















Autumn Semester, Level 4 module  
(Maximum 90 Students)

UCU: 20 Organiser: Dr Richard Farmer

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:H2-D2,C2-D3

This module provides you with an introduction to the history of cinema from 1895 to 1945, as it is traditionally understood within Film Studies. It will outline important developments, particularly in European and American film history, which will underpin your future study. You will explore some of the complex processes of historical change (e.g. technological, industrial and socio-political) that transformed cinema during the period. We will situate particular films in the aesthetic and narrative traditions in which the films were originally made and seen, and explore film histories through a critical lens.

### **2019/0 - AMAM4028A MEDIA INDUSTRIES**

Autumn Semester, Level 4 module  
(Maximum 54 Students)

UCU: 20 Organiser: Dr Mark Rimmer

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:H3/,C1/!B3/!C2\

As knowledgeable as you may be about certain media products – like your favourite TV programmes, films, songs, video games or websites – how much do you know about the functioning of the industrial contexts from which these typically emerge? It is easy to forget that standing between us and our favourite media products is a complex structure of interpenetrating cultural sectors and organisations. This module will introduce you to some of the core characteristics of the media industries, providing you with a better understanding of how and why they operate in the ways they do. Throughout the module you will come to appreciate the distinctiveness of the media industries and their products, the implications this has for producers and the broader effects implied for the overall structure of these industries. In addition, you'll learn about the economic and political organisation of the media industries, the policies and regulations to which they are subject, as well as the divisions of labour determined by their modes of organisation. You'll begin with a consideration of the particular characteristics of media goods and the challenges involved in commodifying and deriving revenues from them. Following this, you will explore issues of ownership, integration and concentration, before we consider such matters as policy and regulation, creative work, digitalisation, convergence and media systems. Having considered examples of specific media organisations, franchises, texts and sectors, you'll put your new knowledge into practice by developing your own case study project, aimed at explaining the functioning of one aspect of the media landscape. Across the module you will also gain experience in communicating your ideas in seminars as well as through workshop tasks and written work.

### **2019/0 - AMAM4029A MEDIA HISTORY**









## MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework and Project

Timetable Slot:H2

This module allows students to work on a specialist area in Film, TV or Media Studies under the guidance of a member of staff with relevant expertise. The module enables students to develop and extend their knowledge and understanding of the contexts, approaches, practices, theories and debates connected with a specific topic or field of study. The module also develops students to develop their critical and analytical skills. The module can allow staff and students to explore a particular area of interest in depth and can therefore permit opportunities for the interrelationship between teaching and research. In addition, the module has a key role in public-facing, outreach and widening participation work: it allows staff-led groups of students to gain accreditation for specific projects such as, for example, being involved in cultural activities such as festivals, academic projects such as symposia, schools outreach activities, practice projects such as radio station broadcasts, heritage or charity-sector initiatives and other commissioned projects. Assessment of the module reflects group and individual learning activity. It is a module that can effectively support interdisciplinary work. Despite the diversity of potential content, the module adheres to a uniform structure: 1. Contexts: The social, political, cultural and/or theoretical backdrop to the subject under investigation. 2. Approaches: Introduction and analysis of a range of methodologies and theoretical and/or creative applications to demonstrate the potential approaches that can be used in the subject. 3. Practice or Theory Project: The student's practical or theoretical work within the topic.

### **2019/0 - AMAM5045A DOCUMENTARY**

Autumn Semester, Level 5 module

(Maximum 36 Students)

UCU: 20

Organiser: Mr Michael Lengsfeld

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E2+

This module will introduce you to key issues in documentary history, theory and practice. You will engage with definitional and generic debates; historical forms and founders; different modes of documentary; ethical issues; and social and political uses. We will draw upon a range of national and media contexts and give you the opportunity to engage with a range of theories, archival materials, documentary styles and ethical debates within your written and practical work. At the end of module you will produce a documentary shaped by the traditions and theories you have studied, employing a range of archive film and television footage sourced from the East Anglian Film Archive.

### **2019/0 - AMAM5046A POPULAR MUSIC**

Autumn Semester, Level 5 module

(Maximum 18 Students)

UCU: 20

Organiser: Dr Mark Rimmer

## MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:D3

For many people, popular music provides the soundtrack to their lives. It is intimately bound up with their sense of themselves, their attitudes and values, their friendships and social lives, their dreams and fantasies. But what can we learn about the power and place of popular music by studying it from an academic perspective? Throughout this module you will discover the range of approaches brought to popular music's sounds, images, meanings, audiences and production through the perspectives of media studies, cultural studies and sociology. In examining songs and videos, fans, industry and performance, you'll be encouraged to communicate your ideas in seminars and written work, engaging with key concepts and theories which will give you the tools to carry out your own research on popular music. We'll begin with a consideration of the 'popular' of pop, before critically engaging with historical perspectives on popular music, tracing this through to the development of a fully-fledged 'popular music studies'. Along the way, you'll uncover approaches to analysing popular music's texts, their production and the ways in which audiences and fans relate to them in the formation and expression of identities. You'll also be encouraged to reflect on popular music's relationship with other media (such as television, music writing and the internet), its role in everyday life, questions of representation, politics and power, and the contemporary relevance of terms such as 'scene', 'subculture' and 'genre'. Having considered the study of popular music in this way, you will put your knowledge into practice by developing and conducting your own research project into an aspect of popular music audiences and/or culture of your choice.

### **2019/0 - AMAM5047A THEORISING TELEVISION**

Autumn Semester, Level 5 module

(Maximum 36 Students)

UCU: 20

Organiser: Professor Su Holmes

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A2\,G1\|G1/

This module explores some of the key ways in which television has been theorised, conceptualised and debated. You are offered insight into how the discipline of Television Studies has developed, as well as how television itself has developed - in terms of social roles, political functions and aesthetic form. The medium will be explored as a textual entity, a social activity (i.e. the focus on audiences and viewing), and a political agent (ideology and power). Part of our intention is to focus on how the specificities of television have been understood.

### **2019/0 - AMAM5051A WRITING THE AMERICAN SCRIPT**

Autumn Semester, Level 5 module

(Maximum 18 Students)

UCU: 20

Organiser: Mr Michael Lengsfield

## MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:G1

### IN TAKING THIS MODULE YOU CANNOT TAKE AMAM5052B

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.

## **2019/0 - AMAM6032A MAGAZINES**

Autumn Semester, Level 6 module

(Maximum 20 Students)

UCU: 30

Organiser: Dr Jamie Hakim

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E1-H3\

You will explore magazines both as cultural objects and consumer products from the emergence of the medium in the 17th century to the present day. You will critically engage with the rapidly transforming structure, nature and operations of the industry in an increasingly digital age, understanding contemporary magazines as transmedia, multi-platform brands. You will explore magazines as key sites for the negotiation of contemporary power relations. You will be examined through a series of case studies relating to the political economy of the magazine industry; promotional cultures; digital media; and gender, sexuality and the body. Your module also contains a vocational strand that seeks to equip you with knowledge of contemporary magazine production processes.

## **2019/0 - AMAM6040A MANAGING CREATIVITY AND INNOVATION**

Autumn Semester, Level 6 module

(Maximum 36 Students)

UCU: 30

Organiser: Dr Peter Bloore

## MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A1/-F1,F2/-A2

Managing creativity and innovation is increasingly important for all companies in the current fast-changing business landscape. Digital disruption and new business models have made a huge impact on many businesses, including the media industry. The aims of this module is to introduce you to a critical and practical understanding of the nature of managing creative people in a business context; and the leadership and business strategies of organisations to encourage different types of innovation, with a focus on media companies.

## 2019/0 - AMAM6087A JAPANESE FILM: NATIONAL CINEMA AND BEYOND

Autumn Semester, Level 6 module

(Maximum 36 Students)

UCU: 30

Organiser: Dr Rayna Denison

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:C2-D3\, A1-F1\

This module aims to introduce you to approaches to cinema as it relates to national, transnational and global discourses. Japanese cinema forms the focus of the module, largely because it has been at the forefront of non-Anglo/American cinematic discourses since the earliest periods of “world” cinema history. Investigating Japanese cinema case study films will allow you to pose a variety of important questions in relation to the history, techniques and culture of cinema as it is consumed around the world. The module is divided into three sections, roughly historically. In the first section you will examine the golden age of Japanese cinema through the works of filmmakers such as Akira Kurosawa and Yasujiro Ozu. You will explore the history of Japan’s national film industry, its canonisation, the beginnings of international Japanese cinema, and some of the aesthetic innovations of Japan’s cinematic “Golden Age”. The second section examines Japanese genre cinema. By focusing on some of Japan’s famous filmmakers and franchises, including Godzilla, you will explore Japanese film through an inter- or transnational lens. You will also consider other important questions; for example, why is it that some film genres travel and others do not? The final part of the module will consider contemporary Japanese cinema through transnational and global frameworks. You will look at the current rise in international popularity of Japanese filmmaking, assessing the importance of cycles of filmmaking, audiences and distribution to the notoriety of Japanese cinema on a global level. These discussions are intended to reframe discussions on current and past Japanese filmmaking, challenging existing theorisations of Japanese cinema by examining it through alternative methodological frameworks. There is no expectation that you should be able to speak Japanese, nor are you expected to be an expert in Japanese cultural studies. While the module does focus on the history and culture of Japan and Japanese filmmaking as specific to this national cinema, it is intended to provide you with the tools to study other national and global cinemas too. By taking in a range of frameworks from the national to the global, the module is intended to provide you with a set of theoretical concepts relevant to every cinema, everywhere and throughout film history.



MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:B1-D1\

IN TAKING THIS MODULE YOU CANNOT TAKE AMAM6116B

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

### **2019/0 - AMAM6117A ADAPTATION AND SCRIPTWRITING**

Autumn Semester, Level 6 module

(Maximum 2 Students)

UCU: 20

Organiser: Dr Peter Bloore

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:B1-D1\

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.

### **2019/0 - AMAM6121A SCIENCE FICTION**

Autumn Semester, Level 6 module

(Maximum 34 Students)

UCU: 30

Organiser: Dr Christine Cornea

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:E1-H3\

Science Fiction films and television series have provided a significant focus for addressing social, cultural and political issues. You will look at the historical development of the genre, with an emphasis on situating examples of films and television programs within their historical and cultural context. The module also concentrates on issues surrounding human identity, as played out in this genre. A range of films and series episodes from both the US







What was the Cold War? When did it start? Where was it fought, how was it waged, and why did it last so long? Such seemingly straightforward questions belie that the conflict was neither “cold” nor a “war,” and lacks a clearly defined start and end. Indeed, the subject has produced a vast range of arguments but continues to defy easy answers. We will examine these questions in an international context to uncover how and why the United States and Soviet Union waged a “cold war” in every corner of the globe during the twentieth century. You will consider nations and peoples who aligned with the superpowers or, as was increasingly the case, with neither. You will look at the multiple ways in which this unique “war short of total war” influenced all aspects of life, from diplomacy and politics, to economics, to culture and values, to bombs and warfare, to societal norms, to questions of race and sexuality. Examining the role of a range of state, private, and transnational actors, we will present a global and international history of the Cold War. You will work with original primary sources, the latest secondary literature, and consider fictional sources like films and novels to gain a full and rich understanding of the topic. You will engage a rich historiography on the changing ways that historians have written about the cold war. As a result, you will be able to debate how one of the most powerful historical narratives of the twentieth century continues to shape America and the world today.

## **2019/0 - AMAS6028A NATIVE AMERICAN WRITING AND FILM**

Autumn Semester, Level 6 module  
(Maximum 2 Students)

UCU: 20

Organiser: Dr Rebecca Tillett

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot: E1, E2\+, E2/

Contemporary Native America is often visible only as a cultural stereotype, making the complexities of contemporary tribal experiences invisible within the American national narrative. In this module you will consider contemporary Native American self-representation, exploring recent Native writing and film as sites of cultural and political resistance, and analysing the ways in which a diverse range of Native authors, screenwriters and directors respond to contemporary tribal socio-economic and political conditions within the US. Taking popular ideas of 'the Indian', you'll consider the ways in which stereotypes and audience expectations are subverted and challenged. You'll make connections between these distinct groups of writers, to consider topics such as race and racism, indigeneity, identity, culture, gender, genre, land and 'home', community, and political issues such as human rights and environmental racism. You'll assess how complex Federal-Indian histories are related to diverse contemporary political events such as the indigenous Idle No More movement, and the NDAPL oil pipeline controversies. You will also explore how Native writers engage with the political paradox of remaining colonised within the 'Land of the Free'. Through seminar based discussion, you will develop a broad understanding of the contemporary issues faced by Native peoples, a familiarity with the ways in which stereotypes and audience expectations are subverted and challenged by Native authors, screenwriters, and directors, and insights into the ways in which Native peoples are shaping the debates around contemporary tribal socio-economic and political conditions. You will be

assessed through coursework, reflective reports, and student-led workshops, and gain expertise in communicating your ideas via student-led groupwork and seminar discussion. On successful completion of the module, you will have the knowledge and skills to assess the complexities and diversities of Native American cultural and national identity, and the literary and cinematic strategies of Native writers and filmmakers.

### **2019/0 - AMAS6037A AGEING IN AMERICA**

Autumn Semester, Level 6 module

(Maximum 14 Students)

UCU: 30

Organiser: Dr Rachael McLennan

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:A1-F1\

What does it mean to grow old in American culture, which glorifies youth? This is the central concern of this module. You'll examine ways in which America's ageing population is framed as a problem, and encounter attempts to 'manage' it. You will think about why ageing is seen as something to be avoided or disguised, and engage with narratives about how it is gendered, raced, and classed. You will survey the history of ageing in America, focusing on middle and old age, and then conduct detailed analyses of contemporary literature, film, and television, addressing the literary question of 'late style' and figures like the grandparent and the cougar. Through assessed work and seminar discussions, you'll develop an informed understanding of issues relating to ageing in America. You'll enhance your communication, writing, and research skills, which will enable you to account for, and analyse, the contradictory stories told about ageing in American culture.

### **2019/0 - AMAS6066A SEX AND THE CULTURE WARS**

Autumn Semester, Level 6 module

(Maximum 36 Students)

UCU: 30

Organiser: Dr Charlotte Jeffries

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Timetable Slot:B1-D1\|C1-B3\

Exam Paper(hrs):

This final year module would guide students through the political debates over sexuality at the heart of the US culture wars, from 1960 to present. Students would be encouraged to reflect on the way in which the intimate lives of Americans became embroiled in the moral-political battles which escalated from the 1960s onwards. This list might include: abortion, birth control, the age of consent, sex education, welfare, pornography and obscenity, gay marriage, and gay military service, among others. It would introduce students to primary source materials from both sides of the 'battle for the soul of America', from abstinence only sex education materials to DIY feminist sexual health zines. It would also introduce students to the broad historiography of the culture wars, including writing by Eileen Tyler May, Linda Gordon, Margot Canaday, and Andrew Hartman.

## **2019/0 - AMAS6067A SEX AND THE CULTURE WARS**

Autumn Semester, Level 6 module  
(Maximum 2 Students)

UCU: 20

Organiser: Dr Charlotte Jeffries

MODULE - 40% PASS ON AGGREGATE

Module Type: Coursework

Exam Paper(hrs):

This module is a 20-credit version of AMAS6066A Sex and the Culture Wars module and is available to visiting/exchange students only. This final year module would guide students through the political debates over sexuality at the heart of the US culture wars, from 1960 to present. Students would be encouraged to reflect on the way in which the intimate lives of Americans became embroiled in the moral-political battles which escalated from the 1960s onwards. This list might include: abortion, birth control, the age of consent, sex education, welfare, pornography and obscenity, gay marriage, and gay military service, among others. It would introduce students to primary source materials from both sides of the 'battle for the soul of America', from abstinence only sex education materials to DIY feminist sexual health zines. It would also introduce students to the broad historiography of the culture wars, including writing by Eileen Tyler May, Linda Gordon, Margot Canaday, and Andrew Hartman.