

Undergraduate study

BA (Hons) Anthropology and Media

BA (Hons) Media and Communications

BA (Hons) Media and Modern Literature

BA (Hons) Media and Sociology

Media and Communications



Contents

Introducing the Department	2
Introducing the degrees	4
BA (Hons) in Anthropology and Media	6
BA (Hons) in Media and Communications	8
BA (Hons) in Media and Modern Literature	10
BA (Hons) in Media and Sociology	12
Year 1 (level 4) courses	14
Year 2 (level 5) and Year 3 (level 6) courses	16
Staff and their research interests	29
Contact us	32
Disclaimer	33

We can supply information in alternative formats for people with a visual impairment. Please contact Communications and Publicity, tel **+44 (0)20 7919 7971** e-mail **ext-comms@gold.ac.uk**.

Introducing the Department

The Department of Media and Communications at Goldsmiths is one of the UK's leaders in the field of media theory and media practice. This reputation teamed with a thriving research and postgraduate community makes Goldsmiths a lively and challenging place to study Media and Communications. The Department offers a range of undergraduate and postgraduate degrees and has over 700 students.

Key facts

- An internationally recognised Department. The 2008 RAE exercise places Goldsmiths' Department of Media and Communications among the top four in the country for this subject area. 80% of work submitted fell within the two highest bands in the new system - that is to say 'World Leading' and 'Internationally Excellent'.
- Commitment to teaching of the highest standard resulting in a score of 22/24 in the Teaching Quality Assessment Exercise, with an emphasis on high quality lectures and small group work.
- Teaching is led by research active staff including some of the leading names in media, cultural and communications studies.
- We concentrate on high quality lectures, small group work and all our teaching takes place on one site.
- We attract students from a wide range of backgrounds - mature students, international students, students from the South East of London and from all over Britain. We welcome every student's contribution to the Department.
- Research strengths include: the political economy of the mass media, transnational media, political communications, popular music, new technologies, new media economies and cultures, news journalism, film, feminism, critical psychology, contemporary British art and the fashion industry.

Facilities

The Department has up-to-date facilities in all of its media areas, and aims to provide practice facilities that emulate current industry use.

These include: digital and analogue acquisition for time-based media and photography, radio and TV Studios, photography studios, digital video and audio editing, ENPS facility, animation and image manipulation software and hardware, traditional darkrooms, computer rooms for student production.

Rutherford Building

The audio-visual collection held on campus in the Rutherford Building (RB) has an exceptionally good music section and thousands of videos and DVDs to supplement those shown on the programme. Long opening hours mean that you can be flexible in terms of when you choose to study. The building opens seven days a week during term time and Christmas and Easter vacations.

New Academic Building

Opened in September 2010 and located at the top of the College Green, the building is the new centre for the Department of Media and Communications. The new facilities maximise students' ability to develop their skills through modern technological and purpose built accommodation and equipment. The new building houses a large lecture theatre, meeting spaces and a cafe with outside seating.

For more information on the department, please go to www.gold.ac.uk/media-communications.

Case study: Keir Simmons

Keir Simmons is the UK Editor of the National ITV News. He also works for NBC News as London Correspondent. He graduated from Goldsmiths in 1994 with a BA Joint Honours in Media and Sociology. Having spent a year as President of the Students' Union, he began work in radio, and then became a producer for ITV News. Many years spent as a freelance television reporter led to a full-time position on the ITV London show London Tonight. He then joined the ITV News network, spending three years as their Crime Correspondent.

Of his time at Goldsmiths, Keir says: 'Goldsmiths was the most inspiring, exciting place to study – an incredibly creative atmosphere. The Department of Media and Communications put me in front of lecturers who were writing the books, doing the cutting-edge thinking and still working in the media. They also gave me the space to be a free-thinker. I owe so much to the place – I really found myself there. I didn't really enjoy or excel at school, and never even managed an A grade until I came to Goldsmiths. In spite of that, I came away with a First in my degree after three years of study. If you want to work in the media, it's your drive and determination that count the most, not the degree you do. But the Media course at Goldsmiths gave me unique insights into the industry I now work in – insights that I still use 15 years later.'



Introducing the degrees

We offer undergraduate honours degree programmes in:

- Anthropology and Media
- Media and Communications
- Media and Modern Literature
- Media and Sociology

Structure

An undergraduate honours degree is made up of 360 credits studied across the three levels (level 4, level 5 and level 6) of the programme.

A standard course is worth 30 credits. Some programmes also contain 15 credit half courses or larger 60-credit courses, such as the dissertation.

Full-time students take a total of 360 credits over three years (120 credits per year). Part-time students also take a total of 360 credits, but spread over 4-6 years.

The degree structure for full time students is as follows:

Year 1 - 120 credits

Year 2 - 120 credits

Year 3 - 120 credits

References in this booklet to level 4 correspond to the first year of your full-time undergraduate programme, level 5 to the second year, and level 6 to the final year.

Assessment

Across the Department, we use a number of different methods of assessment. Some courses are assessed by a dissertation, some by conventional written examination, and other courses by essay, portfolios or a combination of coursework and exam. Please refer to individual course-unit entries for method of assessment.

Entrance requirements

Please visit www.gold.ac.uk/media-communications/programmes or see the Undergraduate Prospectus for details on the A-level requirements for our degree programmes.

Please note: these should be treated only as a guide as we do also admit applicants without GCE A-levels, provided they have some other evidence of ability, for example, successful completion of an Access Certificate. We also accept applications from those holding alternative qualifications including BTEC National Certificates and Diplomas and equivalent EU and international qualifications, provided you satisfy the General Entrance Requirements of Goldsmiths, University of London.

Mature students

We welcome applications from mature students who should show evidence of recent academic study on an accredited Access or Foundation course.

Integrated Degree in Media and Communications (including Foundation Year)

If you do not hold sufficient formal qualifications, you may apply for a place on the Integrated Degree in Media and Communications (including Foundation Year), taught by the Department of Professional and Community Education (PACE) here at Goldsmiths.

Applications for this programme are made through the UCAS system. The Foundation Year is a full-time Level 3 programme and students who achieve 60% in their final assessment may progress onto Year 1 of our BA (Hons) in Media and Communications. For further information, please refer to the PACE Prospectus, available from the contact details on page 32, or visit www.gold.ac.uk/pace/integrated-degrees.

International students

We also welcome applications from international students. We accept many students with international qualifications which are equivalent to GCE A-levels.

English language requirement

If English is not your first language, you must obtain evidence of your English language competence.

Tests considered appropriate include:

- International English Language Testing System (IELTS) – pass with at least 6.5 overall and a minimum of 6.0 in the written element;
- TOEFL score of at least 580 including 4.5 in the Test of Written English (TWE), or 237 in the Computerised Test (CT) including 4.5 in the essay component, or 92 in the Internet-based test (IBT) with a minimum of 23 in the written element;
- International GCSE (IGCSE) English as a second language at Grade C or above;
- Cambridge Certificate of Proficiency of English (CPE) Level 5 at Grade C or above;
- Cambridge Certificate in Advanced English (CAE) Level 4 at Grade B or above;
- Pearson Test of English (Academic), with a score of 68 overall, including 68 in the written element and 59 in all other elements.

For further information, please see the Undergraduate Prospectus. Alternatively, you may wish to attend one of our pre-sessional English language courses. Please see www.gold.ac.uk/eap/programmes for further details.

Application and admission

For full-time study, you need to register on-line at the UCAS website where you complete a secure web-based application. For more information, please visit www.ucas.com/apply.

You can pay by credit/debit card when you submit your on-line application (£11.00 for a single entry, £21.00 to apply to two or more universities).

Please note: full-time applications can only be made on-line at www.ucas.com.

Interview policy

We usually interview applicants with alternative qualifications. For further details of application procedures, including qualifications, please see the Undergraduate Prospectus.

Fees

For up-to-date information on fees, please see the Undergraduate Prospectus, or visit www.gold.ac.uk/costs. **Please note:** fees are quoted per year of study.

Open days

College-wide open days for all programmes across the university are usually held three times a year in spring, summer and autumn. For further information on these, please visit www.gold.ac.uk/opendays.

BA (Hons) in Anthropology and Media

3 years full-time

Introduction

This is an interdisciplinary degree taught jointly with the Department of Anthropology. It is the only degree in Britain to combine social anthropology with media and cultural studies and communications theory.

We don't assume you have any knowledge of Anthropology, but you are expected to have an interest in cultural processes and cultural difference and the workings of the media industries. We welcome applications from those with arts, social studies or science backgrounds.

Why this programme?

- You will benefit from teaching in both the sciences and the arts, and be encouraged to explore the links and areas of overlap between the two.
- From studying the core courses in anthropology and communications, you are given the opportunity to specialise in later years, and may undertake a small research project in anthropology.
- You will develop a wide range of transferable qualities and skills necessary for further study and employment including: effective communication, initiative and personal responsibility, decision-making in complex and unpredictable situations, and the ability to learn independently.

What do you study?

Year 1

All courses are worth 15 credits, unless otherwise specified.

Anthropology

You take the following compulsory core courses: Introduction to Social Anthropology (30 credits), Ethnography of a Selected Region I and Anthropological Methods.

Media and Communications

You take the following compulsory core courses: Media History and Politics, Culture and Cultural Studies, Key Concepts and Debates in Media, and Representation and Textual Analysis.

Please note: there are no media practice courses in the first year.

Year 2

All courses are worth 15 credits, unless otherwise specified.

You take the following three courses: Anthropology of Religion*, Anthropology and the Visual and Politics, Economics and Social Change (30 credits).

You also take the following theory and practice courses:

Media Theory

You choose any two from Culture Society and the Individual, Communications Psychology and Experience, and Media Economy and Society.

Media Practice

Media Production Option 1 (30 credits)

Year 3

All courses are worth 15 credits, unless otherwise specified.

Anthropology

You take two Anthropology courses in your third year (see page 16 for details).

Please note: College regulations determine how many Anthropology courses joint honours students can take, and these are explained carefully when you choose your third year options. Not all these third year option courses are offered every year.

Media Theory

You are required to take two option courses (each 15 credits) from the range offered by the Department of Media and Communications. These vary from year to year and the following have recently been offered for third year study: Political Economy of the Mass Media, Structure of Contemporary Political Communications, Media Audiences and Media Geographies, Media Ethnicity and Nation, Music as Communication and Creative Practice, Contemporary Cultural Practice, Explorations in World Cinema.

Media Practice

You take Media Production Option 2 (30 credits).

Assessment

Coursework, extended essays, reports, practical work, and seen and unseen written examinations.

Find out more

If you have specific programme queries, once you've read this booklet and the Undergraduate Prospectus, please contact the Department of Anthropology on +44 (0)20 7919 7800, e-mail anthropology@gold.ac.uk or the Department of Media and Communications, e-mail media-comms@gold.ac.uk.

BA (Hons) in Media and Communications

3 years full-time

Introduction

By bringing together media practice and media and communications theory, this degree covers a broad spectrum of critical perspectives on the media, and introduces a range of contemporary media practices. It offers a solid basis of practical experience in media production, and an understanding of how the media functions. Here at Goldsmiths we aim to provide an experience in which theory and practice elements influence and enrich each other in the production of original work.

Why this programme?

- We aim to help you express yourself creatively and self-critically in theoretical and practice work; to understand from a variety of positions how the media work; and to develop opportunities to use your skills and learning across a wide range of professional occupations, including, though not exclusively, the media.
- The degree is academically demanding and intensive. In turn, we support your learning with high quality teaching: the national Quality Assurance Agency, which assesses teaching and learning in universities, gave us the excellent mark of 22/24 – one of the best awarded to a Media and Communications Department in Britain.
- The degree is taught through lectures, seminars and tutorials. In the later stages of the degree, the flexibility of the course-unit system allows you more flexibility to structure your studies.
- There are no specific subject requirements, but you'll need to demonstrate practical experience in some aspect of creative work.

What do you study?

During this programme you take courses to the value of 360 credits, 120 credits in each year.

Year 1

Media Theory

You take the following compulsory core courses: Media History and Politics, Culture and Cultural Studies, Key Debates and Concepts in Media, Representation and Textual Analysis, Introduction to Media and Technologies (all 15 credits).

Media Practice

You take the following compulsory core courses: Induction to Media Practice – 15 credits (you choose five from seven media practice areas) and Media Production Option 1 – 30 credits (options one and two are chosen from seven media practice areas).

Year 2

Media Theory

You take the following compulsory 15 credit courses: Intellectual Foundations of Social Theory, Communications Psychology and Experience, Culture Society and the Individual, Media Economy and Society.

Media Practice

You take Media Production Option 2 and Media Production Specialisation (30 credits).

Year 3

Media Theory

You can choose any combination of options or dissertation to the value of 60 credits. Options offered recently are Political Economy of the Mass Media, Structure of Contemporary Political Communications, Media Audiences and Media Geographies, Media Ethnicity and Nation, Music as Communication and Creative Practice, Contemporary Cultural Practice, Explorations in World Cinema, Screen Cultures, Embodiment and Experience, Cinema and Society.

Media Practice

You undertake the research, planning and production of a major project or a portfolio of work in the practice area in which you specialised in Year 2 (60 credits).

Assessment

Coursework, extended essays, reports, practical work, and seen and unseen written examinations.

Find out more

If you have specific programme queries, once you've read this booklet and the Undergraduate Prospectus, please contact Admissions or e-mail media-comms@gold.ac.uk.



BA (Hons) in Media and Modern Literature

3 years full-time

Introduction

This degree, taught jointly with the Department of English and Comparative Literature, offers you the opportunity to explore the connections between Media and Modern Literature. The Media component introduces you to the central issues in the study of present-day media, and you take practice courses in journalism and writing short fiction. The Modern Literature component gives you the opportunity to read widely, developing the critical and linguistic skills for a confident, effective reading of literary and non-literary texts. Course options allow you to specialise in areas of interest, including thematic and genre-based approaches to literature, linguistic analysis and literary theory. There is also the possibility of doing more creative writing.

What do you study?

Year 1

Media Theory

Two compulsory 15 credit courses: Key Concepts and Debates in Media, Representation and Textual Analysis.

Media Practice

Either Print Journalism or Writing Short Fiction, both at introductory level.

Modern Literature

You study two compulsory 30 credit courses (each lasting two terms): Approaches to Text and The Short Story. Please see the Undergraduate English and Comparative Literature booklet available from the contact details on page 32.

Year 2

Media Theory

Two compulsory 15 credit courses: Communications Psychology and Experience, Culture Society and the Individual.

Media Practice

Either Print Journalism or Writing Short Fiction, whichever you did not take in your first year (30 credits).

Modern Literature

You take either Post-Victorian English Literature or Moderns, and one additional 30 credit course from a range of approved Level 5 courses.

Year 3

Media Theory

You are required to take two option courses (each 15 credits) from the range offered by the Department of Media and Communications. These vary from year to year and the following have recently been offered for third year study: Political Economy of the Mass Media, Structure of Contemporary Political Communications, Media Audiences and Media Geographies, Media Ethnicity and Nation, Music as Communication and Creative Practice, Contemporary Cultural Practice, Explorations in World Cinema.

Media Practice

For your practice course you choose between Journalism or Writing Short Fiction at specialisation level (30 credits).

Modern Literature

You take the equivalent of two 30 credit courses from a range of approved Level 3 courses such as the following:

Modern American Fiction

Aspects of the Novel

Caribbean Women Writers

Modern Poetry

The Emergence of Modern America

Postcolonial Literatures in English

Literature in Question: Writing since World War II

Modernism and Drama (1880-1930)

Decadence

The Department of English and Comparative Literature also offers each session a small number of 15 credit courses (each taught for a term). These are to be paired to form the equivalent of a full-course unit. Typical courses of this kind have included: The American South; Dustbowl to Dream factory; American Cinema and Writing in the 1930's; Language and Gender; Writing, Gender and Anxiety.

Assessment

Written examination, and essays, or portfolios (varying according to the specific course).

Careers

Journalism and the media, teaching and research, arts administration, the Civil Service and commerce.

Find out more

If you have specific programme queries, once you've read this booklet and the Undergraduate Prospectus, please contact Admissions, or the Department of Media and Communications, e-mail media-comms@gold.ac.uk, or the Department of English and Comparative Literature, Dr Andreas Kramer on +44 (0)20 7919 7482, e-mail a.kramer@gold.ac.uk.

BA (Hons) in Media and Sociology

3 years full-time

Introduction

This interdisciplinary degree, taught jointly with the Department of Sociology, gives you the opportunity to explore sociological and media and communications theories, and to develop a critical analysis of media, communications and culture from historical and contemporary viewpoints.

The credit system gives you some flexibility in tailoring your studies to your interests in the second half of the programme. Core courses help you develop a solid foundation for your studies, and you then have the opportunity to specialise and undertake a small research project in Sociology.

Why this programme?

- This programme gives you the chance to learn in two of the country's top RAE rated departments. The Department of Sociology at Goldsmiths achieved the highest levels of research rating in the recent RAE 2008, making it equal top in the UK and among the best Sociology research departments in the country.
- Flexibility of choice of courses in the second part of the degree.
- Two term-long media production courses in final two years provide links between theoretical studies and media practice.

What do you study?

Over the period of the degree you take courses to the value of 360 credits, 120 credits in each year.

Year 1

Sociology

You take the following compulsory courses: Critical Readings: the Emergence of Sociological Imagination and Modern Knowledge, Modern Power.

Media and Communications

You take the following 15 credit courses: Media History and Politics, Culture and Cultural Studies, Key Concepts and Debates in Media, and Representation and Textual Analysis.

Please note: there are no media practice courses in the first year.

Year 2

Sociology

In your second year you take Sociology of Culture and Communications, Philosophy and Methodology in Sociological Analysis, and Central issues in Sociological Analysis.

Plus

One further Sociology option course (examples shown on page 25).

Media and Communications

You choose any two from Culture Society and the Individual, Communications Psychology and Experience, and Media Economy and Society.

Plus

Media Practice

You take Media Production Option 1 (30 credits).

Year 3

Media and Communications

You are required to take two option courses (15 credits) from the range offered by the Department of Media and Communications. These vary from year to year and the following have recently been offered for third year study: Political Economy of the Mass Media, Structure of Contemporary Political Communications, Media Audiences and Media Geographies, Media Ethnicity and Nation, Music as Communication and Creative Practice, Contemporary Cultural Practice, Explorations in World Cinema.

Plus

Media Practice

Media Production Option 2 (30 credits).

Sociology

In your third year, you write one 8,000-word Dissertation in Sociology on a topic of your own choice, supervised by a personal tutor (30 credits). This enables you to develop an area of interest through personal study.

You will also choose two sociology options from the list on (page 26 onwards) worth a 15 credits each.

Assessment

Coursework, extended essays, reports, practical work, and seen and unseen written examinations.

Find out more

If you have specific programme queries, once you've read this booklet and the Undergraduate Prospectus, please contact the Department of Media and Communications, e-mail media-comms@gold.ac.uk, or the Department of Sociology, Dr Yasmin Gunaratnam on +44 (0)20 7717 2957, e-mail y.gunaratnam@gold.ac.uk.

Year 1 (level 4) Courses

Year 1 courses provide a broad foundation in your subjects while second and third year courses give you opportunities to follow and develop your own interests. The list of courses changes from year to year, but the following list give you an idea of what we have to offer:

Anthropology

Introduction to Social Anthropology

This course acquaints you with some of social anthropology and its sub-fields' (political anthropology, economic anthropology, anthropology of religion and kinship) main theories. Beginning with the discipline of anthropology as a whole, both as it has developed historically, and as it contemplates the twenty-first century, it shows how examples from different cultures can be usefully compared. Illustrations are drawn from a wide range of sources, from traditional anthropological texts, clips from documentary films, through to some of the most contemporary writings.

Assessed by 3-hour written paper.

Ethnography of a Selected Region I

This course introduces you to the role of ethnography – the documenting and analysis of a particular society and culture or socio-cultural area through fieldwork – through a focus on linguistic and cultural groupings of a particular region. The region studied may vary from year to year, but is taken from one of the following: Africa, the Caribbean, the Andes, Lowland South America, Europe and South Asia.

Assessed by 2-hour written paper.

Anthropological Methods

This course offers an introduction to the history of anthropological theory and the changes in methodological practice over the last century. Aspects of anthropological methods covered are: data collection techniques and implications of type and quality of data; participant observation and the techniques involved, its evolution and change; analytical approaches to primary data; reanalyses of secondary sources from various theoretical vantage points; restudies of the same area by more than one ethnographer, with relevant samples drawn from the ethnographic literature; the philosophy

of science; value free social science; interaction between observer and observed; perception and 'fact'. **Assessed by** 2,500-word essay.

English and Comparative Literature

Approaches to Text

The course introduces you to essential concepts in modern literary study, including properties of literary language; convention and genre; prosody and poetic forms; narrative voice and structure; texts in performance, and larger questions of interpretation. Principal texts might typically include M Montgomery et al, Ways of Reading; Shelley, Frankenstein; Shakespeare, The Tempest; Heaney, North. **Assessed by** a portfolio of three essays totalling 6-8,000 words.

The Short Story

You study selected short stories and tales belonging to various national traditions, periods and classical sub-genres (such as the detective story and the fantastic tale). Principal texts might typically include tales and short stories by Boccaccio, Hawthorne, Gogol, Maupassant, Poe, Joyce, Mansfield, Borges. **Assessed by** a portfolio of three essays totalling 6-8,000 words.

Media and Communications

Media History and Politics

Historical development of the British media, and their role in the development of modern Britain. **Assessed by** 2,000-word essay.

Culture and Cultural Studies

Introduction to debates around the term 'culture', including questions of 'high' and 'mass' culture, and the development of British cultural studies. **Assessed by** 2-hour unseen examination.

Media Industries and Technologies

This course provides a critical introduction to the structure of the contemporary media industries and assesses important debates. **Assessed by** 2,000-word project.

Key Debates and Concepts in Media

This course focuses on important debates concerning media power and mediated identity. **Assessed by** 2,000-word essay.

Representation and Textual Analysis

This course focuses on the formal address of media texts as a means of examining the way in which they make meaning. **Assessed by** 2,000-word project.

Mass Culture and Modernity

This course provides a historical perspective on the development of modern life and mass cultures in Europe and the USA. **Assessed by** 2,000-word essay.

Introduction to Media and Technologies

This course introduces contemporary debates on information and communication technologies. **Assessed by** 2,000-word essay.

Induction to Media Practice

Overviews of media production work in a variety of practice media. **Assessed by** 1,500-2,000-word essay.

Media Production Option 1

An introduction to media production in one of the practice options offered each year by the department. Production skills will be applied in the creation of small-scale projects. **Assessed by** portfolio/project and log for group work.

Sociology

Modern Knowledge, Modern Power

This course introduces students to the relationship between knowledge and power through an examination of the conceptual formation and social function of race, class, gender and identity. **Assessed by** 3-hour seen written examination.

Critical Readings: The Emergence of Sociological Imagination

This course introduces you to the sociological imagination by tracing the roots of sociology in Enlightenment ideas. **Assessed by** 3-hour seen written examination.

Year 2 (level 5) and Year 3 (level 6) courses

Anthropology

Politics, Economics and Social Change

Through ethnographic examples, this course investigates interactions between changing economic and political structures and how people organise their everyday lives in the world today. Throughout the course you use key theorists such as Durkheim, Marx and Weber, who have contributed to anthropological debates on economy and society, as well as contemporary re-evaluations of these classic debates.

Assessed by 2-hour unseen exam and a 4,000-word report.

Anthropology of Religion*

The course focuses on 'classic' theories and key anthropological texts on religion, magic, myth, ritual, morality, symbolism and belief. Using ethnographic examples from various parts of the world, it looks at how religious identity is inscribed in the body, spatial and temporal orders, and at the relationship between religion and secularism, mass media and the internet, transnationalism, power and resistance. **Assessed by** 2-hour unseen exam.

Anthropology and the Visual*

This course provides a critical introduction to the many ways anthropologists engage with the visual from their use of visual methodologies and analysis of representations to their ethnographic study of everyday visual forms. Focussing on a wide range of visual media from photography, museum exhibitions and popular representations on TV to dress, body art, architecture and other everyday visual and material forms, the course raises issues about the significance of visibility, the politics of representation, the social life of visual and material forms and the relationship between seeing and other senses. **Assessed by** 4,000-word report.

Anthropology of Art

This course introduces some of the key issues in the anthropology of art. It begins with an examination of the contested concept of "art" in Western thought and questions its applicability in different cultural contexts. The course covers such issues as conflicting definitions of art and aesthetics; modes of seeing within and across cultures; creativity, inspiration and the category of the artist; the body as art; issues of gender and ideology; the politics of the ownership and display of non-Western art works; imaging nationality and ethnicity through art; primitivism and the construction of the other. **Assessed by** 4,000-word report.

Anthropology of Art II

This course offers you the opportunity to pursue a short piece of original research on an aspect of the anthropology of art. Fieldwork in London is recommended. The course is run on a seminar/workshop model where students select their own topics and present them for discussion. Oral presentations replace essays as course work requirements. **Please note:** this course is only available to students also taking Anthropology of Art (please see above). **Assessed by** 4,000-word report.

Anthropology of Development

This core course will enable you to explore the theoretical concepts underpinning development, the history of development and its institutions – from NGOs to the World Bank and IMF, while considering diverse case studies from around the world. You will also explore the historical role of anthropology's involvement in development, as official mediators between 'the West and the rest' through imperial conquest, colonial administration and a post-war development industry.

As a central component of the course you will critically analyse current trends that have emerged to dominate the field of global political and economic interventions and/or policies - 'participation and empowerment', 'gender awareness', 'sustainable development', 'community development', 'NGOs', and 'environmental conservation'.

Assessed by two-question take-home paper.

Anthropology and the Environment

The course examines anthropological understandings of human-environment relations and their bearing on public discourses of environmentalism. It deals with: different ways of encountering biophysical surroundings across societies; European traditions of environmental thought and their impacts; management practices, colonialism, and cultural elaboration of the idea of nature; environmental social movements, identity politics and social justice in environmentalism.

Assessed by two-question take-home paper.

Anthropology of Europe

The course considers Europe as an ideological, cultural and historical formation. It is multidisciplinary in approach and draws on perspectives from sociology, history, economics and international relations to complement key anthropological concepts. The main themes of the course are: migration, ethnicity and racism, social exclusion; European capitalisms, informal economy and flexible production; nation, state and supranational; 'discourses' and 'cultures' of terrorism/violence; the ethnography of public and private domains; and democracy, citizenship and participation. You are encouraged to assume a proactive role in generating material for discussion and proposing areas of debate. **Assessed by** two-question take-home paper.

Anthropology and Gender Theory

This course explores the inter-relationship of gender, sexuality and the body both within Western culture and Western social theory, and in a range of cultural and historical contexts. Emphasising the ways in which the body and gender have been produced/imagined differently in diverse times and places, it focuses on both classical and current anthropological topics: the status of the body - biological or cultural; decoration, modification and transformation of bodies; distinctions between sex and gender; alternative sex and gender systems; kinship, marriage and chosen families; new reproductive technologies; identity politics and queer theory; theories of performance/practice; violence, resistance and power politics. **Assessed by** 4,000-word report.

Anthropology of Human-Animal Relations

This course introduces you to the 'animal question' within anthropology and related disciplines. You will review some of the classic examples of thinking about animals within anthropology. The course provides a background to current debates about animals that will enable you to contribute to arguments about animal rights, biotechnology, and the desirable limits of human intervention in processes once thought of as residing in 'nature'. Topics include: totemism, domestication, classification, perspectivism, animals in art/literature/movies, heroic animals, zoophilia, zoonoses, transgenic animals, xenotransplantation, cloned animals, pet-keeping, monsters and imaginary animals, cryptozoology, meat-eating and animal rights. **Assessed by** 4,000-word report.

Anthropology and the Visual: Production Course*

This is a practice-based course in which you explore the techniques of video-making/photography and produce a short film or photographic project. Assessed by 5-10 minute video/film or a photographic project and 2,500-word report.

*** subject to approval**

The Anthropology of Rights

This course encourages you to critically engage with the rights discourses that underpin development agendas in the contemporary world. You will consider the historical evolution of rights discourses, the institutions which have been established to uphold rights, the language of Human Rights found in international law, as well as the concept of rights as understood by development organisations, governments and multilaterals (such as the UN).

You will analyse the cross-cutting – and often competing – claims made in the name of, for example, gender and child rights, indigenous rights, intellectual property rights, animal and environmental rights, customary law and bioethics. You will therefore have the opportunity to explore the concept and discourses of rights in relation to numerous contemporary social issues (such as natural disasters, constitutional reform, war crimes tribunals, environmental disputes and gender politics), and consider the purchase of the rights concept (and its limitations) within development discourses and practices, as well as in relation to patterns of governance and social justice. **Assessed by** 4,000-word report.

Gender Theory in Practice

This course will examine the growing literature on development with special reference to gender issues. We consider the historical effects of various forms of gender bias in the development of three regions: Africa, Latin America and the Indian subcontinent. You will address the legacy of colonialism on gender and examine recent development issues, which have had differential impact on men and women: the green revolution, migration, the HIV/AIDS pandemic, import-substitution, industrialisation and structural adjustment policies. The course will also look at certain global issues including the structures of development policy, planning and implementation as well as urbanisation, feminisation of poverty, and the new International Division of Labour. The second part of this course consists of group presentations by students. **Assessed by** 4,000-word report.

Health, Medicine and Social Power

An introduction to key areas of medical anthropology, ranging from ideas about healing to social inequality and the ‘new biology’. The course addresses issues of biomedicine in the UK alongside alternative therapies and explanations of health/illness in different parts of the world, and approaches to the political economy. Specific sessions include the application of medical anthropology, ‘new’ diseases and technologies. Assessed by two-question take-home paper.

History and Anthropology

Anthropology has for a long time had a troubled relation with history. Nineteenth century evolutionism was replaced by the insistence of synchronic, site-specific studies. But with time, history became an issue again: the growing interpenetration forced by colonialism, capitalism and the world wars questioned the radical cultural difference on which synchronic studies were based. Inevitably, history and historical change have become the heart of anthropological theory.

A number of questions and dichotomies on historical continuities and changes have emerged, both at a theoretical and at a more empirical level, like the relation of structure and agency, and the place of consciousness and historicity in relation to historical events; but also the formation of a global culture versus the persistence of local cultures: the meaning of ideas such as ‘modernity’, ‘Capitalism’ and the ‘West’. **Assessed by** 4,000-word report.

Knowledge, Science and Technology

This course explores developments in techno-science and how they articulate with broader changes in society and culture. As well as contemporary issues, particularly in the biotechnologies and information technologies, the course revisits longer-standing debates on the social construction of knowledge, and conceptualisations of nature, science and technology. In particular, it focuses on the power relationships and conceptions of utility that are often implicit in demarcating the boundaries of what counts as reliable knowledge. The course also makes links with many other taught areas of the degree programme (Environment and Anthropology, Medical Anthropology, Gender, Psychology and Anthropology).

Assessed by two-question take-home paper.

Psychological Perspectives in Anthropology

The course, which is both historical and thematic, is focused around a number of key scholars from the past and in the most contemporary literature who have attempted in various ways to bring a psychological dimension into Anthropology (or the Social Sciences more generally). It therefore focuses around various issues; personality, language, madness and cognition, and conceptions of the self to examine the relationship between the self, human agency and the social context.

Assessed by two-question take-home paper.

Urban Anthropology

As we enter the third millennium, the percentage of urban dwellers exceeds 50% of the world's population. The sub-field of urban anthropology was born as ethnographers followed rural migrants to cities; but at the beginning of the twentieth century, the emergence of anthropology as a professional discipline was intertwined with a fascination with the urban locus across a wide range of arts and social sciences. Through historical and ethnographic perspectives this course considers the changing use and valorisation of different urban spaces at different times; how cities are represented; ideas of order and disorder, of public and domestic places, of control and resistance through carnival, informal economies and kinship networks. The course covers both third-world and Euro-American cities, and supplements theoretical discourses and ethnographies with films and novels.

Assessed by two-question take-home paper.

English and Comparative Literature

Typical Year 2 (level 5) courses

Please note: timetabling constraints may preclude the taking of certain combinations at Level 2. The list of courses available at Level 2 may also change from year to year because of staff research commitments and timetabling.

For the BA (Hons) Media and Modern Literature programme you must take either Moderns or Post-Victorian English Literature or both of these courses.

Inventing the Nation: American Literature in the Mid-19th Century

This examines a cluster of major American writers from the 1830s to the 1880s, all of which are engaged in shaping, describing, criticising and contesting the emerging American nation. We will examine literature's role in the definition of national identity by exploring individual writers. We will also address the key ways in which the American literary tradition differs from its English counterpart. The writers of the so-called 'American Renaissance' - Emerson, Thoreau, Hawthorne, Melville and Whitman - will be central to the course, as their writings are at the heart of the project of national self invention. However, the course will look at this project from alternative perspectives, including those of region, race and gender. It includes the study of film as well as texts. **Assessed by** 4,000-word essay (50%) and 2-hour final written examination (50%).

Moderns

You study modernist writing in Britain, Ireland and internationally from the 1920s, including such works as Eliot, *The Waste Land*; Woolf, *Mrs Dalloway*; Joyce, *Ulysses*; Brecht, *Mother Courage*; poems of Yeats, Auden, Stevens and others. **Assessed by** portfolio of three essays totalling 6-8,000 words.

Post-Victorian English Literature

This course examines selected literary works across several genres in the period 1901-36, concentrating upon English-based writings in the non-modernist tradition. Topics for consideration include responses to social change and warfare, and new conceptions of Englishness and modern sexuality. Authors typically include Hardy, Shaw, Forster, Strachey, Brooke, Owen, Graves, Mansfield, Lawrence, Waugh, Holtby, and Orwell. **Assessed by** 3-hour final written examination with question paper partially disclosed one week prior to examination date. You are also required during the course to submit two essays of 1,500-2,000 words each.

Varieties of English

This course explores how and why language is used differently in a range of contexts. We will examine language variation in relation to region, gender, ethnicity, age and social class; we will see that individuals are able to shift their style of speaking from one situation to the next and we will explore the attitudes that people have towards different varieties of English. The topics/issues that will be studied may include the following: Do women and men speak differently? What is slang? How and why do adolescents speak differently from adults? What are the public stereotypes about speakers with "non-standard" accents? What is Standard English? In our discussion of these issues we will study various examples of spoken and written language and examine the role of literature and the media in representing language variation. **Assessed by** portfolio of three essays totalling 6-8,000 words.

English and Comparative Literature

Typical Year 3 (level 6) courses

Please note: timetabling constraints may preclude the taking of certain combinations at Level 6. The list of courses available at Level 6 may also change from year to year because of staff research commitments and timetabling. The following are typical full-course units; please consult the Department about the range of half-course units which may be available for a particular academic session.

Caribbean Women Writers

You explore representative African-Caribbean and Indian-Caribbean women's writing – prose and poetry – since the 1960s, with comparative study of black women's writing in non-Caribbean contexts. Principal texts might typically include Gilroy, *Boy Sandwich*; Collins, *Angel*; Hodge, *Crick Crack Monkey*; Riley, *Waiting in the Twilight*; Senior, *The Arrival of the Snake Woman*. **Assessed by** portfolio of three essays totalling 6-8,000 words.

Decadence

This course explores the literature of the decadence in France and England in the 19th Century. Beginning with definitions of the term 'decadence' and its antecedents in antiquity, the course considers the emergence of decadence as a literary tradition in France as a challenge to the orthodoxies of Romanticism and its subsequent treatment by English decadents and European Symbolists at the *Fin de Siècle*. The principal themes of decadence – degeneration, disease, sex, death – are traced in the work of writers in the 19th Century and understood against the backdrop of contemporary cultural anxieties and controversies. Among the texts considered on this course are: Théophile Gautier, *Mademoiselle de Maupin*; Edgar Allan Poe, *The Masque of the Red Death*; Leopold von Sacher-Masoch, *Venus in Furs*; Joris-Karl Huysmans, *Against Nature*; Max Nordau, *Degeneration*; Friedrich Nietzsche, *The Anti-Christ*; Rachilde, *The Grape Gatherers of Sodom*; Oscar Wilde, *Dorian Gray*, and selected poems of Swinburne, Baudelaire and others. French and other-language texts will be studied in specified translations. **Assessed by** final 3-hour written examination. You are also required during the course to submit two essays of 1,500-2,000 words each.

The Emergence of Modern America: American Literature 1890-1940

This course covers the period from the closing of the frontier in America to the eve of the Second World War; a period that saw both mass immigration and the growth of urban centres, the crash of 1929 and the onslaught of the Great Depression. Through a selection of poetry and fiction, the course traces some of the major themes of the period; the literary and cultural move from Naturalism to Modernism, the Harlem Renaissance, Cubism and Avant Garde Aesthetics, Expatriate Writers and the cult of the Lost Generation, Regionalism, Documentarism and Photography and the emergence of an American poetic vernacular - to name a few. The course takes some account of the relation of the visual arts, photography, and cinema to literature of the period. **Assessed by** portfolio of three essays totalling 6-8,000 words.

Literature in Question: Writing since World War II

Taking its cue from the debate initiated by Jean-Paul Sartre's essay 'What is Literature?' the course examines some of the main issues explored in literary and theoretical texts of this period and discusses how the role, scope and status of literature have been questioned and re-assessed both within literary texts and by other disciplines. The relationships between literature and philosophy, literature and ethics, literature and history, literature and science will be addressed. There will be analysis of the representation and conceptualisation of issues such as the question of authenticity, individual and national identity, the role and status of language, the literary canon and the possibility of originality, the relationship between gender and writing. **Assessed by** portfolio of three essays totalling 6-8,000 words.

Modern American Fiction

You explore a variety of styles and approaches practised in the American novel and short story since 1945, including African-American and 'postmodern' fiction. Principal texts might typically include R Ford (ed), *The Granta Book of the American Short Story*; Nabokov, *Lolita*; Kerouac, *On the Road*; Ellison, *Invisible Man*; Plath, *The Bell Jar*; DeLillo, *White Noise*. **Assessed by** portfolio of three essays totalling 6-8,000 words.

Modern Poetry

The course surveys major trends and figures in English-language poetry since 1945, chiefly in the USA, Britain and Ireland, with close attention to linguistic and formal features characteristic of this period, and to patterns of influence. Authors for study typically include Stevens, Auden, Lowell, Larkin, Ginsberg, Ashbery, Gunn, Hughes, Plath, Hill, Harrison, Heaney, and Mahon. **Assessed by** portfolio of three essays totalling 6-8,000 words.

Modernism and Drama (1880-1930)

Whilst modernist drama on the European continent is characterised by a variety of pronouncedly anti-realist tendencies, modern English drama continues the tradition of Realism. The course explores the main contrasts and affinities between these modernist and realist trends, focusing on major innovative approaches to Realism and on precursors and varieties of modernist drama from 1880-1930. Through a close reading of representative texts, you will be introduced to a range of dramatic forms and techniques of the period in question. Examples from expressionist film will acquaint you with questions related to performance, stage set, and lighting. **Assessed by** portfolio of three essays totalling 6-8,000 words.

Aspects of the Novel

The course explores the history of the Western novel's development since Don Quixote by focusing on representative landmarks of 'realism' and later modernist and postmodernist novels. We investigate a number of theoretical problems including those of narrative voice and strategy and of mimesis in the novel. Major texts might typically include: Cervantes, Don Quixote; Austen, Emma; Balzac, Père Goriot; Flaubert, Madame Bovary; Kafka, The Trial; Proust, Swann's Way; Calvino, If on a winter's night a traveller. **Assessed by** portfolio of two essays totalling 6-8,000 words.

Oedipus: Myths, Tragedies and Theories

The course considers a number of dramas that feature the related figures of Oedipus and Antigone. The plays to be studied are drawn from disparate periods and cultures, and so the thrust of the course is to enquire into why the myth on which they are based has proved so perennial. As part of the effort to provide answers to this

question, the course addresses relevant literary and cultural criticism and psychoanalytic theory. Texts might typically include Sophocles, Oedipus the King; Antigone, Oedipus at Colonus; Seneca, Oedipus; Shelley, Oedipus Tyrannus; Brecht, Antigone; Eliot, The Elder Statesman; Fugard, The Island; Berkoff, Greek. **Assessed by** portfolio of three essays totalling 6-8,000 words.

Postcolonial Literatures in English

This course analyses the literature and culture produced in the aftermath of, and in response to, the end of European formal colonialism. It addresses representations of colonialism and decolonisation, of the experience of postcolonial societies and of diasporic peoples. You consider issues of ethnicity, class and gender in postcolonial literatures, the claims of 'nativist' ideologies and cosmopolitan theories of 'hybridity', through a comparative analysis of different genres, regions and historical experiences of (post)colonialism. Included in text studies will be works by some of the following: R K Narayan, Chinua Achebe, Flora Nwapa, V S Naipaul, Athol Fugard, Salman Rushdie, Hanif Kureishi, Mehdi Charef, Arundhati Roy. **Assessed by** portfolio of two essays totalling 6-8,000 words.

Studies in Literature and Film

The course explores the close relationship between literature and film in the 20th Century. It offers a range of perspectives and methodologies for studying them, both separately and in relation to each other, with an emphasis on cultural and historical criticism. The course also examines the particular characteristics of both literature and film and the cross-connections between them through a detailed study of selected poems, plays, essays, experimental films, and feature films. The texts studied will be drawn from a range of national literatures and cinemas. Foreign literary texts will be studied in English translation. **Assessed by** portfolio of three essays totalling 6-8,000 words.

Media and Communications

Media Production Option 2 (30 credits)

An introduction to media production in a different area to the one studied in Option 1. You apply production skills in the creation of small-scale projects, and develop critical skills through the analysis of examples and of work produced in each area. **Assessed by** portfolio/project and log for group-based work, plus 2,000-2,500-word essay for third year students.

Media Production Specialisation (30 credits)

Students specialise in one of the practice areas and apply further technical and creative skills in the creation of a course project. **Assessed by** portfolio/project and log for group-based work.

Media Production Project (60 credits)

You undertake the research, planning and production of a major project or a portfolio of work in the practice area in which you specialised in Year 2. **Assessed by** portfolio/project and log for group-based work, plus 2,000-2,500-word essay.

Intellectual Foundations of Social Theory

This course provides a critical evaluation of a range of social theories and theorists that illuminate wider debates inside the media, communication and cultural environments. It aims to equip you with the conceptual skills to address the complex questions and intellectual paradigms you are likely to encounter in your second and third years. **Assessed by** two 1,500-word essays.

Communications Psychology and Experience

This course is a general introduction to recent developments within critical psychological inquiry, especially where they intersect with media studies, sociology, anthropology and debates about the modern and post-modern. **Assessed by** 3,000-word essay.

Media Economy and Society

The course will build on issues pertaining to media industries and debates in the field introduced in Year 1 and take them to a more sophisticated level. It has been designed to complement the other Year 2 core module Intellectual Foundations in Social Theory by an exploration and critique of the role of the media and cultural production in contemporary society. **Assessed by** 3,000-word essay.

Culture, Society and the Individual

This course focuses on the formation of subjectivity in the context of huge social and political change and the growth of individualisation. **Assessed by** 2-hour seen examination.

Political Economy of the Mass Media

This course considers different perspectives on the relationship between ideological and economic power with particular reference to the mass media. **Assessed by** 4,000-word essay.

Structure of Contemporary

Political Communications

This course examines contemporary political communication through the mass media, in its national and international contexts. Exploring the history of political communication, looking at questions of media ownership and regulation, party political and election broadcasts, news bias and the agenda setting role of the media. **Assessed by** 4,000-word essay.

Media Audiences and Media Geographies

This course reviews a range of interdisciplinary perspectives on the study of media audiences and on the role of the media in constructing the post-modern geography of our contemporary world. **Assessed by** 4,000-word essay.

Media, Ethnicity and Nation

This course will examine how 'ethnicities' and 'nations' are constructed within the media. The course will introduce you to key concepts in Black Cultural Studies and Postcolonial Studies. **Assessed by** 4,000-word essay.

Public Culture and Everyday Life

In this course you are familiarised with a range of influential cultural theorists whose work allows fuller understanding of current forms of cultural practice, across the arts, in writing and fiction, as well as in popular culture, and whose work also enlarges our understanding of key social and political issues of the day. **Assessed by** 4,000-word essay.

Music as Communication and Creative Practice

The course will focus on music and sounds as forms of communication. It emphasises how musical meanings conveyed and understood and how this is mediated through the cultures and technologies of production, recording and consumption. **Assessed by** 4,000-word essay.

Embodiment and Experience

This course will examine the place of the 'body' in contemporary social and cultural theory taking a number of case studies as examples. **Assessed by** one project-based 3,000-word examined essay and a 1,000-word journal.

Cinema and Society

This course looks at the rise of visual culture from the inception of cinema to the present day. Parallel to film theory, the course will provide essential film viewing, with a screening of a classic film each week, to aid our understanding of film history and aesthetics. **Assessed by** 4,000-word essay.

Media, Law and Ethics

This course provides the knowledge and skills to avoid the transgression of defamation and contempt and other principal media laws in the UK, the USA and Australia and an appreciation and ability to critically apply principles of ethical conduct in all fields of the media. **Assessed by** 4,000-word essay.

East Asian Screen Industries and Cultures

This course examines the recent development of transborder screen industries and cultures in East Asia. In addition to considering different theories of globalisation and the transnational, we will also ask whether these regional media industries can be understood as the result of political economic change, cultural change, or both. **Assessed by** 4,000-word essay.

Media Rituals

The aim of this course is to explore how the media operate as a focus of ritual action, symbolic hierarchies, and symbolic conflict, introducing a range of relevant theoretical perspectives and applying them to specific themes from public life. **Assessed by** 4,000-word essay.

Screen Cultures

Screens are now a dominant presence and interface in culture in a number of suggestive ways. The course requires you to critically reflect on your own relationship to screen cultures, relationships that may be productive, poetic and arbitrary as much as they are disciplined, rationalised and controlled. **Assessed by** 4,000-word essay.

After New Media

This course builds on, and challenges, existing approaches to media by tracing the transition from debates on new media to debates on mediation. The course will ask what it means to study 'the media' as a complex process, which is simultaneously economic, social, cultural, psychological and technical.

Sociology

Year 2 Compulsory courses

Central Issues in Sociological Analysis

This course looks at central question in Sociology about how to study society. It focuses in particular on issues of agency and structure; holism and individualism; continuity and change; public and private; structure and self; laws, observation and interpretation. **Assessed by** 2-hour examination.

Philosophy and Methodology in Sociological Analysis

All sociologists have had to deal with some conflict between the idea of sociological knowledge as scientific, guided by reason, and human subjectivity, which gives us differing conceptions of what, is real or true. This course looks at some problems in finding out about the social world, dealing with values and interpreting social reality or realities. **Assessed by** 2-hour examination.

Sociology of Culture and Communication (half course-unit)

This course focuses on how culture has been conceived in the major traditions of sociological thought and moves on to consider the significance of the development of mass communications research and cultural studies for a sociology of culture. **Assessed by** 3-hour seen written exam.

Sociology options

These courses are based on staff research interests and may vary from year to year. There are usually about eight running each term. In Year 2, Options are assessed either by two 2,000-word essays or one 4,000-word essay; in Year 3, they are mostly assessed by one 5,000-word essay. To give an example of the sort of courses you can expect, we have included a list of typical courses offered in the past. All Options are worth a half course-unit.

Year 2 (level 5) Options

Sexuality

Through this course you develop a historical perspective and critical analysis of how sexuality has come to function as a mode of normalisation and regulation, a promise of liberation, an acclaimed site of pleasure and/or desire, as well as a centrepiece in debates on censorship and representation. The course introduces you to the theoretical contributions of Michel Foucault, queer and some feminist theories. During the course you are encouraged and assisted to develop your own analysis of how cultural notions of pleasure and desire as well as 'normal' and 'not normal' may affect understandings of ourselves and others. **Assessed by** two 2,000-word or one 4,000-word essay.

Emotions and Social Life

What does sociology have to say about the subject of emotions? How does social life shape not only emotional experience, but also how we think about emotions and set about studying them? This course introduces the complexities involved in the study of 'emotions' and the relevance of emotions to the study of social life, by focusing on a selected number of themes each year. While looking at the emerging field of the sociology of

emotions, the course places sociological theories in the broader context of inter- and trans-disciplinary debates by drawing on historical, philosophical, psychological and biological work. **Assessed by** two 2,000-word or one 4,000-word essay.

Nationalism, Fundamentalism, Cosmopolitanism

This course explores sociological theories of nationalism, fundamentalism and cosmopolitanism by looking at case studies drawn from conflicts that followed the break-up of Yugoslavia, the anti-apartheid struggle in South Africa and the Israel/Palestine conflict. The course aims for a balance of theory and case study. In this way it anchors discussions of social theory to the actualities of particular social and historical situations. **Assessed by** two 2,000-word or one 4,000-word essay.

Leisure, Culture And Society

'Leisure is free time'. But is it? We need only think about the annual subscription to gyms to recognise that leisure-time really isn't 'free-time'. 'Leisure is a marker for time away from work'. But we need only think of the harried vacation to know that the clock-time of work never ceases to operate. In critical theory, leisure-time is defined as functionally dependent on the labour market system. Indeed, leisure is revealed as big business, as leisure-time becomes ever more central to consumer culture. This course examines the interconnections between leisure, culture and society. **Assessed by** two 2,000-word or one 4,000-word essay.

The Body: Social Theory and Social Practice

This course explores a selection of approaches to the sociological study of the body, as well as substantive problem-areas where the body has become an important focus of research. You address the contrast between traditions that approach the body as an object (the body we have), those that approach the body as a subject (the body we are), and those that address the body in terms of performativity (the body we become). **Assessed by** two 2,000-word or one 4,000-word essay.

Politics, Culture and Society

This introduces contemporary debates in political sociology and cultural studies of politics, focusing on a range of substantive topics, including: the political culture of government; social movements and political protest; identity politics; globalisation; environmentalism and the politics of science; urban politics; racism and fascism; regulation and political economy; citizenship; and the role of the new media in contemporary political life. **Assessed by** two 2,000-word or one 4,000-word essay.

Migration, Globalisation and Citizenship

This course synthesises some of the most important concepts in relation to the movement of people. You examine the key debates in migration theory and their relevance to the movement of refugees and economic migrants. The impact of historic, social, economic and political factors on the migratory process is also considered. Globalisation and its relation to the movement of peoples will be explored. The course will draw on case studies from Europe. The impact of racism, citizenship rights, transnational communities, social networks and the migration experience will be considered in relation to theories of integration and migrant settlement. The course covers historical, theoretical and empirical concerns relating to migration, globalisation and citizenship and their interaction with integration and settlement. **Assessed by** two 2,000-word or one 4,000-word essay.

Culture in Context

The course provides an understanding of the relations between state, society and culture in the context of a cultural studies tradition. It also seeks to apply, develop and question this tradition in relation to an increasingly networked society. **Assessed by** two 2,000-word or one 4,000-word essay.

Sociology Year 3 (level 6) Options

Animals and Society

This option is concerned with the role of animals in modern western societies. The course begins with an overview of the key western philosophical debates about the nature of the animal, and the contrast between the animal and the human. Historical changes in the ways in which animals have been represented, in animals' symbolic role, and in the relations between humans and animals will then be presented. Here, the changing role of animals in representing particular virtues and vices, animals' changing economic function, and the shifting interpersonal relations between humans and animals will be explored over the course of classical and medieval periods, the enlightenment and modernity, and into late modernity. **Assessed by** 5,000-word essay.

Visual Explorations of the Social World

This course is designed as an introduction – at an appropriate conceptual level – to the exploration of sociological issues and themes with the camera lens. It combines a basic level training in photography with an intellectual training in spatial analysis and its application in interpreting specific aspects of the urban landscape in areas with which you are familiar. You will be expected to spend time combining the analytic and photographic skills you learn through photographic assignments. This will be supported by laboratory workshop sessions. **Assessed by** 3,000-word photo-essay plus ten relevant photographs presented to the class and handed in.

Knowledge, Science and Nature

This course explores how scientific knowledge has been tied up with the control and of nature and the ways in which feminism and ecology have served to validate different forms of knowledge. **Assessed by** 5,000-word essay.

Race, Racism and Social Theory

This course examines the emergence of modern racial ideas and racism as well as the conceptual and political forces that have shaped their development. It analyses the relationship between race and racism in relation to a range of historical and contemporary examples including Atlantic slavery, the Holocaust, epidemiology and public health, and 'cultural racism'. **Assessed by** 5,000-word essay.

Cultural Politics and Globalisation

This discusses ways of theorising the relationship between culture, identity and globalisation. In particular, it attempts to evaluate recent debates around cultural syncretism and hybridity. The course demonstrates the advantage of viewing culture within a global matrix. Musical cultures and commercial advertising are used to exemplify these processes including a discussion of the development of Hispanic R&B in Los Angeles, Jazz in the culture of Nazi Germany, Afro-Asian fusions in the English Midlands, and soul music in Britain and the United States. **Assessed by** 5,000-word essay.

Global Development and Underdevelopment

Globalisation is both a dominant discourse of powerful actors on the world scene, as well as the movements. This course aims to develop a critical and historical understanding of the issues which inform contemporary debates on globalisation. **Assessed by** 5,000-word essay.

A Sociology of Objects

Tracing the movement of objects, Arjun Appadurai claims, helps identify the processual aspects of social life, illuminating not simply small-scale shifts in each object's meaning but also broader transformations in social organisation itself. This course aims to explore what a sociology of objects reveals about the social world. It explores how consideration of objects can lead to sociological understanding of imperialism, modernity and globalisation, as well as the study of everyday life. **Assessed by** 5,000-word essay.

Vision, Truth and Knowledge

This option addresses the relations between vision, visuality and the production of 'truth' and knowledge in Western societies. It also explores the relation between visual technologies and power, examining different ways that vision and visuality

contribute to the production and reproduction of both group and personal identities across a range of domains. **Assessed by** 5,000-word essay.

Childhood Matters: Society, Theory and Culture

This approaches childhood as a socio-historically constructed concept, with material, technological and political dimensions and consequences. Through a mixture of theoretical readings and issue-based discussions, you explore the regulated constitution of childhood and its changing parameters. Some of the substantive areas explored include: changing household patterns from the child's perspective, child sexual abuse, infancy and foetal life, children's literature. **Assessed by** 5,000-word essay.

Law, Identity and Ethics

This course explores key theories of the relationship between identity and the law. It considers accounts of identity and law by examining key debates in legal and social theory from Kant to critical race theory. It critically analyses classical and contemporary questions concerning subjects, law and justice. **Assessed by** 5,000-word essay.

Citizenship and Human Rights

This course is concerned with the historical development of citizenship and human rights, especially in relation to the nation-state and the international states system. It is also concerned with the value of human rights, explored through consideration of any or all of the following topics: Are human rights cosmopolitan? Is there a human rights movement? Does the enforcement of human rights increase democracy? Are human rights structured so that they necessarily privilege certain groups as 'human'? **Assessed by** 5,000-word essay.

Interdisciplinary courses

Dissertation/Interdisciplinary project

You write an 8,000-word essay. This is an independent study supervised by staff from one of both departments. You choose the topic in conjunction with your course tutor.



Staff and their research interests

Dr Sara Ahmed

Feminism (especially Black feminism); critical race studies; postcolonial theory; psychoanalysis; phenomenology.

Professor Chris Berry

Chinese cinema and television; Chinese independent video documentary; Chinese new media and computer-mediated communication; Korean cinema; queer Asian cinemas.

Dr Lisa Blackman (Deputy Head of Department)

Critical psychology and its intersection with media and cultural studies; embodiment and experience; discourse and subjectivity; mental health and the media; the 'psy complex'; the cultural production of psychopathology.

Professor Nick Couldry

Media rituals and anthropological approaches to media, reality TV, celebrity and fandom, media and democracy, alternative and community media, media ethics, the intersection between media and surveillance, social and cultural theory, the methodology and history of cultural studies.

Tim Crook

Radio and journalism practice; propaganda and information under war conditions; international media law and ethics; practice and history of radio drama; prose/scriptwriting for stage, film and television.

Professor James Curran

The political economy of the media; the influence of the media; media history and theory.

Dr Aeron Davis

Public relations, politics and political communications; promotional culture; media sociology and news production; economic sociology and financial markets.

Dr Kay Dickinson

Media convergence and divergence; multi-media fertilisation; film and television music; Arab cinemas.

Tony Dowmunt

Screen documentary; the video diary form and autobiographical documentary; 'alternative media'; practice research in the moving image.

Professor Natalie Fenton

'Alternative media'; civil society and resistance; symbolic contestation of global capital; the global public sphere; feminist theory; media and cultural studies.

Dr Marianne Franklin

Transnationalism; ICT-Media ownership and control; NGOs, ICTs, and multilateralism; Internet Governance; 'Digital Divide' and North-South hierarchies; postcoloniality, power, and 'world order; practices of everyday life online; (cyber) spatiality and cultures of use; critical/feminist theories of human-machine relations; cultural reproduction (music, film, visual arts).

Dr Des Freedman

Media and communications policy; political and economic contexts of policymaking; the relationship between media and power; theories of media transformation; the 'new media revolution'.

Professor Ivor Gaber (Emeritus Professor of Broadcast Journalism)

Media and the political process; the UK political communication process; television news; media and NGOs, public service broadcasting in the UK.

Dr Julian Henriques

Film making; script writing; street cultures; music and technology; reggae and dancehall style in Jamaica and the UK.

Judy Holland

Fiction (screen, radio and prose); media practice training in developing countries.

Dr Sarah Kember

Gender studies of science and technology; Artificial Life; the convergence between biology and computer science; information and imaging technologies; the relation between photography and digital imaging.

Peter Lee-Wright

Representations of work, sport and working culture on film and television; use and abuse of historical narratives in television, particularly Rome and empire; political history of the BBC.

Ellie Levenson

Journalism; public issues; political journalism; journalism and popular culture.

Gerry McCulloch

Technologies of film-making; screen drama; pedagogy of film-making; theory and practice of the short film aesthetic.

Professor Angela McRobbie

Feminist theory and political culture; gender and popular culture in relation to 'post-feminism'; the growth of the creative and cultural industries as youth-oriented labour markets.

Dr Liz Moor

Sociology of the media and cultural industries, particularly the branding and design industries; sociology and political economy of the design industry; brand in history and how brands develop and operate in contemporary society.

Dr Rachel Moore

Early film history and theory; the historical and contemporary avant-garde; colonial film archives; use of archival footage in current film practice; changes in avant-garde film aesthetics.

Professor David Morley

Audience research; cultural consumption in relation to television and the domestic use of new communications technologies; media markets and cultural identities; cultural geography, globalisation and cultural imperialism.

Nigel Perkins

Aesthetics and theory of photography, film and video.

Angela Phillips

Journalism history, theory and practice; role of journalism in public life; journalism and feminism; social relations of the newsroom; gender and childhood.

Dr Richard Smith

Jamaican volunteers in the First World War; Jamaica in the metropolitan imagination; mass media and independence in the Caribbean.

Robert Smith

Film direction and production; directing film drama; script-editing; modern film management methods; creative industries and regeneration.

Dr Gareth Stanton (Head of Department)

Anthropology of the media; postcolonial theory; cultural studies and anthropology; world cinemas; fictions and ethnographies of the Maghreb.

Andrew Kingham

Drawing with metal – the construction of engineered narratives in low relief. Methods for amplification and refinement of visual solutions in published media.

Dr Pasi Väliäho

Pre- and Early Cinema, archaeology of the senses, screen theory, Scandinavian cinema, digital culture, media and technology.

Dr Joanna Zylinska

New technologies and new media: ethics of cultural studies; feminist theory; debates around subjectivity and the body; electronic and digital art; the ethical implication of new technologies; Polish-Jewish relations; the sublime.



Contact us

We hope you have found this booklet informative. If you have any specific questions, please contact the Department as follows:

Department of Media and Communications
tel +44 (0)20 7919 7639 or 7698
fax +44 (0)20 7919 7616
e-mail media-comms@gold.ac.uk

You can also contact the Departments for Joint Honours degrees as follows:

BA (Hons) Anthropology and Media
Department of Anthropology: +44 (0)20 7919 7800, e-mail anthropology@gold.ac.uk

BA (Hons) Media and Sociology
Department of Sociology: +44 (0)20 7919 7707, e-mail sociology@gold.ac.uk

BA (Hons) Media and Modern Literature
Department of English and Comparative Literature:
+44 (0)20 7919 7430, e-mail english@gold.ac.uk

If you have any questions about how to apply, or any other questions, or you would like a prospectus, please contact us as follows:

Admissions Office
telephone +44 (0)20 7078 5300
fax +44 (0)20 7919 7509
e-mail admissions@gold.ac.uk
Prospectus hotline: +44 (0)20 7919 7537 (24 hours)

We can supply information in alternative formats for people with a visual impairment. Please contact the Admissions Office for further details.

Did you find this booklet helpful?

We would welcome any comments you have about the content or design of this booklet. Please e-mail ext-comms@gold.ac.uk, or write to Communications and Publicity, Goldsmiths, University of London, New Cross, London SE14 6NW, stating the name of the booklet. All information is treated in the strictest confidence and will in no way affect any application you make to Goldsmiths; no personal data is kept on file.

Obligations of the University

Goldsmiths undertakes all reasonable steps to provide educational services including teaching, examination, assessment and other related services, set out in its prospectuses and programme literature ("Educational Services"). However, except where otherwise expressly stated, Goldsmiths regrets that it cannot accept liability or pay any compensation where the performance or prompt performance of its obligations to provide Educational Services is prevented or affected by "force majeure". "Force majeure" means any event that the institution could not, even with all due care, foresee or avoid. Such events may include (but are not limited to) war or threat of war, riot, civil strife, terrorist activity, industrial dispute, natural or nuclear disaster, adverse weather conditions, pandemic flu, interruption in power supplies or other services for any reason, fire and all similar events outside our control.

Disclaimer

The information in this booklet was correct in October 2010. Whilst it is as far as possible accurate at the date of publication, and Goldsmiths will attempt to inform applicants of any substantial changes in the information contained in it, the institution does not intend by publication of the booklet to create any contractual or other legal relation with applicants, accepted students, their advisers or any other person. Goldsmiths is unable to accept liability for the cancellation of proposed programmes of study prior to their scheduled start; in the event of such cancellation, and where possible, Goldsmiths will take reasonable steps to transfer students affected by the cancellation to similar or related programmes of study. Changes in staff titles, course codes, type of courses, dates and times, fees, lecturers, venues and course descriptions may have taken place since going to press. Goldsmiths will not be responsible or liable for the accuracy or reliability of any of the information in third party publications or websites referred to in this booklet. Goldsmiths accepts no responsibility for loss of or damage to any item (artwork, transparencies, audio or videocassettes, CD-ROMs, or written work, for example) submitted in support of an application: please do not send originals or items of any monetary value.

© October 2010

Goldsmiths, University of London 2010

The copyright in these pages belongs to Goldsmiths, University of London, and all rights are reserved. Permission is given for copying one or more of these pages for the sole purpose of viewing them for private use, provided Goldsmiths is identified as the source of the information at all times. Permanent reproduction, including printing, copying or storage of any of these pages or any part thereof, or the redistribution thereof by any means, is not permitted.

.....

This booklet is printed on 9lives Offset, which is manufactured from 100% recycled fibre.
Content: 100% recovered fibre, TCF bleaching.
Manufacturing accreditation: ISO 9001, ISO 14001.
Product certification: FSC 100% recycled, NAPM recycled approved.



.....

Goldsmiths has joined the Carbon Trust's Higher Education Carbon Management programme, and is participating in the national 10:10 campaign, demonstrating a commitment to cutting carbon emissions. Goldsmiths' efforts in the field of carbon management and emission reduction have been recognised by the government.

Our Mission

We offer a transformative experience, generating knowledge and stimulating self-discovery through creative, radical and intellectually rigorous thinking and practice.

Goldsmiths

UNIVERSITY OF LONDON

Goldsmiths, University of London
New Cross, London SE14 6NW
+44 (0)20 7919 7171
www.goldsmiths.ac.uk