

British Association of Film, Television and Screen Studies



INSTITUTE
OF ENGLISH
STUDIES

School of Advanced Study
University of London



Welcome to the University of London

Text to add in

Welcome from BAFTSS

We are excited to welcome you to the second BAFTSS conference after the launch of the organisation in 2011-12 and the successful first conference in 2013. There are a wide range of papers over the next three days and we hope that you find plenty to interest you in a programme which reflects the diversity of BAFTSS membership.

The focus for this year's conference is inspired by the work of Professor Richard Dyer and you'll find that most panels within the conference which focus upon different aspects of his work, as well as Professor Dyer's Keynote as recipient of the BAFTSS 2014 Lifetime Achievement Award on Saturday. We are also very glad to welcome award-winning filmmaker Shane Meadows for the keynote on Thursday afternoon and would like to thank Professors Laura Mulvey and Ian Christie for inviting us to Birkbeck for 2014. We also would like to thank the Screen Studies Group for supporting the conference event and the presenters for making this year's conference possible.

The conference committee (Anna Claydon, Joe Andrew, Andy Moor and Brian Winston) would like to thank all those who have participated in the planning of the conference and in organising specific sessions, all the chairs for the panels, the BAFTSS Executive Committee, Laura Mulvey at Birkbeck, Dorota Ostrowska of the Screen Studies Group and Jon Millington for the Institute of English Studies as well as Marie Bennett and Matt O'Neill (our postgraduate support staff) for their support throughout the planning of the event.

In your conference pack, you will find a feedback form. Do please complete this and return it at the end of the event (even if you have only come for the day). We are looking to develop the

planning of BAFTSS events in the future and this will be invaluable when we evaluate the conference in coming weeks. Feedback from last year was very helpful in planning this year and we hope you like some of the developments you see if you were with us in Lincoln in 2013.

Orientation and Practicalities

The conference is taking place in the Institute for Advanced Legal Studies, Charles Clore House, 17 Russell Square, London, WC1B 5DR. A map of the locations can be found in your conference packs. There are six key venues we are using: the Council Room (where you will find Reception, publishers and all refreshments); the Lecture Theatre (for larger sessions and a plenary on each occasion); L102, L103 and L104 for other parallel sessions. These rooms can all be found on the ground floor.

The conference team will be available for advice throughout the conference and the Reception Desk will be manned during breaks for refreshment. If you have any difficulties during the event, please seek out Anna. Her mobile number is 07851 013774.

Internet Access

Wi-Fi login to the University system will be available from the registration / information desk.

Publishers' Bookstalls

We are very happy to welcome publishers Peter Lang, Wallflower (Columbia University Press) and Routledge (Taylor and Francis) to BAFTSS 2014 and you will find the publisher's stalls in the Council Chamber on the Ground Floor. We would also like to thank all the publishers who have contributed leaflets to your conference packs and hope you find the information useful.

Refreshment breaks and Lunch

All refreshment breaks and Friday's lunch will be provided in the Council Chamber ***Please ensure you wear your name badge at all times. You will find your name label includes the dates of your attendance in the bottom right hand corner.***

Please note, dinner is not provided on Thursday 24th April. We hope that you enjoy the Reception with wine and canapés, however, in advance of the screening of *Pakeezah*. There are many venues locally for a meal that evening if you wish to dine.

Timings

All papers should be no longer than 20 minutes but ideally 15 minutes to allow for transitions. Chairs will be provided with timing cards. Please load presentations onto the computer's desktop before your session begins.

Conference Dinner

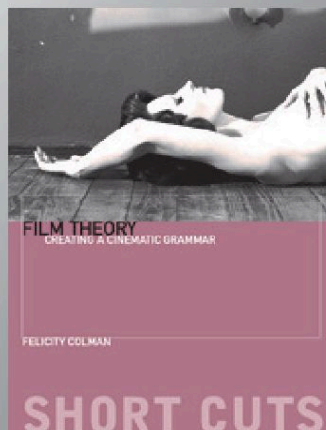
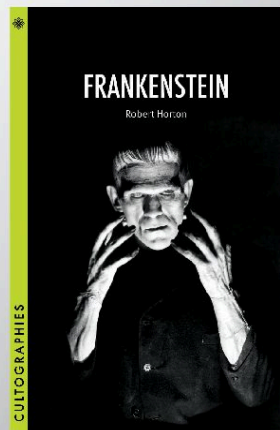
The Conference dinner on 25th April will be in Strada restaurant (Brunswick Centre, very close to Senate House) at 7.30. Delegates who have booked in advance will be responsible for paying for their own drinks but your £25 per head can be given to the conference team on registration.



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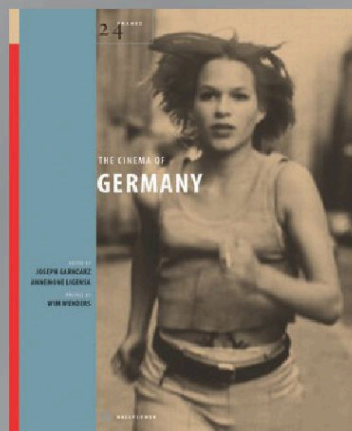
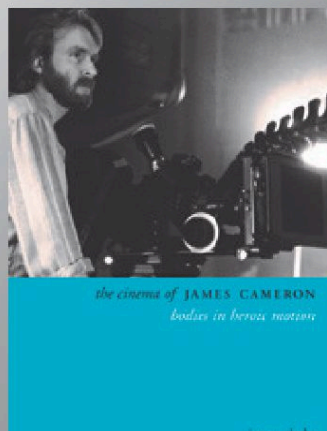
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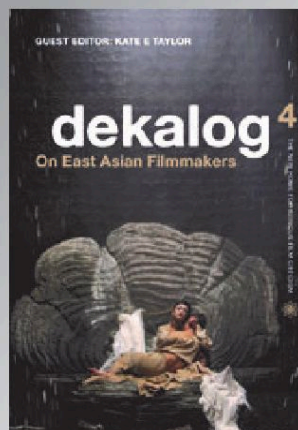
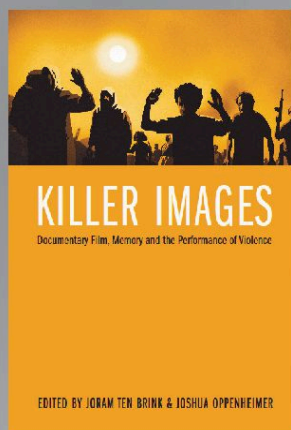
SHORT CUTS

DIRECTOR'S CUTS



24 FRAMES

NONFICTIONS



DEKALOGS

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Conference Programme

Please use this in conjunction with your Quick Reference Timetable sheet so you can mark up your own personal schedule. If at any time you have questions, please ask Anna Claydon, Joe Andrew, Andrew Moor or one of the PG Volunteers, Matt O'Neill or Marie Bennett.

Thursday 24 April 2014

11.00 Pre-Conference Events

Lecture Theatre: PG/Early Career Development Session: Getting that Full-Time Post
Facilitated by Dr Neil Archer (Keele University) and Dr Vincent Campbell (University of Leicester)

Room L103: BAFTSS Executive Committee Meeting
For BAFTSS Executive Committee Members Only

13:00 Registration

Council Chamber

14:00 Lecture Theatre: **Welcome to the University of London, Institute of Advanced Legal Studies hosted BAFTSS Conference, courtesy of Birkbeck College, the Institute of English Studies, School of Advanced Study and the Screen Studies Group.**

Professor Brian Winston, Chair of BAFTSS

Professor Laura Mulvey, Birkbeck Institute for the Moving Image and the Screen Studies Group.

14:30 Parallel Sessions 1

1A Music as Fantasy

Chair: Phil Powrie (University of Surrey)

Location: Lecture Theatre

1: Beth Carroll (University of Southampton) 'Embodied Sound'

2: Fatima Chinita (Lisbon Polytechnic of Higher Education, Portugal), 'The musical aura as paradigm of entertainment'

3: Vivien Leanne Saunders (Lancaster University) 'Sublime Sounds and Twisted Tales: The Uncanny Filmic Fantasies of Art and Music'

4: E. Anna Claydon (University of Leicester). 'Hedwig's Themes: Authorial Fantasies and Variations in *Harry Potter*'

1B Film and Politics

Chair: Tim Bergfelder (University of Southampton)

Location: Conference Room

1: Terri Ginsberg (International Council of Middle East Studies, USA) '*To Live in Freedom: Self-Criticism in an Israeli Film*'

2: Hannah Graves (University of Warwick) 'Dore Schary's Social Conscience: Addressing Japanese American Internment in Postwar Hollywood'

3: Kate E. Taylor-Jones (University of Bangor) '*Girlhood in a Warzone: African Child Soldiers on Film*'

4. Robert Shail (Trinity St David, University of South Wales) 'Conformity and Innovation: Assessing the Work of the Children's Film Foundation'

1C Audiences and Identities

Chair: Paul MacDonald (University of Nottingham)

Location: Room L103

1: Julie Lobalzo-Wright (King's College, London) '*David Bowie is...: Exhibits, Fandom, and the Myth of David Bowie*'

2: Frances Smith (University of Warwick) "Time of My Life:" The Afterlife of *Dirty Dancing* (Dir. Emile Ardolino, 1987) in the Construction of Contemporary Masculinity

3: Annemone Ligensa (University of Cologne, Germany) 'A Star and His Audience: Clint Eastwood as Example'

4: Jacqueline Maingard (University of Bristol) 'Cinema Citizens: the history, politics and memory of cinema-going in District Six, Cape Town, 1920s to 1960s'

1D Masculinities and Performance

Chair: Charlotte Crofts (University of West of England)

Location: Room L102

1: Adrian Garvey (Queen Mary, University of London) 'Masculinity, Melodrama and Performance: James Mason in *A Star is Born*'

2: Moor 'Briefs Encountered: New Sincerity And Old-Fashioned Gayness in *Weekend* (GB, Haigh 2011) and *Keep the Lights On* (US, Sachs 2012)'

3: Victoria Kearley (University of Southampton) 'Gael García Bernal and Diego Luna: Refiguring Mexican Masculinity On and Off Screen'

1E Television Fictions

Chair: Beth Johnson (Keele University)

Location: Room L104

1: Claire Burdfield (University of Nottingham) 'Finding the Accidental Audience'

2: Ewan Kirkland (University of Brighton) 'Racing Ponies: The Whiteness of *My Little Pony: Friendship is Magic*'

3: Katherine Farrimond (University of Sussex) Male Hymens, Bodies From Hell, and other *Supernatural* Conundrums: Screening Virginitly through the Gothic Body

4: Stuart Bell (University of Glasgow) 'Endings in Soap Opera: Causality vs. Contingency'

16:00 Refreshment Break

Council Chamber

16:30 Lecture Theatre: **Keynote Presentation – Neil Brand 'Behind the Score'**

17.45 Reception with Buffet

Council Chamber

19:00 Screening of Richard Dyer's 'Desert Island Film': *Pakeezah* (1972) 2hrs 6mins

BIMI Cinema (43 Gordon Square). This event is kindly sponsored by Birkbeck Institute for the Moving Image.

Friday 25 April 2014

09:00 Parallel Session 2

2A Stars I: Women on Screen

Chair:

Location: Lecture Theatre

- 1: Desiree De Jesus (Concordia University, Canada) 'What a Feeling! A Phenomenology of Performance in the Female Dance Bildungsroman'
- 2: Lucy Bolton (Queen Mary's, University of London) 'Virgins, Whores, Actresses: Grace Kelly and Ava Gardner in *Mogambo* (John Ford, 1952)'
- 3: Sarah Street (University of Bristol) 'Deborah Kerr in black and white and in colour'

2B Televisual Perspectives

Chair: Nick Hall (Royal Holloway University)

Location: Conference Room

- 1: Vincent Campbell (University of Leicester) 'The Other CSI Effect: The Forensic Turn in Factual Entertainment Television'
- 2: Nick Hall (Royal Holloway) '"What do you feel like watching tonight?" Visible, less-visible, and invisible American television on 24 May 1953'
- 3: Colette Balmain (Kingston University) 'Whiteness to the Rescue: White Saviour Narratives and US Television post 9/11'

2C European Horror Film

Chair: Lúcia Nagib (University of Reading)

Location: Room L103

- 1: Stefana Bashiera (Queen's University, Belfast) 'Framing Europe in contemporary horror cinema'
- 2: Beth Johnson (Keele University) '*Antichrist*: Art, Genre and Auteurism'
- 3: Alexandra Kapka (Queen's University, Belfast) 'Understanding *A Serbian Film*: Critical Reception, Censorship and Perceptions of Serbian National Identity in the U.K.'

2D Movies about Media

Chair: E. Anna Claydon (University of Leicester)

Location: Room L102

- 1: Tom Symmons (Queen Mary's, University of London) 'The 'New Wave' and 'Old Hollywood': *The Day of the Locust* (1975), 'Movies about the Movies' and Hollywood's World of Illusions'
- 2: Amy-Claire Scott (Newcastle University) 'The Office of War Information and the Depiction of isolationism in the Hollywood Journalism Genre, 1942-1945'

2E Upstairs and Downstairs: British Period Drama

Chair: Lucy Mazdon (University of Southampton)

Location: Room L104

- 1: Katherine Byrne (University of Ulster) 'Fragile Dynasties: Medicine, Maternity and Modernity in *Downton Abbey*'
- 2: Stella Hockenhull (University of Wolverhampton) 'Experimentation and Post-heritage in Contemporary TV Drama: *Parade's End*'

3: James Leggott (Northumbria University) 'Upstairs Downstairs Abbey: Comedy, Parody and the British heritage TV drama'

10.15 Refreshment Break

Council Chamber

10.30 Parallel Session 3

3A Queer Theory

Chair: Elisabetta Girelli (University of St. Andrews)

Location: Lecture Theatre

- 1: Martin Shingler (University of Sunderland) 'Sexual Ambiguity in *Old Acquaintance* (Vincent Sherman, 1943)'
- 2: Mark Glancy (Queen Mary, University of London) 'Picturing a Gay Romance in the 1930s: Cary Grant, Randolph Scott and the Allure of 'Bachelor Hall''
- 3: Giuseppe Fidotta (University of Warwick) 'Get White or Die Queer: the Fascist Way to Male Colonial Identity'

3B Animation

Chair: Vincent Campbell (University of Leicester)

Location: Conference Room

- 1: Laura Montero Plata (Independent Scholar) 'Music in early Japanese animation: The contribution of Kenzō Masaoka'
- 2: Malcolm Cook (Independent Scholar) 'From Lancelot and George to Pip, Squeak, Wilfred, and Bonzo: British animated cartoon stardom from cartoonist to character'
- 3: Susan Smith (University of Sunderland) '"Come on, Baggy, get with the beat!" A long overdue look at the animated film musical'
- 4: Helen Haswell (Queen's University, Belfast) 'Boy Story: The representation of gender in Pixar Animation Studios' feature films'

3C Sound and Visionscapes

Chair: Phillip Drummond (New York University in London)

Location: Room L103

- 1: Katerina Lokopoulou (Penteion University, Greece, 'The Mythic Soundscape in Jean Cocteau's *Orphée* (1950)'
- 2: Silvia Dibeltulo (Trinity College, Dublin, Ireland) 'Not Another Gangster Film: Music and Melodrama in the *Godfather* Trilogy'
- 3: Jennifer O'Meara (Trinity College, Dublin, Ireland) 'Character as DJ: Considering the Implications of Diegetically Controlled Music'
- 4: Michele Pierson (King's College, London) 'A Drama of Re-materialisation: Sandra Gibson, Luis Recoder and Olivia Block's *Aberration of Light: Dark Chamber Disclosure*'

3D Framing Femininity

Chair: Sarah Street (University of Bristol)

Location: Room L102

- 1: J.E. Smyth (University of Warwick) 'Staged Revolts Against the Past: *Julia* (1977) Looks Back at Studio-Era Hollywood's History of Women'
- 2: Diane Charlesworth (University of Lincoln) 'From homebuyer advisor to angel of the

hearth: the development of Kirstie Allsopp as the female face of Channel Four 'squeezed middle' austerity programming'

3: Wallis Seaton (Keele University) 'The Spectacle of Whiteness: Exploring the 'Look' of Lisbeth Salander'

3E Spectacles

Chair: Jaap Kooijman (Amsterdam University, Netherlands)

Location: Room L104

1: Chris Pallant (Canterbury Christchurch University) 'Constructing Entertainment: Storyboarding the 'Spielberg-Lucas-Coppola Cinema of Effects''

2: Sue Harris (Queen Mary, University of London) 'Vincente Minelli: the Francophile in the Factory'

3: Nathalie Dupont (ULCO, France) 'Can religion be entertaining on screen today?'

12.00 Lunch in the Council Room.

12.45 Lecture Theatre or BIMi? Screening of **Digitally Remastered *Riddles of the Sphinx*** and short **Q&A**

14.30 Parallel Session 4

4A Stars II

Chair: Adrian Garvey (Queen Mary, University of London)

Location: Lecture Theatre

1: Gabor Gergely (University of Manchester) 'Cutting a dash in 1930s Hungary: the enduring stardom of Pál Jávör'

2: Clara Garavelli (University of Leicester) 'Ricardo Darín: The Making of a Hispanic Star Against the Hollywood Canon'

3: Oliver Gruner (Portsmouth University) 'The Man Who Killed John Wayne: Bruce Dern, Stardom and the Politics of Memory'

4: Gillian Kelly (University of Glasgow) 'The Stars of Obsession: Robert Taylor and Rock Hudson as Robert Merrick'

4B Villains and Crime

Chair: Silvia Dibeltulo (Trinity College, Dublin)

Location: Conference Room

1: Hyunseon Lee (Universität Siegen, Germany/SOAS, University of London) 'Murderesses. How female crime and sexuality are portrayed in films (*La Cérémonie* 1995, *Monster* 2003)'

2: Ben Tyrer (King's College, London) 'Father, Son and Serial Killer: Sinthomocide and the Queerness of *Dexter*'

3: Federico Pagello (Queen's University, Belfast) 'The Crime Film, Entertainment, and European Popular Cinema (1908-1914)'

4C Re-imagining Dissent

Chair: Alex Marlow-Mann (University of Birmingham)

Location: Room L103

1: Paula Blair (Queen Mary's University, Belfast) 'Belfast had the reason: punk and the

television archive in *Good Vibrations*'

2: Elena Caoduro (Southampton University) 'Funny Memories: Laughing at Terrorism in Contemporary German and Italian Comedies'

3: James Harvey-Davitt (Anglia Ruskin University) 'Panahi Breaks the Law: Redistributing the Sensible on and off the Screen'

4: Ashvin Devasundaram (adding potential –may need to move session)'Big Mac? Big Brother... Ideologies of Sex, Domination, and Interpellation in the Film *Compliance*'

4D **Technologies**

Chair: Rajindrah Dudrah (University of Manchester)

Location: Room L104

1: Aylish Wood (University of Kent) 'Digital Contours: software and space'

2: Jeffrey Geiger (University of Essex) 'Mediating Global Vision: Kodachrome and the World Tour'

3: Charlotte Crofts (University of West of England) 'Digital disruptions: digital cinema studies'

4E **Musical and Sonic Engagements**

Chair: Tom Brown (King's College, London)

Location: Room L102

1: Iris Luppá (London South Bank University) 'Not your average musical number- the use of a Brechtian 'song' form in Fritz Lang's *You and Me* (US, 1938)'

2: Emilio Audissim (University of Southampton) 'Building an Emotive Framework: The Macro Emotive Function of Film Music'

3: Jonathan Godsall (University of Bristol) 'It's from an old, familiar score': pre-existing music and moving-image memories'

4: Lola Breaux-Fernandez (University of Warwick) 'An Unresolved Business: Conflicting Sensorial Information in the Classical Hollywood Film Text'

16:00 **Refreshments**

Council Room

16.30 Lecture Theatre: **Professional Plenary 'Whither the Humanities in the Age of Impact?'**

(Steve Chibnal and Lorraine Blackmore)

Chair: Phil Powrie (University of Surrey)

18.00 **Break/Bar** at your leisure

19:30 **Conference Dinner, Strada.**

Saturday 26 April 2014

09:00 **Parallel Session 5**

5A **'Only Entertainment'**

Chair: Jeffrey Geiger (University of Essex)

Location: Lecture Theatre

1: Mary Harrod (King's College, London) 'Blind Spots and Double Standards: Anomalies in the Politics of Cinephilic Film Taste in France'

- 2: Martha Shearer (King's College, London)
- 3: CM Vinaya Kumar (Krishna University, India) and Romesh Chaturvedi (Amity University, India) 'The Coalition between Politics and Entertainment in Hindi Films: A Discourse Analysis'
- 4: Tom Brown (King's College, London) "'Entertainment and utopia" and the French "musicality" of the 1930s'

5B Stars III

Chair: Joe Andrew (Keele University)

Location: Conference Room

- 1: Elisabetta Girelli (University of St. Andrews) 'Before *The Sheik*: Rudolph Valentino and Sexual Melancholia'
- 2: Kulraj Phullar (King's College, London) 'Veronica Lake, sexuality and film noir'
- 3: Antonella Palmieri (University of Lincoln) 'America is home ... America is her oyster!' Alida Valli in Hollywood: Americanisation and the Interventionist Imagination'

5C Race and Ethnicity

Chair: Ewan Kirkland (University of Brighton)

Location: Room L103

- 1: Juyeon Bae (University of Nottingham) 'Negotiation with Gender and Ethnicity in *Zainichi* Films'
- 2: Karen McNally (London Metropolitan University) 'Taking Over the Stage and Screen: The Nicholas Brothers, Black Performance and American Entertainment'
- 3: Jaap Kooijman (Amsterdam University, Netherlands) 'Black diva, white face: African American superstardom and the persistence of skin colour'
- 4: Salma Siddique (University of Westminster) 'The Divided Stardom of Rattan Kumar'

5D Structure and Narration in Film and TV

Chair: Brian Winston (University of Lincoln)

Location: Room L102

- 1: Mark Betz (King's College, London) 'The Diptych as Structure and Figure'
- 2: Hing Tsang (University College Suffolk) 'Sexuality, Aids, Index, and Death in Rithy Panh's *Paper Cannot Wrap Up Embers*'
- 3: Marie Bennett (Keele University) 'Does the song really remain the same? 'The Windmills of Your Mind' as narrational vehicle in two versions of *The Thomas Crown Affair* (1968 and 1999)'

5E Femininities and Performance

Chair: Andrew Moor (Manchester Metropolitan University)

Location: Room L103

- 1: Matthew O'Neill (Queen's University, Belfast) 'Preforming Margaret Thatcher: Image, Voice and Stardom'.
- 2: Fiona Handyside (University of Exeter) 'Young Girls' Trilogies: Being a Girl on Screen'
- 3: Leila Wimmer (London Metropolitan University) 'The voice of soft-core: *Sylvia Kristel - Paris* (Marion de Boer, 2003)'

10.30 Refreshment Break

Council Chamber

10:45 Lecture Theatre: **Plenary - BAFTSS Annual General Meeting and Q&A with the Executive Committee**

11:45 Lecture Theatre: **Final Keynote 'The Persistence of Textual Analysis'**
Professor Richard Dyer, King's College London

13:30 **Farewell and Conference End**
The Conference Organisers