

Rationale

Far from being “dumbed down” and melodramatic, soap operas engage with the most serious issues of our society. My documentary seeks to explore how the parameters or conventions of soap operas enable the writers to explore social themes which engage the primarily female viewer. I will also investigate the possibility that soap operas provoke intellectual debate way beyond the negative stereotypical interpretations of the genre in South Korean soaps like “Jewel in the Palace” and “Thank You” and British soaps “Eastenders” and “Coronation Street”.

Visual	Audio
<p>Fade in [INT] [medium shot] profile of a woman sitting in a chair, reading a newspaper. [close up on newspaper] you can see the Washington Post newspaper logo. [mid shot of the woman as she looks up to address the camera]</p> <p>[Close up shot] of the man and his name appears on the bottom of the screen as "host: Elsa Chan". As the narrator (Elsa) talks, the camera zooms out and she starts walking towards a kitchen where a woman wearing an apron is chopping onions and watching TV.</p> <p>Elsa sits down on a chair at the dining table next to the housewife watching TV.</p>	<p>Woman: [reading out loud] "Adults are decreasingly distinguishable from children in their absorption in entertainments..."</p> <p>"Reading the newspaper, I suddenly realized that there are so many negative portrayals of soap operas that we women love to watch. Actually, I've already made a mistake in generalizing by saying that women are the viewers, or have I?"</p> <p>[The Eastenders theme starts playing and is suddenly stopped with a 'zip' sound and the satirical "2DTV" version of Eastenders theme plays. It has the same melody, but there are voices that sing what most people think soap operas embody:</p> <p>Sung: "Grumble, grumble, moan, moan, moan, wallop, slap it, punch, sob, sob, sob, boohoo, oink, shouty, shouty, kiss, grope, snog, gossip, gossip, gasp, and end on a cliff hanger!"]</p>
<p>Close up shot of the woman from the kitchen who turns to the camera and talks:</p>	<p>Women: My husband always refuses to watch soaps with me because he says they're so formulaic...</p>
<p>a talking head of a different woman who turns to the camera and grimaces, saying:</p>	<p>"indulging"</p>
<p>a talking head of a different woman who turns to the camera and grimaces, saying:</p>	<p>"predictable"</p>
<p>a talking head of a different woman who turns to the camera and grimaces, saying:</p>	<p>"boring"</p>

Visual	Audio
<p>[Mid-shot] framing Elsa on the chair, and the housewife by the counter. A man enters the shot and goes to the housewife and hugs her, but sees the TV screen and his expression is that of annoyance.</p>	<p>Elsa: "So some people think that engagement in soap operas means engagement to the most banal form of entertainment, fit only for housewives. That the series are just romantic fiction portrayed in the most prolonged and unimaginative fashion. But, in fact, it is worthy of study as theorists study melodrama and try to work out how it's now evolved to become widely watched around the world in different forms and viewership.</p>
<p>Fade in from black: Title Card: "Soap Operas and You: A study of British and Korean Soaps.</p> <p>A map of the world is shown, with Korea and Britain circled.</p> <p>A black screen comes on and the following words appear: "Soap Opera - shows that air in peak viewing hours for women such as noon and night"</p> <p>[Medium shot] of the woman in the kitchen, but the palette is black and white, to imitate old hollywood style. She is washing dishes, and watching TV while fervently nodding in agreement to the sentiments expressed on the TV screen.</p>	<p>Today we will be looking at the way we are able to engage with these supposedly "dumbed down" forms of entertainment, and the important issues and themes that they tackle.</p> <p>Two major exporters of soap operas are Korea and Britain. Both have very distinct styles and are marketed differently, but have tremendous audience followings. I use the term "soap opera" loosely here, as the umbrella term for the shows that air in peak viewing times for women such as noon time and night.</p> <p>The way soaps are seen as inherently 'feminine' and important in women's lives is an issue that has roots that go back a long time. Because in the 1930s, women would be at home during domestic hours cleaning, household cleaning product companies like Proctor and Gamble decided it was the prime time to advertise their products on air, so these 'soap' companies sponsored the serials.</p>

Visual	Audio
	<p>So it's no surprise that the settings of soap operas are mostly domestic, as the housewives were then able to engage with the characters. But with the rise of feminism, the changing role of women, and evening time slots with a broadening audience, how have soaps been able to keep up and how were they ever relevant?</p>
<p>[Mid-shot]of Elsa getting up from her chair, walking towards the camera]</p> <p>Black screen with the words:</p> <p>"Coronation street - 1960 Eastenders - 1985"</p>	<p>That is a question which can only be answered by an investigation of the conventions of soap operas, how they engage a viewer, and the intellectual debate sparked from them.</p> <p>First off, we will look at British soap operas. Unlike their highly glamorized American counterparts which lean towards less realistic portrayals of life, British soaps have a distinct realistic style.</p>
<p>Black screen with the words: "Empire Marketing Board Film Unit (1927-33), established by John Grierson and Stephen Tallents"</p> <p>The General Post Office (GPO) Film Unit (1933-39) until it became the Crown Film Unit (1939-52) under the Ministry of Information, with responsibilities for wartime and postwar propaganda.</p> <p>Excerpt from the beginning of "Housing Problems" (1935 A. Elton/E. Anstey) many establishing shots snaking through the slums and living quarters of the working class. It's black and white. There are shots of women bating the dust out of blankets next to their shack in the slums.</p>	<p>British cinema is known internationally for its contribution of the Documentary Movement, led by John Grierson in the 1930s and 1940s. The movement's ties in wartime and postwar propaganda, and patronage by state-sponsored bodies led to a firm influence on the aesthetics and institutions. They were used not as mere entertainment, but had a role to play in society - to get public sympathy for the working class and demonstrate that they were a vital factor of existence. Back then, documentaries were not accessible for the working class, and thus the richer, more educated people watching them formed a 'public gaze' on the working class. They were interested in what was beyond the West End of London, and documentarists gave them images of extreme poverty and dirtiness.</p>

Visual	Audio
<p>[continued from above] Dirty children are standing next to the wall in the slums, next to much trash on the ground.</p> <p>A mid shot of a woman sitting in a wheelchair, with a baby on her lap, talking to her neighbors who are standing in a line far off in the back ground.</p>	<p>The grim aesthetic used in the films continued to change and develop and by the 1950s, the British New Wave marked an era that focused on even more gritty social realism. The details and minute rituals from the everyday life of ordinary people, to show how they dealt with the social issues. Long takes were popular in the films of that time so that the details of the textual space could be observed, so that the audience could see the wider problems the working class dealt with. This move changed the way the working class lives were portrayed by making them appear stronger and not as people to be pitied, like back in the Documentary Movement.</p>
<p>[talking head shot of Elsa]</p> <p>Black screen with the words: "Realism may be mistaken for cheapness, but soap operas: - have cheap production costs - are not funded by export - bi-weekly showings</p> <p>[talking head shot of Elsa]</p> <p>Picture of the set of "Eastenders" showing the Queen Vic (the pub) and the multiple cameras in sight. Picture of: -the fictional Walford East station, looking rundown -the back of the pub, with graffiti on the walls</p>	<p>Though nowadays the portrayal of the working class is quite different, realism is still a strong underlying theme in British cinema that lends itself even to its soap operas.</p> <p>The cheap production costs, due to not being funded by exporting the soaps worldwide unlike Korean soaps, don't allow for much special effects or lighting etc. But that's all justified because of the many times that they show per week, and the strict schedule doesn't allow for the director and cameramen to construct better shots.</p> <p>The basic shots that are employed are long-time conventions of soap operas: the multiple camera setup is used for quick filming, and they are mostly unmoving shots like the documentary and social realism style. We can also call this 'kitchen sink drama', which explores the socio-political issues in the trashier side of life, in pubs and poorer homes.</p>

Visual	Audio
<p>[talking head] shot of Elsa</p> <p>CUT TO: Eastenders scene when Mark appears in the kitchen and tells his parents, who are sitting down, that he has AIDS. The different shots are just ones of Mark entering from the door (a wide shot) and a close up shot of his face, and a shot of his parents sitting on the table.</p>	<p>But another reason that the cameras in soaps don't move as much, or use fancy editing is because the use of new - and therefore alienating - camera angles don't show what a character is really seeing in the scene. Aerial shots may be used for establishing the place, but if fast editing were used as well, it'd become very unnatural and the audience would not be as receptive. This is important as it allows the issues explored in the episode to hit home as something that could really happen to the audience. This reflects a British style of more than half a decade. Mark: "Mom, dad, I have something to tell you."</p>
<p>[montage]long shot of Eastenders scene where Kat and Zoe are shouting at each other on the streets [cut to] Kat and Alfie fighting in their doorway [cut to] a scene in the Queen Vic pub where there is mass fighting. People climbing on top of tables, smashing glasses, pushing each other into walls. [Talking head] of Julia Smith, with the caption "Creator of EastEnders"</p>	<p>But the problem with such "realism" is that even in these so-called documentations of the lives of people who live in the East End of London, in "Eastenders", or "Coronation Street" which aimed to reflect postwar Britain, it's a microcosm. Life is reflected, but absurd amounts of big events are put into a single family's life, which isn't actually that realistic. [Julia Smith]: "We don't make life, we reflect it."</p>
<p>[talking head shot of Elsa]</p>	<p>Can you honestly say that your neighborhood meets together at the same pub every night just for the sake of it? Well, that's just what happens in "Eastenders" at The Queen Victoria pub. While some people applaud British soaps for its accurate reflection of their lives. But who's lives does it reflect?</p>

Visual	Audio
<p>[Mid shot] Mark Fowler on Eastenders standing in the kitchen doorway, looking at his parents. It's very still, as if you are there yourself, watching the scene unfold, as he slowly sits down, and it is his POV, looking at his parents across the table.</p>	<p>The camera work that "reflects" verisimilitude and plain aesthetic fools the audience into treating the soaps as real, which leads to the institution behind the text to be able to educate the viewer, for instance when Mark Fowler contracts AIDS, it was actually a government request for "Eastenders".</p> <p>So even now, British cinema is concentrated on educating the people on civic understanding, and it isn't just mindless entertainment.</p>
<p>[establishing shot] of Elsa in a whitewashed room, standing next to a 5ft thermometer-like apparatus, holding it. [zoom in] to close up of Elsa, and pan to the apparatus, which has a tag on it that says "REALITY METER"</p>	<p>This brings us to the soap Narrative, and its characters. Because "Coronation Street" has been on since the 1960s, there's been more than 40 years of family history going on there. But let's take the life of Deidre Barlow from "Coronation Street" and see just how realistic it is on our "reality meter".</p>
<p>[head shot of Deidre Barlow, who is played by actress Anne Kirkbride] [the mercury in the reality meter slowly rises to 'believable'] [picture of a lorry] [picture of a baby] [the mercury in the meter rises to 'dubious'] [picture of Deidre in a wedding gown]</p>	<p>[Elsa speaking fast] She first arrives in the neighborhood in 1972, then gets engaged to Billy Walker, 20 years her senior, then ditches him to marry someone else. She has a baby, is sexually assaulted and nearly has a breakdown. Her husband has an affair and leaves her to go to Holland. Then a lorry crashes into her workplace and her baby is missing but found. Then she has a brief fling with Ken Barlow, then a relationship with Mike Baldwin, but later marries Ken. She has an affair with Mike again.</p>

Visual	Audio
<p>[picture of divorce papers] [the mercury in the meter rises to 'far-fetched'] [another, different picture of Deidre in a wedding gown] [picture of the newspaper headlines "Free the Weatherfield One"] [mercury rises to "unbelievable"]</p>	<p>In 1983 she turns to politics and is elected local councillor, and gets a divorce and dates a plumber and then a con-man who almost succeeds in tricking her. Then she marries a young waiter while on holiday, but he is killed while on the way to donate a kidney to her dying daughter. Then comes the pilot Jon Lindsay who is actually a fraud, who frames Deidre and she is imprisoned.</p>
<p>[Elsa standing next to the thermometer, speaking to the camera]</p> <p>[mid shot]Eastenders extract. Dark shadows obscure Vicki Fowler's face as she turns away from Den, when he comes back from the dead. [low tilted shot] of Den's hand on the ground, seconds before it grabs Chrissie's legs as she walks away thinking he is dead.</p> <p>[talking head of Elsa]</p>	<p>[normal speed speaking] This is just her history up to 1998 but I think my reality meter can only take so much. All this melodrama isn't easy to take but, for the audience who has watched soaps for a while, every lingering camera moment on someone's face, close up on important objects, or side glance from one character to another, means something significant because they know the reason behind it. The story may be highly unrealistic, and the mise en scene extremely obvious, but the audience still loves the relationship. The audience were so engrossed with Deidre's story, that when she was imprisoned, it made national headlines! So how can one say that soaps are predictable, given the national shock and horror when she was imprisoned? The narratives that weave in and out of episodes that may be disrupted by other story-lines, allow the viewer to become a player in the process who guesses the outcome with her friends.</p>

Visual	Audio
<p>[establishing shot of a garden] zooming into of a gaggle of women tend their gardens and talking together</p> <p>Words on screen: "Coronation Street - Kat and Alfie's Two-hander" [close up of Kat's face] cut to [Close up of Alfie's face] their faces are contorted in anger and sadness, as they yell at each other.</p>	<p>The timing of the British soaps mimic our real life time, so when people get together to talk about special holidays like Christmas, it would be no surprise for the conversation to turn to say, "Eastenders", as the show would be in the same season too. This has contributed to soap's reputation as "women's oral culture" as it was and remains a main source of daily gossip. And the difference between soaps and a series is that a conflict isn't necessarily solved in one episode, but it is carried over several episodes. The viewer gets the pleasure of watching events that cannot fit into the short time frame of each episode unfold in real time. Two-handers are another particular conventional episode type that features just one single couple's interaction.</p>
<p>[talking head of Anthony Easthope] Caption underneath him, with title "author of "Englishness and National Culture"</p>	<p>The multiple narratives that never end also enable viewers to join in the story at any time, as there is no beginning, middle or end, unlike a male's linear and goal-oriented "action" movie, where the action is more important than the consequences. Hence, cliffhangers are commonly employed so that the audience will tune in to episode after episode to find out what happens to the plot which can extend over years. Because the narratives concentrate on emotional and interpersonal conflicts, this is where the large cast comes in - so that the plot can rotate from character to character, giving the viewer a chance to get different view points of each situation - a female trait. Korean soaps have closure, though, like fairy tales.</p>

Visual	Audio
<p>[White words on black screen]</p> <p>Coronation Street "Ena Sharples - busybody and moral voice" "Elsie tanner - tart with a heart" "Annie walker - better than everyone else on the street"</p> <p>Eastenders "Kat Moon - tart with a heart" "Lou Beale - the Matriarch" "Angie Watts - the strong one" "Mo Mitchell - the sufferer"</p> <p>[high angle shot] Chrissie Watts kills her husband, Den Watts, with a brick in a dark cellar in the pub.</p>	<p>The spheres of action for characters gradually became familiar, as the stock characters are tied together for one central story line.</p> <p>First examples of stock characters like "Coronation Street"'s earliest core characters.</p> <p>This matrifocal presentation of characters was successful because of its audience of housewives, and the presence of these strong women made the henpecked husband characters a staple character as well. You saw it first on British soaps!</p> <p>The dominant reading of the British soap is that women are the central figures that provide life, and death. These strong willed women make things happen for them, as well as financially and emotionally supporting her family. They hold the power in life - not the men.</p>
<p>[Talking head] of Janice Radway. The following words appear on the screens as her introduction: "Janice Radway, Author "Romantic Fiction and Female Audiences"</p>	<p>Janice: "What I found out in my studies in Smithton, a midwestern town in the USA, was that it wasn't the textual features and narrative details of the fiction, but women actually feel empowered by them."</p> <p>Elsa: "Many women like to watch these and say that the characters on TV embody what they are, or what they aim for. The stereotypes that are so exaggerated on the TV screen, offer scope for the audience to generate meaning for themselves."</p>

Visual	Audio
[talking head of Elsa]	This kind of female centered text is very much like Korean soaps, where women are often the protagonists, like in "Jewel in the Palace" and "Thank You" where the two leading women fight against the odds of society's sexist and prejudiced views. The stock characters of a Korean soap are very similar, and there is usually a meddling mother somewhere. Again, the themes of Korean dramas revolve around conflicts within the family, marital drama, bereavement and a complicated love-triangle.
[aerial shot of a busy street in Causeway Bay, Hong Kong, where people are crossing a very big street, and buildings are blocking the view of the sky, and automobiles are crowded around the people] [zoom down] to Elsa walking through the streets.	The popularity of Korean dramas skyrocketed in the beginning of the 21st century. In 1994, there were only 3 dramas, but in 2007 alone, 36 came out. And the "Hallyu", or "Korean Wave" has hit hard - here we are at a busy street in Causeway Bay, Hong Kong and you can see that sign over there with the pretty woman in a traditional Korean dress. She's the star from "Jewel in the Palace", and I am going to ask a few people passing by if they recognize her.
[close up shot of a man on the street being stopped, and a microphone put in front of his face, as he listens to the question and answers] [long shot] of Elsa walking down the street and stopping another woman.	[traffic sounds] Elsa: "Sir, do you know who that woman is?" Man: "Yes, that's the lady who was Dae Jangeum in that Korean soap!" Elsa: "Miss, do you know who that woman is?"
[close up shot of a woman on the street being stopped, and a microphone put in front of her face, as she listens to the question and answers]	[traffic sounds] Woman: "That's Lee Youngae! The actress from "Jewel in the Palace! My daughter loved that show; I even bought her the traditional costume just for fun, at the time!"

Visual	Audio
[talking head shot of Elsa]	Elsa: A modern story with a notoriously Korean and melodramatic narrative is as follows:
Our Heroine [picture of Young Shin]	Young Shin is a single mother of Bom, who has AIDS, and the caretaker of a grandfather with Alzheimer's.
"Her Problem: Stigma" [close up shot of a Grandmother lecturing her son , while holding a pot]	Grandmother: Even if you meet them on the streets, pretend you don't see them. Don't pity them.
"The Love Interest" [close up shot of the doctor crying, while on a ferry, [pan to] his dead girlfriend in his arms]	The doctor's boyfriend, an arrogant but good-looking and very accomplished surgeon, goes to her village to fulfill his girlfriend's dying wish to apologize to Bom. It's mutual hate at first sight, but he ends up living at your house.
The Conflict & Meddling Mother	Young Shin's old love interest comes back, engaged, not knowing that he is the father of Bom. He suspects Bom is his, and is conflicted about their relationship, despite his mother's hatred towards Young Shin.
The Curveball and transformation [close up shot of the doctor hugging a teddy bear and smiling tenderly]	Meanwhile, the arrogant doctor is falling in love with Young Shin, and shows that he genuinely cares about her family, and is a good person.
"Unnecessary action sequence and drama - constructed just for the female gaze"	The Doctor and Young Shin's ex go defend a boy from a bully in an abandoned neighborhood - getting injured in the process. But later on, he gets convicted of murdering someone, when he was actually trying to save her, and gets thrown in jail.

Visual	Audio
<p>The separation [wide shot of day time, with a crowd of 20 outside Young Shin's house, wrecking the garden and the house]</p> <p>Tension Resolved [zooming close up of Young Shin's smiling face cut to zooming close up of the doctor's smiling face]</p>	<p>He leaves back to the city after Young Shin clears him, but Bom runs away after realizing the village is trying to drive her family out because of her AIDS. But don't worry, because the two guys who are in love with Young Shin are going to spend their whole day looking for your daughter, while she collapses melodramatically.</p> <p>Finally, on the day that Young Shin prepares to move away, her true love, the doctor, comes back to tell her his intentions to care for her and her family for the rest of her life.</p>
<p>[talking head of Elsa]</p> <p>words on the screen "an initial situation that sets up a tension" "An intervention which causes the transformation" "A final situation which resolves the tension"</p>	<p>Using Propp, Radway determined that the romance novels all had the same underlying narrative structure. We can actually apply that to Korean soaps very easily.</p>
<p>[slowly zooming close up of Young Shin's smiling face for 7 seconds, cut to zooming close up of the doctor's smiling face for 7 seconds] [still close up shot of Young Shin for 6 seconds] cut to [still close up shot of the doctor 5 seconds] cut to [still close up shot of Young Shin smiling through teary eyes for 7 seconds] cut to [the doctor smiling and opening his mouth but not talking for 7 seconds] cut to [Young Shin smiling through tears and looking down] cut to [close up of the doctor] cut to [close up of Young Shin smiling as a tear rolls down her cheek]</p>	<p>The filmic language of Korean soap operas are very simple, and meaning is usually conveyed simply by using music and many close up shots of faces. The melodrama genre enables the actors to use perhaps somewhat exaggerated expressions to tell the story. And in most of the Korean soaps, the international language of soap opera needs very little help besides a little romantic music and close up shots. We can see here, that while I've been talking, in one scene alone, Young Shin and her lover have been staring at each other, seemingly communicating in a silent language of just eye contact and smiling.</p>

Visual	Audio
<p>[head shot of Elsa]</p> <p>[long shot of the beach] with Young Shin, Bom and the doctor, walking together. It's the last scene in the soap opera, and establishes the happy ending with a complete family now, instead of just a single mother.</p> <p>[long shot of the male protagonist of "Jewel in the Palace"] he is holding his daughter and teaching her how to play a game of sticks.</p>	<p>Obviously a huge reason that Korean soaps are so popular, especially among women, is the sexual gratification that it offers. The male heroes are often of the dark, brooding type - like the Byronic hero that has been worshipped for centuries. This portrays the ideology of a patriarchal heterosexual relationship, which Asian viewers are more likely to buy into.</p> <p>Because after marriage in Korea, the wife has to take care of her husband and his family, by watching these series, they get justification for their traditions because they believe that deep down is a tender man who will take care of them and their children just like the heroes in the soaps. And by watching the soaps, the women can escape into that world whilst simultaneously doing housework.</p>
<p>[words on screen]</p> <p>"Korean Soaps have a beginning, middle and end with closure, but deals with very melodramatic themes"</p> <p>"British Soaps are likely to carry on forever"</p> <p>"Men are not likely to watch either of them"</p>	<p>Korean soaps have a completely different structure to British soaps. Shorter by the nature of the predominant narrative, with an end in sight; it's the age old fairy tale story - and that is why many men object to watching them as they expect them to be a dime a dozen. There has been a dramatic increase in the popularity of television dramas in Korea, in America as well as other Asian countries.</p>

Visual	Audio
<p>[mid-shot] of a darkly lit room, lit by a candle on a table as Jang Geum studies a little string bound book.</p> <p>[talking head of Elsa]</p>	<p>The cultural differences make for less sexually frank and violent portrayals of life, as well as completely different ideology. But do the viewers come off with the same reading? Not necessarily. Because Korean soaps have been more influenced by American soap operas which are more glamorous and offer pleasures in good looking characters. But the settings of the Korean soaps are still very domestic, and not glamorous in the way that is portrays lots of city life or bars, but very fashionable people. This kind of sexual gratification is the kind that many viewers live for.</p>
<p>[mid-shot] of Jang Geum receiving honors, and getting her hair done up by the women in the palace.</p>	<p>Some might be able to say they wish they were hard working and polite like Jang Geum, who was able to use her strength to rise up in ranks. But one can also say that this ideal promotes the ideal of a patriarchal society in which women have to catch up to men whilst being gentle and knowing how to cook.</p>
<p>Picture of Jang Geum in "Jewel in the Palace"</p> <p>[mid shot]Young Shin looking down and lecturing her daughter: "Don't be different, do what's right, be kind to others, respect your elders and accept your lot in life"</p> <p>The King in "Jewel in the Palace"</p>	<p>Confucianism has affected the Korean culture, and it is apparent in the portrayal of Jang Geum and Young Shin's characters that they abide by his teachings of righteousness.</p> <p>Much like the stock characters in the dramas, everyone has a role in life, under the benevolent ruler, who is usually the man.</p>

Visual	Audio
<p>[Talking head of Elsa] She is back in the original place the documentary started in, and walks past the woman in the kitchen again, and sits down on the chair.</p>	<p>But most importantly, aside from all the discussion of narrative theories, feminine readings, realism and textual conventions, soap operas are an ever moving force that is always changing along with society, just like the audience. The important issues that they tackle are significant and relevant. Because the actual talks and discussions that happen after the viewing of the programs are more important than the viewing itself, there is intellectual value in watching soaps.</p> <p>The way that soap operas play out have a way of empowering women who are working day in day out for their family to imagine life differently, or find a way to change it so that they are not stuck in a patriarchal and oppressed situation. At least, for the ones who can resist the temptation to listen to the people who call soaps trash, and still act on what they believe.</p>

List of Sources

Websites

British Documentary Movement. visited 10 November 2008. <http://www.britmovie.co.uk/history/bdm.html>

The British Documentary Movement was described here, and led to my first understandings of the institutions behind the text, which led to the discussion on pages 4 and 5.

Chandler, Daniel. *The TV Soap Opera Genre and its Viewers*
Visited 10 November 2008 <http://www.aber.ac.uk/media/Modules/TF33120/soaps.html>

The ideas of Anthony Easthope, and many other authors, were outlined here, and I used them, in conjunction with a book cited in the article (Women and Soap Opera) to form the basis of the pleasures that women get in soap operas.

Books:

Geraghty, Christine. 1991. *Women and Soap Opera: A Study of Prime Time Soaps*. Polity Press

This was read for research on the pleasures that women get from soap opera, and realism in British Soaps, as well as conventions. Used in discussion on pages

Lay, Samantha. 2002. *British Social Realism: From Documentary to Brit Grit*. Wallflower Press

This was useful for research done on the history of realist films in Britain and the production companies.

Underwood, Mick. "Reception studies - romantic fiction"
Visited 10 November 2008. <http://www.cultsock.ndirect.co.uk/MUHome/cshtml/media/radway.html>

This website condensed Janice Radway's study on female readers of romantic fiction, which led to my discussion on why females tend to watch soap operas.

Television programmes found on Youtube

"2DTV - Eastenders - What Happens In Eastenders"

<http://www.youtube.com/watch?v=5Clsgc9TUy0>

Used on page 1 to demonstrate the types of story-lines that soap operas employ.

"EastEnders - Dens Murder"

http://www.youtube.com/watch?v=Ip0FD2ZC_ic

used on page 7 and 9 to show the camera angles used in soaps, as well as the portrayal of females as the giver and taker.

"Eastenders - The Queen Vic Raid Big Fight 2007 (A MUST WATCH)"

<http://www.youtube.com/watch?v=VPGmlxm244Y>

Used on page 5.

"Kat & Alfie Two Hander"

http://www.youtube.com/watch?v=gDEmPg_jPEs

used on page 8 to demonstrate the use of Two Handers.

Television Programmes:

Channel 4, United Kingdom. *"Housing Problems"* A. Elton/E. Anstey. 1935

http://www.channel4.com/fourdocs/archive/housing_problems_player.html

Clips from the film *"Housing Problems"*, which demonstrated the camera angles and settings of the British Documentary Movement. Used on page 3 of the script.

DVDs

MBC, South Korean. *"Jewel in the Palace"*. Lee Byung Hoon. 2003

MBC, South Korea. *"Thank You"* Lee Jae Dong. 2007