

# A Level (Year 12 into 13) Media Studies



To recap what you have learnt this year and prepare yourself to learn additional content in Year 13, we expect every student to complete this transition task ready for your first lesson in September. **This transition task forms part of your enrolment into Year 13 and completion is a requirement of your place with us next year.**

## TRANSITION TASK

### REVISION OF COMPONENT 1

1. Using the glossary, **create flashcards for all A Level media theories.** On one side write the definition, on the other side apply the theory to a Component 1 set text that we have studied this year.
2. Create a **knowledge organiser or mind-map for each Component 1 Section B product.** Include relevant notes on context, industry and audience. (The Times & Daily Mirror, Assassin's Creed, Woman's Hour, Black Panther & I, Daniel Blake)

### PREPARATION FOR COMPONENT 2

1. Watch our 2 TV set products. Links on Teams.
2. Create an A4 poster for each set products (2 posters) that answers the questions outlined below.

Your poster must be completed on Word, Ppt or Publisher and include at least 2 specific screen shots from each set product as evidence to support your analysis. *You must not use AI.*

- **Choose 2 characters from each set product: how are they represented in that episode and why do you think they might be represented in that way?** Think about whether the representations are progressive or regressive, stereotypical or counter-typical for their gender/ ethnicity/age. You may consider using the mise-en-scene or cinematography as evidence.
- **Explain 3 ideologies and values that are communicated in each set product. What viewpoint is the set product trying to communicate and why do you think this might be?** This could be an ideology about life/death/re-birth, sexuality, gender or even what it means to be 'an outsider or other' (hint hint).
- Think about a representation theory that you is applicable to each set product (I would recommend bell hooks, Stuart Hall or Judith Butler). **Using the key terminology from that theory, explain how that theory is relevant and useful to each set product and why.**

**STRETCH/ CHALLENGE:** Read through the wider reading articles in the rest of this pack. Highlight the key points of each one as you read and then use the information to create a mind-map of your findings.

**The work above will be shared and peer-assessed in September; it will form the basis of your notes for Component 2: TV in the Global Age.**





SeuuStudioon Etsy

## NOT YOUR AVERAGE SCI-FI

# "SAN JUNIPERO"

Known for subverting audience expectations, Netflix's *Black Mirror* defies genre conventions and, in this episode – examined by Sophie Muir – also challenges typical representations of queer experiences.

'San Junipero' (Series 3, Episode 4) of *Black Mirror* was one of the first episodes of the series to defy what audiences had come to expect of the show. This episode departed from the bleak canon of *Black Mirror* through its use of non-conventional genre codes and a more tonally optimistic narrative. Not only is this episode an example of what it can look like to defy genre, but it also relies on a representation of sexuality worth exploring.

'San Junipero' is a period piece. The opening establishing shot is cluttered with the iconography of the 1980s. With the camera panning down to the right we see a movie poster for *The Lost Boys*, a 1987 teen vampire movie. Additionally, a television with a sticker that says 'new for '87' is shown in close-up over the shoulder of our protagonist, Yorkie. These components of the mise-en-scène visually signify to the audience that the episode

is currently taking place in 1987. Or so it seems.

These visual intertextual references take advantage of the possibilities of visual media to contextualise the setting and themes of the story. The year and the title of the film are significant. *The Lost Boys* nods towards how the two protagonists in 'San Junipero' are lost, floating between worlds which is later revealed. Further, the protagonists of the *The Lost Boys* are vampires; mythical creatures that are immortal. This further hints at the themes of immortality within 'San Junipero'.

Additionally, the soundtrack of this episode anchors it in the 80s. Of course, in such an episode we can expect to hear a variety of hits from the 80s, given the narrative setting in a bar; however, the opening and closing track of the episode is significant for more reasons than its release date. If we look at the lyrics to Belinda Carlisle's 'Heaven is a Place on Earth', it quickly becomes

One of the many original artworks related to the *Black Mirror* episode



Helena Janecic


apparent how the narratological themes are being made clear to the audience from the get-go through lines like 'They say in heaven, love comes first' and 'When the night falls down / I wait for you and you come around'

These lyrics perfectly foreshadow the love story which goes on to unfold between protagonists Yorkie and Kelly. These intertextual visual and aural references reward audiences who understand the story perhaps on a second viewing. 'Heaven is a Place on Earth's' opening appearance acts as a kind of enigma code hinting towards romance whereas at the end of the episode its lyrics bring clarity to the narrative. In the book *Inside Black Mirror: The Illustrated Oral History* (2018) Brooker comments that he thought this early messaging through the song and the *mise-en-scène* was too obvious, giving away the plot, however audiences watching for the first time, generally, don't understand that they are watching a simulation.

It might be worth considering why an episode of *Black Mirror* set in 1987 feels out of place in the anthology. It isn't that sci-fi didn't exist in 1987, but the dated technology, clothing, cars, and music of the 80s aren't what we typically associate with the sci-fi genre. Up until this point, *Black Mirror* had successfully utilised many of the genre conventions of science fiction. The first series saw protagonists confined in rooms made solely out of digital screens, being chased around by robots, rewatching memories through their own eyes via technologies implanted behind their ears. All these ideas had conformed to what we would expect of the sci-fi genre. 'San Junipero' immediately subverts these

expectations via the use of retro *mise-en-scène*, thus it is genre-defying.

The subversion of the genre ceases to be as apparent when the setting of the episode changes to the 'real world' at around 38 minutes in. When the audience is introduced to the 'real world', we see Kelly visiting Yorkie as her 'real' self. Given that the majority of the episode takes place within what we come to understand as the virtual world, known as San Junipero, we might begin to question which world maintains authority as ground zero, as reality. In this way, the intertextual codes and visual signifiers of the first half of the episode could be considered as conventional of the sci-fi genre,



Gugu Mbatha-Raw,  
Mackenzie Davis in the  
*Black Mirror* episode  
'San Junipero'

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insofar as they point towards another world, one which is distant and unreal.

Philosophical conundrum aside, the anticipated visual codes of the sci-fi genre are clear once we step into the 'real' world -there are futuristic-looking chrome cars, and smooth white surfaces creating a minimalist and sophisticated setting. This is the kind of *mise-en-scène* that would typically suggest the episode is one of the sci-fi genre. Thus, this episode of *Black Mirror* challenges and subverts the conventions and expectations of the sci-fi genre.

Whilst the visual codes of the virtual world are not at all indicative of a progressive society, the attitudes of the characters are futuristic. We would not expect to see same-sex romance that was publicly accepted and unchallenged in non-queer spaces in 1987. When Yorkie brings up her insecurity about being seen dancing with another woman, Kelly replies: 'Ok, one, folks are way less uptight than they used to be. And two, this is a party town. No one's judging.' The comment about people being less uptight than

they used to be suggests that the characters have progressed from the values of 1987. Even if the scene was set in 2024, it still would be plausible that the characters would be afraid of homophobic onlookers. This attitude suggests that the characters are not really in 1987.

Another feature of this episode of *Black Mirror* worth considering is its representation of queer identity and romance. Firstly, neither of these character's sexualities are explicitly defined. From what is revealed to the audience we can assume that both women are bisexual, but this is never discussed directly. Both women discuss their previous relationships and discuss their feelings for one another without having to explain that they are gay, queer, lesbian, or otherwise. The topic is dealt with lightly, in such a way that it almost seems unremarkable. There is decentralisation of the sexual orientation of the characters.

Further, the roles of the protagonists are played naturalistically. Whilst the opening scene could be considered camp given the dancing and the

80s soundtrack, there is no over the top parodical representation of queer identities. The characters are nuanced, reflective, and dimensional. Whilst it is clear that Kelly is sexually empowered given her introduction to the audience as a woman who has to fend off men who have feelings for her, she is not overly sexualised. That is, neither the camera nor narrative reduce her to a sex object. Both Kelly's and Yorkie's character depth expands once we come to know more about them. Often this isn't the case in many representations of queer identities and romance. Gay characters can often be two-dimensional, only fulfilling crass stereotypes which reduce the characters to their sexual orientation. In this way, 'San Junipero' is genre-defying insofar as it breaks conventions of representation.

Similarly, queer characters on screen often face brutal treatment and tragedy as though this were a punishment for or repercussion of their sexuality. 'San Junipero' does not reinforce the idea that queer characters cannot be loved, cannot be happy, or successful. Instead, the ending of 'San Junipero' is positive – one of the few *Black Mirror* episodes to end on a high note. Yorkie and Kelly choose to love one another and stay together in the virtual world. Belinda Carlisle's 'Heaven is a Place on

Earth' plays as they drive away into the sunset together. It's a cliché of an ending in the realm of happy endings but it isn't often that queer characters find themselves there. Again, 'San Junipero' works to subvert audiences' expectations of the sci-fi genre and mainstream television.

As we have seen 'San Junipero' continually defies audience expectations whether it be in matters of genre, of philosophical positioning, or tone. The use of intertextual references which are suggestive of an 80s setting establish the episode as a period piece which subverts the conventions of the sci-fi genre. Similarly, the nuanced and naturalistic representations of queer romance and identity provide a positive representation of the LGBTQ+ community, refusing to conform to any negative and harmful stereotypes. 'San Junipero' flips what we think we know about genre and representation on its head for an eye-opening love story that questions the nature of reality.

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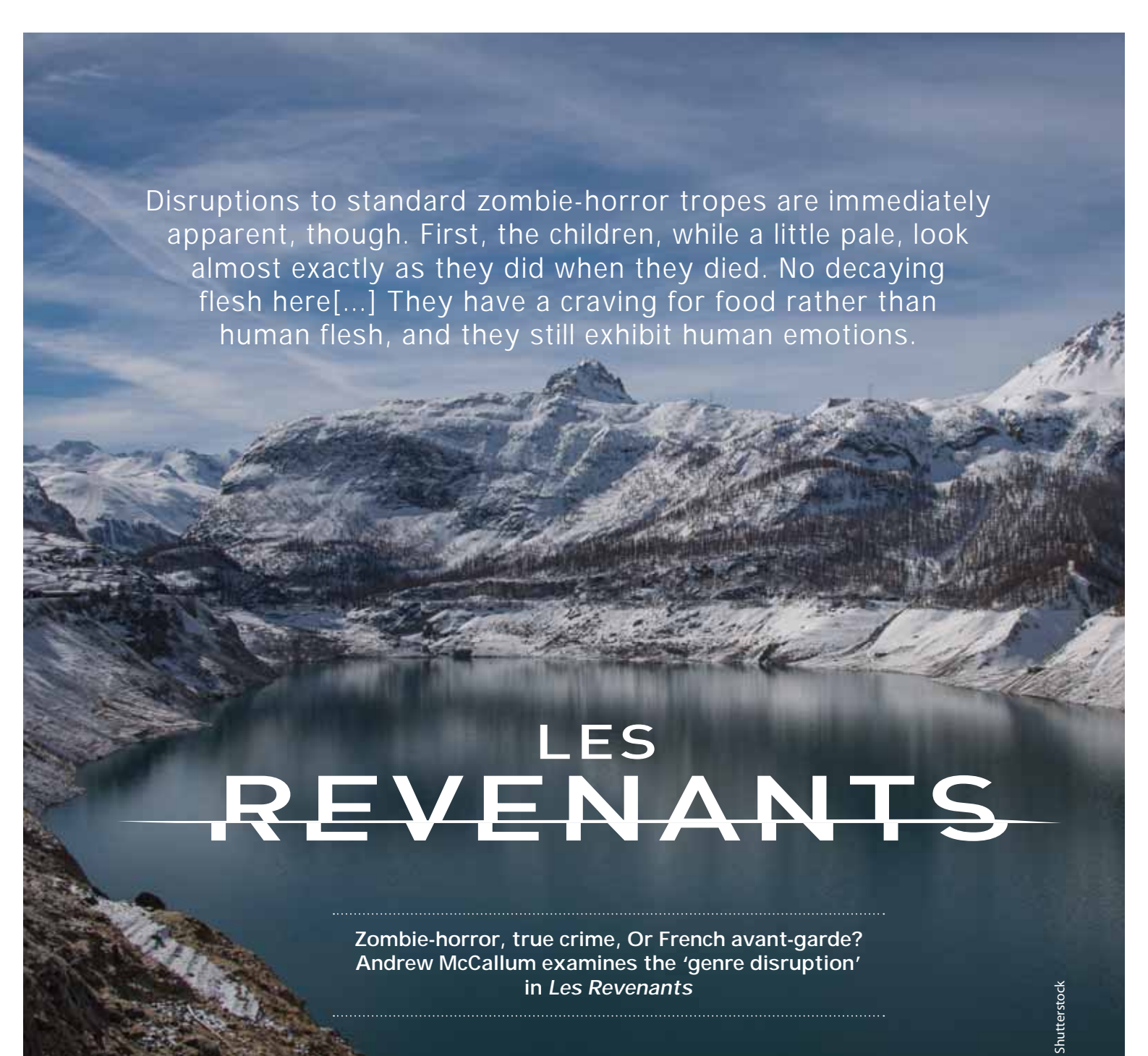
### from the MM vaults

The Changing TV Industry Reflected in *Black Mirror* – Philip Bishop, MM82

*Black Mirror* – The Reflection in the Screen – James Middleditch, MM42

### Reference

*Inside Black Mirror* by Charlie Brooker, Annabel Jones and Jason Arnopp



Disruptions to standard zombie-horror tropes are immediately apparent, though. First, the children, while a little pale, look almost exactly as they did when they died. No decaying flesh here[...] They have a craving for food rather than human flesh, and they still exhibit human emotions.

# LES REVENANTS

Zombie-horror, true crime, Or French avant-garde?  
Andrew McCallum examines the 'genre disruption'  
in *Les Revenants*

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**L**es *Revenants* (Season 1, 2012), a French language TV drama that translates as 'The Returned' is a classic example of what we might call 'genre disruption'. Genre disruption is akin to Todorov's notion of narrative disruption, a key driver in maintaining audience interest. It self-consciously explores how a text breaks the 'equilibrium' of traditional genre conventions, while still paying attention to them. It drives audience engagement by challenging their expectations and also by presenting them with an experience that is simultaneously familiar and radically new. How, a viewer might ask, will the ruptures to this genre be resolved?

*Les Revenants* sits most obviously within the zombie-horror genre. Starting with an exploration of how this genre is both drawn on and disrupted is key to understanding the show's effect.

Episode 1 (the sole focus of this article) sees a number of children, all of whom drowned in a lake in a coach crash, returning to their home town in the French Alps, four years after their deaths. In zombie fashion, they are the 'living dead', or the 'undead'. There are no explanations as to why they have returned, but the episode is infused with horror tropes sitting alongside the zombie ones. For example, towards the beginning a butterfly comes back to life and smashes through a glass display case; and electrical lights flicker and go out when the returning children pass by. The town itself is presented in zombie apocalypse terms. Its streets, shot in washed out film stock, are almost entirely deserted, but for the returnees. Concrete modernist structures sit incongruously within the Alpine setting, as though abandoned to nature. The



## Les Revenants (2012)



living are either alone in their own homes or clustered together, in one case as a literal group of survivors – the left-behind parents of the dead children, gathered together for therapy.

Disruptions to standard zombie-horror tropes are immediately apparent, though. First, the children, while a little pale, look almost exactly as they did when they died. No decaying flesh here. They speak as they used to and have no idea that four years have elapsed since they were last seen or, indeed, that their coach crashed. They have a craving for food rather than human flesh, and they still exhibit human emotions.

Other genres also come into play. For example, a barmaid, Lucy, is stabbed to death in an underpass in an attack more suited to crime than zombie. Her attacker uses a knife and appears human rather than undead. The incident raises the possibility that there will be a standard

**Watch the avant-garde opening sequence on [artofthetitle.com](http://artofthetitle.com)**



**Victor and his mother in *Les Revenants***



Collection Christophel / Alamy Stock Photo

**Simon, who died a decade ago returning to his fiancée Adele and the daughter he never met**

murder hunt alongside an exploration of why the children have come back. Viewers assume the two must be linked in some way, but there appears to be an incongruity at work. How do crime and zombie genres fit together? How will this particular disruption be resolved?

There are also typically French avant-garde moments. The butterflies escaping from the display case seem to represent more than just horror; we get shots in the opening credits of dead stags floating in the town's lake; and we return several times to shots of the town's concrete dam. Taken together, these images suggest that *Les Revenants* belongs to the genre of poetic realism. Developed by French filmmakers in the 1930s, poetic realism relies on a heightened, aestheticised idea of the real, often drawing attention to representational aspects of a narrative. The butterflies, stags and dam all symbolise a liminal (in-between) state, just like the returned children who exist between life and death. Butterflies transition from pupae into their final form; the stags are suspended, lifelike, in the water; the dam holds water on one side, land on the other.

The various genre disruptions allow the show to ask bigger questions of its audience than standard genre offerings might. On one level, these questions are at the level of genre itself. It's impossible to watch without being aware that genre is being played with and so, as a viewer, you begin to reflect on the limits and

possibilities of working within and disrupting familiar forms. The possibilities are existential too: how do these particular genre disruptions allow for reflections on aspects of life itself?

Significantly, the lifelike appearance and behaviour of the returned enables a complex exploration of the psychological effects on parents of losing a child. Episode 1 focuses in large part on a girl called Camille. We know that her mother has not fully recovered from her loss when we see her in Camille's bedroom, sitting in front of a shrine made of photographs and sentimental objects. When Camille enters the house as though not a day has passed since she died, her mother exhibits a series of emotions, one of which is happiness at her daughter's return.

Here *Les Revenants* slips into what might be called the 'lost children' genre, in which children who once disappeared are reunited with their families after a period of time has elapsed. In returning, the children fulfil their parents' desires, but viewers know that the final outcome is unlikely to be positive.

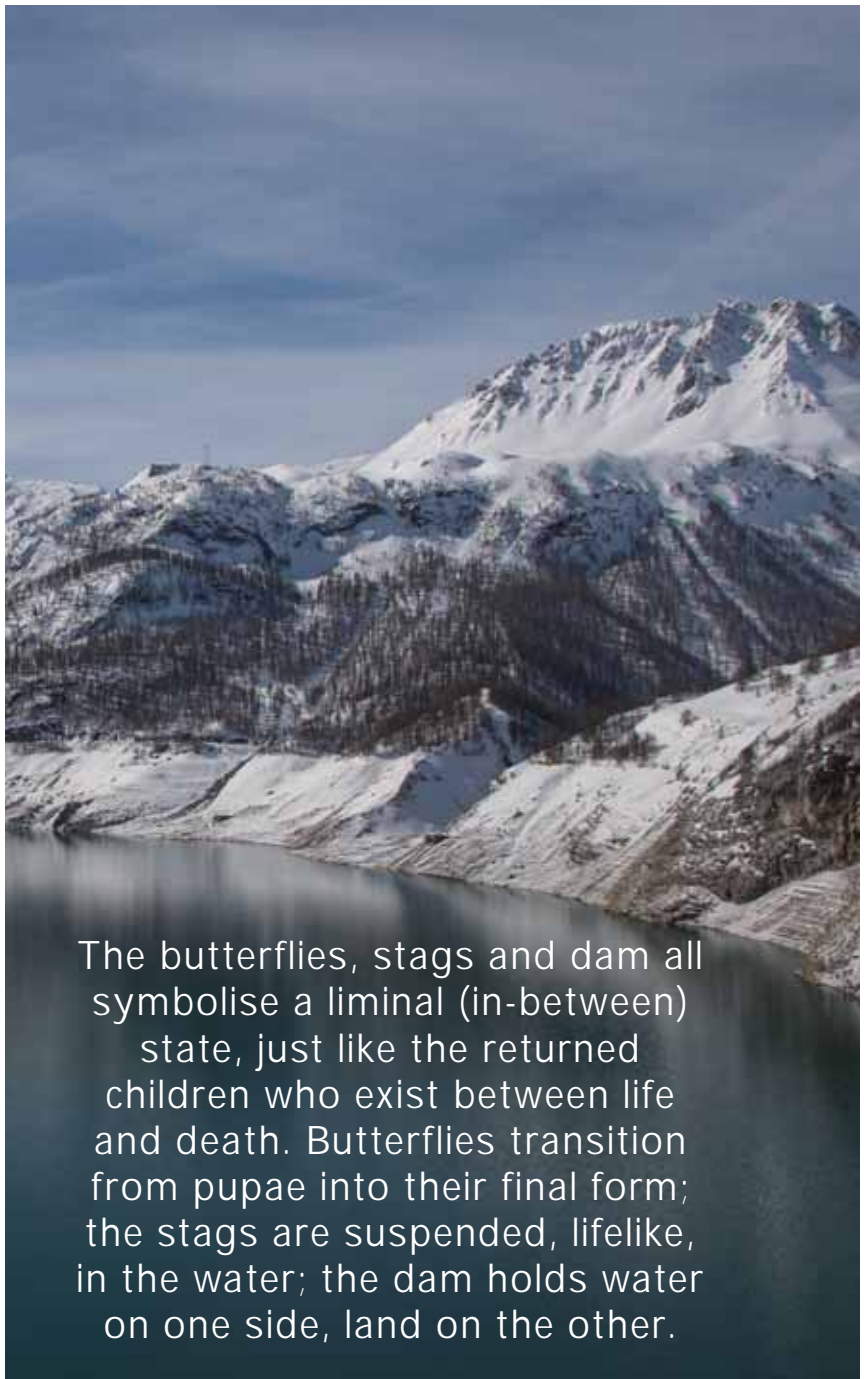
There is even an overlap here with 'true crime'. Real-world child abductions and disappearances generate huge media coverage. The most widely reported in the UK was that of 3-year-old Madeleine McCann. She disappeared from her bedroom while on holiday with her parents in Portugal in 2007 and has never been seen since. Her image, though, still appears

in print and on screen, so preserving her at the same point in time across decades. The popular press plays with this further by periodically producing computer-generated 'reconstructions' of what she might look like now if she really were still alive, an actual if remote possibility. Any lost child returning to parents would resemble their reconstruction, rather than their disappeared self. Their return would also be infused with dread: what happened to them in the intervening years? Are they forever damaged? How can they possibly settle back into family life?

*Les Revenants* cleverly manages to juxtapose the child at the time of disappearance with the 'reconstructed' child several years on. The Camille who returns is about 14, as she was when she died; her twin sister, Lena, who was not on the coach, is four years older. Both are hugely distressed when they come face-to-face: the disruption in their own sense of time and identity matching the various genre disruptions experienced by viewers. Lena is a troubled young woman, a heavy drinker and sexually promiscuous. We learn at the end of episode one that she is, in a way, responsible for her sister's death. She missed the school trip so that she could sleep with a boy whom Camille was in love with. Drawing on another horror trope, that of twins communicating telepathically, Camille becomes agitated as Lena nears orgasm. She rushes to the front of the coach and distracts the driver, in part, causing the crash. Lena is presented as the kind of troubled child who might return several years after an abduction. Camille represents the innocent, pre-abducted child.

If this reading feels a little far-fetched, it's worth comparing *Les Revenants* with the English television drama, *The Missing*, particularly series two, in which an abducted girl apparently returns to her family several years after her disappearance, with highly disruptive consequences. In style and visual effect, *The Missing* clearly draws on *Les Revenants*. It uses the same washed out film stock and features similarly modernist architecture. The returning girl, bedraggled and malnourished, even looks like a zombie. Given the children in *Les Revenants* don't look like zombies, *The Missing* is perhaps engaging in some genre disruption of its own. It primarily draws on crime tropes, but overlaying these with zombie horror disrupts a standard reading, allowing for more sophisticated storytelling and a more complex audience experience.

Genre disruption might also be read as a 'deconstructive' strategy, an aspect of



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postmodernism by which the underlying structures of a text are teased apart and laid bare. The brilliance of *Les Revenants* lies in how it offers a sophisticated exploration – and deconstruction – of genre, while at the same time providing high-quality entertainment. It's a brilliant show, well worth watching over the length of the series to see how and if its many genre disruptions are resolved.

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**Andrew McCallum is the director of the English and Media Centre.**



**from the MM vaults**

*Missing Links* – Andrew McCallum, MM67

The Theory Drop  
The Theory Drop  
The Theory Drop  
The Theory Drop  
The Theory Drop  
The Theory Drop  
The Theory Drop  
The Theory Drop  
The Theory Drop

# Postmodernism

**If you ask an academic the question 'what is postmodernism?' you will most likely come away with an answer you'll only understand with the aid of a dictionary and a reading list as long as your arm. This article aims to give you a basic understanding of the concept, and give you some pointers on where to look if you want to research it further.**

**F**irst, let's look at the slightly contradictory title. Post-modern-ism. How can we have a cultural movement that is 'after now'? To understand this, you need to have a brief understanding of its precursor, modernism. If postmodernism is the irreverent teenager, then modernism is the parent having the mid-life crisis.

Modernism as a movement came to popularity in the early part of the twentieth century and it can be characterised by a loss of belief in the things where we once placed our trust – be it God, society, personal relationships etc. While its inception can't be traced back to one particular event, it would not be too much of a stretch to assume that the First World War had something to do with this sense of disillusionment. It could also be linked in with Friedrich Nietzsche's belief that 'God is dead' and Marx's criticism of capitalist society becoming more widespread. The feelings related to this shift in perspective tend to involve disappointment and a sense of betrayal, or even rebellion, against many of the establishments that hold

society together. As a style, modernism aimed to move away from classical and traditional forms. In literature, for example, it resulted in works such as *Dubliners* by James Joyce, a series of short stories that focus on characters getting their hopes up and then having their dreams shattered and ending in disappointment. In poetry, it resulted in a rejection of existing poetic forms, such as T.S. Eliot's *The Wasteland*, a sprawling, free-wheeling epic poem that railed against the futility of existence and refused to be governed by any of the traditional rules of poetry.

If modernism is beginning to question authority, then postmodernism is making fun of authority to its face. Postmodernism takes this concept of questioning traditional structures, representations and expectations and pushes things a step further. In 1967 the French literary critic Roland Barthes released his essay *The Death of the Author*. In it, he challenged tradition when he said that a writer's opinions, intentions or interpretation of their own work are no more valid than anyone else's. To give a simple example, this means



**Margot Robbie breaks the fourth wall in *I, Tonya***

Repeat after me: 'postmodernism is a cultural movement that distrusts all established philosophies and frequently experiments with the medium it is presented in'. You will sound really smart, I promise.

that just because Ridley Scott thinks Deckard is a replicant, doesn't mean that you, the viewer, have to think this if you don't want to. Readers are free to interpret a work however they choose, irrespective of what the creator thinks. *The Death of the Author* is the next step after Nietzsche's 'God is dead' statement and with it comes a need to test the boundaries of what a text is. Like modernism, postmodernism can be found in literature, architecture and art. But for the purposes of this article, we're just going to focus on postmodernism in film and its closest cousin, television. It's also no good if we don't try to identify at least some of the aspects commonly associated with it. Here are just two to get you started:

## Metatextuality

Metatextuality is where a text draws attention to the fact that it is a text. It points to the process of its own creation. Let's take an example from a fairly recent film, *I, Tonya*. At various different points throughout the film, characters comment on the mechanics of the film as they're happening by addressing the audience directly. In the trailer, Margot Robbie in the titular role explicitly rejects the idea of an objective truth. 'The haters always say:

Tonya, tell the truth. There's no such thing as truth. Everyone has their own truth'. The film then goes on to show events as told by the different parties, each of them disputing the veracity of those events as they happen. At one point, Robbie's Tonya chases a man out of a house, while firing a shot-gun at him. While changing cartridges, Tonya looks straight at the camera, breaking the 4th wall, saying: 'I NEVER did this'. This is a brilliant example of metatextuality. The character in the story is disagreeing with the story as it happens. This links very closely with the 'death of the author' by making us question the reliability of the narrator. We, as an audience, need to trust the story-tellers in films or else we run the risk of rejecting the whole thing.

Other examples are where texts play with the narrative conventions we take for granted in films. In the hugely underrated 2006 film *Stranger Than Fiction*, we start with Emma Thompson narrating the life of Will Ferrell's character, Harold Crick. In a shot where we see Harold brushing his teeth, Thompson's voiceover says 'when other's minds would fantasise about their upcoming day, Harold just counted brush strokes'. Harold then stops brushing, spits the toothpaste

out and says, 'alright who just said 'Harold just counted brushstrokes?'' In this story, we have a character who breaks narrative film conventions by showing his awareness of the omniscient narrator. The film then goes on to follow Harold as he tries to find the apparent 'author' of his life and persuade her to change the ending! It's a film that is metatextual because it lets the protagonist know he is in a story and draws attention to the potential absurdity of non-diegetic voiceover. As you can see, metatextuality forces the audience to examine, and in some cases question the very form of filmmaking and the assumptions it brings with it. But what happens when these questions go beyond the style of the filmmaking, and start to influence the content of the narrative?

## The Nature of Reality

This is a frequent preoccupation in the content of postmodern narratives. As stated earlier, postmodernism tends to reject most aspects of authority, meaning, as Jean Francois Lyotard put it in *The Postmodern Condition*, 'the grand narrative has lost its credibility'. It is easy to see how some institutions are being questioned. Religion, specifically 'the church', as an institution has lost

If modernism is beginning to question authority, then postmodernism is making fun of authority to its face. Postmodernism takes this concept of questioning traditional structures, representations and expectations and pushes things a step further.

#### Key Postmodern Theorists

- Jacques Derrida
- Jean-Francois Lyotard
- Frederic Jameson
- Michel Foucault
- Jean Baudrillard
- Roland Barthes

#### Key Aspects of Postmodernism

- Metatextuality
- Intertextuality
- Pastiche and parody
- High art and low art mixing together
- Self-reflexivity
- Loss of historical reality
- Deliberate blurring of time periods
- Mixing of genres

#### A (short) List of Postmodern Films & TV Shows

- *Atonement*
- *Bladerunner*
- *Community*
- *Deadpool*
- *Eternal Sunshine of the Spotless Mind*
- *Family Guy*
- *Fight Club*
- *Inception*
- *The Matrix*
- *Memento*
- *The Mighty Boosh*
- *Run Lola Run*
- *Scott Pilgrim vs. The World*
- *Scream*
- *Stranger*
- *The Truman Show*
- *Westworld*
- *The Village*

followers over the last few centuries. Additionally, secular ideologies such as Marxism have been seen to fail when put into practice, while capitalism in the form of 'The American Dream' and its promise of a land of opportunity for everyone has been shown to let people down on countless occasions.

What happens when this scepticism is applied to another far-reaching institution, such as the media? People are forced to rely on media institutions to give us a global picture of the world we live in. As media audiences have become more sophisticated over the years, we realise on some level or other that the images we see are mediated to give us only a partial version of the story. This has led to an anxiety over what is 'real' and what is not. As the key postmodern thinker Jean Baudrillard put it; 'the distinction between what is real and what is imagined is continually blurred and meaning is systematically eroded'. This anxiety over what is real and what is not starts to get reflected in films such as *The Matrix*, *The Truman Show* and *Inception*, all of which feature characters trying to escape an imaginary world in pursuit of an objective truth. But

what happens when your central character is too attached to the simulated world? What happens when, as Baudrillard puts it, the simulations of reality end up becoming 'more real than real'? That's when we start to get texts that question what it means to be a 'real' person.

Cornerstone postmodern films like *Bladerunner* all the way through to new TV shows like *Westworld* start to question the nature of something being alive or life being simulated. A growing trend is to position the audience with the artificial life forms, be they 'replicants', 'cylons' or 'hosts', allowing us to empathise with characters that in earlier sci-fi would have been little more than calculators on legs.

One of the great appeals of postmodernism is how much fun it can be. It can be used to be groundbreaking and traditional at the same time. We have films that seem to jump between postmodern and traditional like an aggressive game of hopscotch, such as *Deadpool*, whose metatextual quips and intertextual references leave the film practically groaning with postmodernism. And yet, the film still centres on a charismatic hero who

gets special powers, fights bad guys, and rescues the girl. You couldn't get much more traditional a storyline if you tried! As you can see, it's not easy to work out exactly what postmodernism is. Study enough of it and over time, you'll know it when you see it. But until then, repeat after me: 'postmodernism is a cultural movement that distrusts all established philosophies and frequently experiments with the medium it is presented in'. You will sound really smart, I promise.

Giles Gough is a freelance education writer and leads filmmaking workshops at [www.daskfilms.com](http://www.daskfilms.com).

#### from the MM vaults

The Mighty Boosh: a Case Study in Postmodernism – Richard Smith, *MediaMag* 23

Ha ha ha ha! Can Postmodernism Make us Laugh? – Tina Dixon, *MediaMag* 32