

BADF01C

UNDERSTANDING AUDIENCE THEORY IN CONTEXT

Level: 4

Credit Value: 30

Pre-Requisites: NONE

Module Description

The module is designed to introduce and cultivate an awareness of the development of film and television since 1900 through the perspective of the audience. Via the application of audience theories, this module will examine the various ways in which audiences have responded to the cultural, artistic, technological and ethical changes in film and TV history. The module also serves as an introduction to the necessary academic skills required for Higher Education. Methods of academic research, analysis, writing and presentation will be introduced and applied.

Learning Outcomes

On completion of this module, students will be able to:

1. Research and analyse selected film and television texts using critical thinking skills to define an understanding of the key developments in film and TV history.
2. Present accurately referenced research from a variety of secondary sources utilising production skills to effectively communicate a comprehensive understanding of the significant cultural, artistic, technological and ethical changes in film and TV history.
3. Contextualise past and present film and television texts and audiences and their relationship to cultural, artistic, technological and ethical changes in film and TV history.
4. Identify and critically evaluate key audience theories through the application of research into media audience studies and significant film and TV texts.

Indicative Content

- Study of significant developments in culture and society, as reflected in film of the period 1900 to date and, since the 1950's, in television.
- Study of key audience theories applied to significant texts in a variety of eras in film/TV history.
- Study of historical and contemporary production codes and classifications.
- The future of audience theory in the age of digital accessibility.
- Development of study, academic and presentational skills including research, referencing and audio-visual presentation of work.

Learning & Teaching Strategies

This module will be delivered through lectures, seminars and tutorials. Screenings of documentaries on significant periods in film and TV history and the relationship to social culture and society will provide comprehensive overviews from which students will develop their own research. Screenings will also include documentaries on the work of regulatory bodies (the Hays production code, BBFC) and their significance to audiences. Students will be encouraged to engage in their own negotiated areas of research. Presentation of research and critical study will be in the form of an initial research proposal and a critical

discussion and evaluation presented via an audio-visual production, utilising technical skills gained in production modules.

Assessment

Hand-in	Aggregate (Yes/No)	Semester Due
Proposal, 1200 words (30% of module) LO1, LO4	Yes	Sem 2, Mid
Video Presentation, 10-12 minutes (70% of module) LO1, LO2, LO3, LO4	Yes	Sem 2, End

Specific Learning Resources

- Lecture Theatre or Classroom with Multimedia Facilities including Blu-Ray and Surround Sound (5.1 or similar)
- Large screen for projection (e.g. Lecture Theatre)
- CD/DVD resources (shown in lectures and/or available on loan from University of Essex and Colchester Institute Libraries)
- Reference books and journals (available on loan from University of Essex and Colchester Institute Libraries)

Reference List

Highly Recommended

Albetazzi, A. & Cobley, P. (2010) *The Media: An Introduction* 3rd Edition. Harlow, Pearson Education.

Braston, G. (2010) *The Media Students Book*. 5th Edition. Abingdon, Routledge.

Cook, P. (2007) *The Cinema Book*. - 3rd Edition. London, British Film Institute (BFI).

Long, P. & Wall, T (2012) *Media Studies: Texts, Production and Context* 2nd Edition. Harlow, Pearson Education.

Pearson, R. and Simpson, P. (2014) *Critical Dictionary of Film and Television Theory*. Abingdon, Routledge.

Recommended

Bailey, A & Duncan, P. (2007) *Cinema Now*. Cologne, Taschen.

Berger, A.A. (2005) *Making Sense of Media: Key Texts in Media and Cultural Studies*. USA, Blackwell.

Casey, B., Casey, N., Calvert, B., French, L., Lewis, J. (2001) *Television Studies: The Key Concepts*. London, Routledge

Chayko, M. (2016) *Superconnected: The Internet, Digital Media, and Techno-Social Life*. USA, Sage Sociological Essentials

Davis, G. and Dickinson, K. et al (2015) *Film Studies: A Global Introduction*. London, Routledge.

Fiske, J. & Hartley, J. (2003) *Reading Television*. London, Routledge.

Hodkinson, P. (2011) *Media, Culture and Society: An Introduction*. London, Sage.

McDougall, J. (2012) *Media Studies: The Basics*. Abingdon, Routledge.

Nikolic, V. (2016) *Independent Filmmaking and Digital Convergence: Transmedia and Beyond*. Abingdon, Focal Press.

Schoonover, K. and Galt, R. (2016) *Queer Cinema in the World*. USA, Duke University Press

Stent, S. (2017) *The Hollywood Surreal: How the European Surrealists Changed American Cinema USA*, Critical Press.

Background Reading

Bell, Matt (ed.) (2016) *The Boys in the Band: Flashpoints of Cinema, History, and Queer Politics (Contemporary Approaches to Film and Media)*. USA: Wayne State University Press

Buscombe, E (2003) *Cinema Today*. London, Phaidon.

Holland.P, (1997) *The Television Handbook*. UK, Routledge.

Karney R. (2003) *Cinema Year By Year: 1894-2003*. London, Dorling Kindersley.

BFI Screenonline: the definitive guide to Britain's film and TV history:

<http://www.screenonline.org.uk/film/indaud.html>