. Weekly case studies will allow students to apply theories to contemporary cultural events and phenomena, which may include #blacklivesmatter, selfie culture, the Arab Spring, and SciHub.

2020/1 - AMAM4032B BROADCASTING

Spring Semester, Level 4 module
(Maximum 999 Students)
UCU: 20 Organiser: Professor Brett Mills
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:C1\¦C1/¦B1, E1/

You will explore a range of audio-visual and audio formats, including television, radio and more recent audio formats, such as Internet streaming, and podcasts. Throughout the module you will be introduced to key theoretical approaches to the analysis of broadcasting content, programming, policy and regulation and reception. Areas of interest will include topics such as narrative and soundtrack, flow, seriality, liveness, innovation and funding, and domesticity.

2020/1 - AMAM4033B THEORISING MEDIA AND CULTURE

Spring Semester, Level 4 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Sanna Inthorn

(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:F1\, A1/

This module introduces you to a range of influential thinkers whose work has shaped Media Studies. It will provide you with the foundational knowledge you need to progress with confidence onto more specialist modules in your second and third year. You will compare and contrast how different scholars have tried to explain the role of the media in creating communities, in reproducing social inequalities, but also in driving social change. You will discuss whether we need to study media audiences, media content or media industries in order to understand media power. The module will help you develop your own voice as a researcher and writer. You will learn how to effectively compare and contrast complex theoretical arguments and how to place your own argument within the context of academic debate. You will have the opportunity to apply your knowledge of media theories to a small piece of media research and to express your research ideas not only through writing, but also through a creative media project.

2020/1 - AMAM4035B WORLD CINEMAS

Spring Semester, Level 4 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Emma Pett
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:H1-I1, E2+, B1/

The concept of World Cinema pervades our everyday experiences of film. It is a category of films that can be seen increasingly from cinema listings to the high street. 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 you will break down some of these discourses and address the significant cultural, economic and political influences that world cinema has had, and indeed still has, within cinema. There are innumerable cinemas that may be contained within the notion of “world cinema,” but few are more long-lived, or as well-developed, as those we will investigate during this module. Taking the conceptual frameworks of “Middle Eastern,” “European” and “Asian” cinemas as starting points, you will break down the meanings that these regional, national and international definitions of cinema share. You will focus, for example, on the cinemas of Europe, Turkey, Middle East, Japan and America. This tightly focused definition of “world cinemas” is intended to introduce some of the most significant of contemporary world cinemas, while also focusing on those which have had the most influential global histories.

2020/1 - AMAM5002B CHILDREN'S TELEVISION

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Sarah Godfrey

(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:XX
Exam Paper(hrs):

Children's television is dynamic, diverse and often controversial. In this module, we examine how television has constructed childhood and how children have, in their turn, shaped television. One of the particular challenges with children's television is that it is usually made by adults for children. As society has shifted over time, therefore, children's television programming becomes caught up in debates about who and what children are; about how (much) they should watch; and, about what they should (not) be allowed to see. Because childhood is a highly debated cultural and social category, there is a large and growing body of scholarship on the topic of children's television. We use these theoretical and methodological maps to investigate the past and present of children's television, including things like: cultural studies, media ethnography, genre studies, gender studies and production studies. We look at a range of topics that may include: Saturday Morning Television, children's variety shows, animation, children's broadcasting, children's satellite channels, censorship, consumerism, pressure groups and gender.

2020/1 - AMAM5025B RESEARCHING MEDIA

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Karina Aveyard
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:F2

The module provides you with the key concepts and methods necessary to devise and execute an independent research project, whether using traditional academic methods or practice based research. As a result, you will cover the key processes involved in devising and focusing a research project, reflexively undertaking the research yourself and writing up your results. In the process, you will be shown how to position your work in relation to an intellectual context; devise the research questions that are practical and realistic; and develop research methods through which to address these questions.

2020/1 - AMAM5042B THE HOLLYWOOD STUDIO SYSTEM

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Stephanie Clayton
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:C2, I3

Is there really 'no business like show business'? This module will develop your understanding of how silent-era, classical and post-classical Hollywood has developed as an industry, balancing the twin demands of creativity and commerce. Our aim is to encourage you to analyse how Hollywood works as an industry, the kind of films it produces, and the ways in which they are consumed by domestic and global audiences. You will engage with a variety of Hollywood films and be introduced to a range of theories and approaches for analysing how they are produced and consumed.

2020/1 - AMAM5052B WRITING THE AMERICAN SCRIPT

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Mr Michael Lengsfield
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:G2+

IN TAKING THIS MODULE YOU CANNOT TAKE AMAM5051A

Writing the American Screenplay: Hollywood and Beyond For much of the twentieth century, the screenplay was synonymous with Hollywood, the Studio System, and “The Movies”; films as brash and bold as booming American power, written by screenwriting giants, such as Preston Sturges, Herman J. Mankiewicz, Billy Wilder, Anita Loos and Paddy Chayfsky. But much of what we love about more recent American film-making has been the work of writers outside the mainstream: John Cassavetes, Joan Micklin Silver, Charlie Kaufman, Spike Lee, Nora Ephron, Quentin Tarantino, and the like. Throughout, American screenwriting has produced work as dynamic and expansive as the nation itself. In this module you will move through the high points of American scriptwriting, using scripts, texts, and creative pastiche to develop an understanding of the form. Your work may be assessed through a mix of creative and critical work, writing exercises and a complete short script. In broadly the first half of the semester you will use pastiche and other techniques to develop basic screenwriting skills. The remainder of the term will be devoted to developing and workshopping an original script. You will be introduced to the basic dramaturgy of cinematic storytelling, screenwriting form and format, and skills in pitching and story development. This module will therefore help you develop your creative capacity, your communication skills, and will help broaden your commercial awareness. Students who achieve a mark of 68%+ either in this module or Adaptation and Transmedia Storytelling are eligible to enrol on Creative Writing: Scriptwriting in the School of Literature, Drama and Creative Writing at Level 6.

2020/1 - AMAM6014B BRITISH FILM SINCE THE 1960s

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 20 Organiser: Professor Keith M Johnston
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:B1-D1

This final year module focuses on British film and British film culture from the 1960s to the present day. Important movements, directors, genre, cycles and stars will be examined and analysed within a cultural and industrial context, and a key concern of the module will be to explore how 21st century British cinema understands and exploits its own history.

2020/1 - AMAM6056B GENDER AND TELEVISION

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Sarah Godfrey
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:TBC

This final year module will pick up on the theoretical frameworks that you gained during your first two years of study and use them to focus on discussions about the ways in which gender, as well as class, race and sexuality are represented across various television genres. We use the concept of postfeminism as one which frames the ways discourses of gender in popular culture as a theoretical basis from which to proceed. We explore the medium of television as a textual entity, a social activity (i.e. the focus on audiences and viewing), and a political agent (ideology and power) and focus specifically on the ways in which these intersect with and inform the representational politics of the texts under discussion. The predominant texts under discussion in this module will be drawn from British and American Television enabling us to examine the specificities and similarities of these two cultural contexts.

2020/1 - AMAM6088B CREATIVE WORK IN THE MEDIA INDUSTRIES

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Mark Rimmer
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework and Project
Timetable Slot:A1-F1\

What is it like working in the media industries? What are the key opportunities and challenges which face aspiring and established media professionals? In engaging with such questions, this module offers you the opportunity to gain an understanding of the industries in which you may well wish to work. Throughout the module you will engage with academic research and other writing, both historical and contemporary in nature to provide you with an understanding of the potential to find pleasure, fulfilment (and a steady income), as well as pressure, frustration and precariousness in media work. As well as developing skills in communicating ideas, principles and theories, you will conduct your own research into the nature and conditions of media work. To help you understand media work, we reflect on changes in the nature of work itself in modern societies considering historical and recent

developments in working cultures and questions of work-life balance. Following this, you will gain insights into work in the media and creative industries through an engagement with academic research, policy developments and the accounts of media workers themselves (across sectors such as film, television, music, magazines, advertising and digital media). We also look at questions about the extent to which it is feasible to do 'good work' and produce challenging, innovative, ground breaking, thoughtful or just genuinely entertaining media products in a seemingly ever more competitive and commercial media landscape. Having developed a grasp of some of the key dynamics at play in creative labouring, you'll put this knowledge into practice by carrying out and reflecting upon your own research into the challenges and opportunities bound up with media work. The module will not only provide you with a range of valuable insights into the realities of media work but will also help you develop skills in conducting research, organising and communicating your ideas and weighing your own arguments against those of others.

2020/1 - AMAM6116B ADAPTATION AND SCRIPTWRITING

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 30 Organiser: Dr Peter Bloore
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:E1-H3\

IN TAKING THIS MODULE YOU CANNOT TAKE AMAM6115A

Today more films are made from adaptations than wholly original screenplays. All scriptwriters preparing for work in the business today should therefore be aware of the process and nature of script adaptation. You will explore the practice of scriptwriting, dramaturgy and story structure; and explore key theories of adaptation, from the earliest ideas of 'fidelity' to the source, to later approaches emphasising intertextuality, and the movement of narratives across media. You can examine a series of different examples of narrative adaptation across literary and media contexts.

2020/1 - AMAM6118B ADAPTATION AND SCRIPTWRITING

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Peter Bloore
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:E1-H3\

Today more films are made from adaptations than wholly original screenplays. All scriptwriters preparing for work in the business today should therefore be aware of the process and nature of script adaptation. You will explore the practice of scriptwriting, dramaturgy and story structure; including the creation of a piece of scriptwriting, adapted from source material of your choice. You will also explore key theories of adaptation, from the ideas of 'fidelity' to the source, to the movement of narratives across media. You will

examine a series of different examples of narrative adaptation across literary and media contexts.

2020/1 - AMAM6120B ANIMALS ON SCREEN

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 20 Organiser: Professor Brett Mills
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:C2-D3\

What happens to the study of television, film, and other forms of media if we take into account the representation of animals? Throughout this module you will discover, critique, engage with, and apply multiple frameworks useful for thinking about the functions animals fulfil within media. In doing so, you will critique the hitherto human-centric nature of the majority of academic thinking, and explore why thinking about animals matters. You'll cover a wide range of theoretical and practical approaches for discussing animals and human-animal relationships. For example, human-animal studies and critical animal studies are relevant interdisciplinary approaches, and you'll also explore topics such as posthumanism. Key to the module are debates about representation, and you will examine a variety of television programmes, films and other media, to unearth how animals are used in different kinds of culture. This will also map onto debates about genre with, for example, discussion of how human-animal hybrids are represented in science fiction, or the multitude of animals that appear in children's culture. The module will enable you to examine representations more thoroughly and with more nuance. It will also encourage you to think about the implications of animal representations in media, in terms of debates such as animal welfare and environmentalism.

2020/1 - AMAM6143B ALTERNATIVE MEDIA

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 20 Organiser: Professor George McKay
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:U
Exam Paper(hrs):

This module looks at a range of print, broadcast and online alternative media in the USA and Britain from largely the 1960s counterculture onwards. This includes pirate radio, underground press, guerrilla television, fanzines, subvertising, video activism, Indymedia, community media. It maps the history and development of alternative media, explores connections and tensions with technological innovations, the cultural politics of alternative media, the relationship with and impact on mainstream media forms, and assesses the significance of alternative media for social change. There is an emphasis on historical and cultural material theorised through aspects of media, subculture and social movements.

2020/1 - AMAP5125B FILM AND VIDEO PRODUCTION

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Mr Chris Price
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Project
Timetable Slot:E2/-C3

IN TAKING THIS MODULE YOU CANNOT TAKE AMAP5123A

Film is frequently described as a 'director's medium', while simultaneously defined as a 'collaborative effort'. How is that possible? How do the director, cinematographer, designer and editor work together to create the suspense, romance, or comedy that we expect from our favourite films? What does the film director actually do? What are the choices that see one director lauded as an 'auteur' and another derided as a 'hack'? Why does a cinematographer choose the specific lighting, framing and camera style for a scene? How does the director work with a script and coax performances out of the actors? What prompts the editor to use one angle, rather than another? This module attempts to answer these questions, as it introduces you to the practical application of film and television grammar and explores the fundamental questions of cinematic and televisual storytelling. A series of filmmaking exercises give you the chance to experiment with elements of camera and blocking, the use of sound, and multiple editing options. Other exercises look at script as a dramatic text and introduce basic techniques of working with actors. The final project asks you to work with professional script material to produce a video scene study. The module encourages students to understand the choices and decision-making processes involved in filmmaking, and the pros and cons involved in any creative decision.

2020/1 - AMAS4037B AMERICAN STUDIES II: BEYOND BOUNDARIES

Spring Semester, Level 4 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Rebecca Tillett
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A2¦G2/-B2¦C1

How has American culture been shaped by categories of race, gender, class and sexuality? How can we unpick and understand the complex experiences that shape American identity? This module will enable you to develop and expand the research methods, writing skills, and oral skills you'll have acquired in 'Reading Cultures I: American Icons'. You'll continue your exploration of the contemporary United States, you'll be introduced to the work of critical theorists, and you'll be encouraged to think about America's changing position in the world. Classes will further facilitate skills in reading, writing, analysis and independent thinking, through which you will gain the confidence and the tools necessary to be a self-supporting learner, giving you a strong academic foundation for the rest of your degree programme.

2020/1 - AMAS5020B THEY CAME FROM OUTER-THE-CLOSET: GENDER, SEXUALITY AND PANIC IN AMERICAN FILM

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Jon Mitchell
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A7*A8/B5*B6
Exam Paper(hrs):

With a main focus on the 20th century, we will explore key moments of change or crisis in the century and consider the ways the panic caused by such changes is distinctly gendered and/or sexualised. We will concurrently examine gender and sexual resistance to dominant ideas of American identity and the subsequent creation and/or promotion of liberationist discourses and alternative communities. Film will provide the focus for this cultural study, and the module will range widely over a number of different genres including the western, sci-fi, detective and LGBT themed works.

2020/1 - AMAS5049B BREAKING NEWS! AMERICAN JOURNALISM: HISTORY AND PRACTICE

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Ms Linda Albin
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:A1-F1\¦B1-D1\

How do we know what is real and what is fake? Previous generations, we are told, could reliably turn to “the news”—but is that really true? From the very beginning, American news was always synonymous with low scandal, scurrilous rumour, and fakery. And yet, there is no doubt that there have been crucial moments when journalists and journalism have gone beyond merely reporting events, to shape the public imagination. “The news” has always manipulated as much as informed its audiences, and in this module you will learn about how this in turn has shaped American life. In learning about the history of journalism and its cultural impact in America in the wider global context, you will have the opportunity to gain an understanding of the art of journalism, both critically and in practice. You will engage with questions surrounding print, broadcast and digital media—looking back to the past, reflecting on the present, and looking forward into the future of journalism. You will consider the ways in which marginalised peoples have sought to assert their voices through news media, by seizing the means by which our public understanding of reality is produced. The work will involve critical readings, engagement with primary source materials, seminar discussions, presentations, and critical writing with creative practice. You will have the opportunity to refine your communication skills, and especially the art of writing in different modes for different audiences.

2020/1 - AMAS5051B AMERICAN CULTURE, 1919-1946

Spring Semester, Level 5 module
(Maximum 999 Students)
UCU: 20 Organiser: Professor Mark Jancovich
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:E2

The period between World War I and the Cold War was a period of dramatic change in the United States: from the seemingly endless prosperity of the twenties to the depression of the thirties; from isolationism to World War II; and from a population that lived in predominantly rural or small-town communities to one increasingly located in large urban centres or their suburban satellites. You will explore the changing economic, political and cultural history of this period, particularly through an examination of the cultural debates over the modernity of the twenties, the New Deal of the thirties and America's changing place in the world during this time. In order to explore these issues, you will engage with a wide range of sources that include political documents, literary texts and films.

2020/1 - AMAS6059B COMICS GET REAL: GRAPHIC NARRATIVES OF AUTOBIOGRAPHY, TRAUMA, AND WAR

Spring Semester, Level 6 module
(Maximum 0 Students)
UCU: 30 Organiser: Dr Frederik Kohlert
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Timetable Slot:F2-A2\

Why do people draw their life stories in comics form? How can trauma be represented in words and pictures? What does it mean to bear witness to horrific events graphically? Throughout this module, you'll study the recent phenomenon of reality-based American comics, which stand in sharp contrast to the form's common association with superheroes and the fantastic. In addition to discovering comics' powerful potential for representing real-life events in engaging and disturbing ways, you'll learn to analyse both form and content, and will develop a critical vocabulary for reading, thinking, and writing about comics. You'll read comics that tell a wide variety of stories anchored in real life, and from many different genres, such as autobiography, memoir, investigative journalism, and war reportage. Throughout, you'll learn to pay special attention to issues of representation, spectatorship, and the position of the artist in relation to the events depicted. You'll also study a variety of critical and theoretical material that puts these comics-specific issues in conversation with more general concerns about the ethics of representing the real world in diverse written or visual forms. You'll learn through seminars and independent study, and will be assessed through coursework including a final essay. At the end of the module, you'll be able to read reality-based as well as other comics in a transformative way, and will have gained a deep understanding of how this vibrant and upcoming cultural form creates new opportunities for

representing the increasingly complex personal and geopolitical realities of the world in the twenty-first century.

2020/1 - AMAS6061B "QUEERS READ THIS": GENDER, SEXUALITY AND NARRATIVE

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 30 Organiser: Dr Jon Mitchell
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Exam Paper(hrs):

Ideas and ideals of gender and sexuality in US culture and society are all around - in advertising, film, literature and more. Most Americans engage in the performative matrix of expected patterns of gender and sexuality without really ever thinking about it; for others they can be, often painfully, aware of the limitations and impositions of such expectations. This module will see students engage with narrative theory as a means to interrogate the sustained construction and dissemination of these patterns of gender and sexuality, as well as explore those points of challenge that create fissures and changes in such patterns.

2020/1 - AMAS6062B "QUEERS READ THIS": GENDER, SEXUALITY AND NARRATIVE

Spring Semester, Level 6 module
(Maximum 999 Students)
UCU: 20 Organiser: Dr Jon Mitchell
(UG) MODULE - 40% PASS ON AGGREGATE
Module Type: Coursework
Exam Paper(hrs):

Ideas and ideals of gender and sexuality in US culture and society are all around - in advertising, film, literature and more. Most Americans engage in the performative matrix of expected patterns of gender and sexuality without really ever thinking about it; for others they can be, often painfully, aware of the limitations and impositions of such expectations. This module will see students engage with narrative theory as a means to interrogate the sustained construction and dissemination of these patterns of gender and sexuality, as well as explore those points of challenge that create fissures and changes in such patterns.