

**Proposed image – as in email sent previously**, I could use any of the official goggle box images C4 will have the rights to, but as much of the chapter is on the secondary encoding status of the GB ‘characters’, and it ends with an imagined conversation with Leon, this one would be perfect -

<http://i2.liverpoolecho.co.uk/incoming/article7867510.ece/ALTERNATES/s615/JS47735467.jpg>

Otherwise, any thing available here but preferably of ‘unhappy’ viewing given the scene in question is a ‘tear jerker’:

<http://www.channel4.com/programmes/gogglebox/58931-004>

## **Žižek at the *Gogglebox*** **Julian McDougall**

The mediation of pedagogy in popular culture rarely provides a space for a critical discussion of either education itself or the social practice of teaching.

The contemporary philosopher Slavoj Žižek provides an analytical perspective for discussing the ideological power at work in apparently liberal mediation, through which we are given a space for a sentimental, but profoundly uncritical response to inequality.

This chapter will address, through a Žižekian approach, the mediation of pedagogy via its secondary-encoded, hyper-mediated reception. The subject-object / viewer-viewed ‘characters’ of Channel 4’s *Gogglebox* will be discussed in relation to their responses to *Educating Yorkshire*’s most publicly impactful moment – the ‘triumph of Musharaf’, the student whose debilitating stammer is ‘cured’ via the intervention of his English teacher. In so doing, the response will attempt to work through a parallax reflection on the programme’s failure to disrupt, in the moment of our collective reception, the alienating regime conditions from which its hero is temporarily granted salvation. The chapter will suggest that the *Gogglebox* households’ emotional and apparently reflective, publicly circulated readings of the text operate on three levels - as secondary encodings to frame, validate or question our own responses; as a hegemonic (non) antidote to education’s violence; and to reproduce the enduring ideological myth of ‘non engagement’ with education as a deficit to be ‘cured’ at all costs. In taking up Žižek’s challenge to refuse the disavowal of structural relations in the mediation of capitalism, and pedagogy within it, this analysis will seek to interrogate the *Goggleboxers*’ encoding of *Educating Yorkshire* as an example of the disavowal of structural relations in the mediation of education.

### **Contexts**

(1) *Educating Yorkshire* is a television programme in the broad genre of ‘reality TV’ documentary, in which teachers and students in a comprehensive secondary school are filmed over the course of a school term. The programme is far from ‘fly on the wall’, as it is obtrusively edited and features a voice over and interviews with key protagonists including teachers, senior managers, parents and students.

(2) *Gogglebox* is another ‘reality TV’ format in which a cross-representative sample of the ‘viewing public’ are filmed watching television and passing comment.<sup>1</sup>

---

<sup>1</sup> *Gogglebox*’s production company, All3Media has made a version of the programme for the US called *The People’s Couch* and has sold the format worldwide (all3media).

(3) This chapter analyses scenes from an episode of *Gogglebox* in which viewers watch and react to a scenes from an episode of *Educating Yorkshire*.

(4) In England, at the time of writing (2015), the comprehensive school 'ideal' (secondary schools, providing free compulsory education, for children aged 11-16 in most cases, bringing together students from a mixture of abilities and social and economic backgrounds, including those with special educational needs, from a specific geographical 'catchment area') is increasingly disrupted by policy reforms allowing schools to become specialist academies along with the re-emergence of selective grammar schools and new 'free schools' set up by groups of parents or community 'stakeholders' in an ever more deregulated 'market economy'. The constant mediated discrediting of comprehensive schools as failing is important to this process of reform.

(5) The central character in the episode in question, Musharaf, is preparing for GCSE exams, taken by 16 year olds at the end of compulsory education. The English language exam includes a mandatory 'speaking and listening' test.

### **The Triumph of Musharaf**

Beginning with *Educating Essex*, then franchising out to Yorkshire and more recently to Cardiff, the 'Educating' format has been a great success for Channel 4. David Clews, director of the first series, describes the concept and the storytelling conventions:

When we started looking for a school, we wanted a school that had pride in what they were doing, so we approached schools that had an outstanding OFSTED report. It wasn't going to be an expose of bad teaching practice...when you put the cameras in, we've identified characters, both teachers and students, so we know what stories we want to tell, but like with any documentary process, every day something new happens that surprises you and is often more interesting than where you originally thought the story was going to go and then, of course, most of the very interesting footage was unplanned...I think you can be truthful but still be selective. In terms of the conflict between telling a truthful story and telling the most exciting story, there's always a fine line there (Clews, 2012).

In the final episode of *Educating Yorkshire*, English teacher Mr Burton helps year 11 student Musharaf prepare for a speaking and listening examination despite a severe speech impediment that is exacerbated by anxiety. In a pedagogic moment of multi-layered mediated pedagogy par excellence, a technique borrowed from a film (*The King's Speech*) is deployed. Not only does 'Mushy' get through the test, the strategy is so successful that the programme concludes with an emotional scene in which he speaks to the whole school at a leavers' event. The audience response was generally taken to be a heartfelt mixture of empathy with the 'victim' and celebration of the endeavour and craft of the 'hero'. In ascribing the former role to the student and latter to the teacher I am setting in motion an analysis laden with subjective critical judgment. To take a step back, here is Channel 4's profile:

Known affectionately as Mushy P, Musharaf is a polite but popular member of Thornhill. Musharaf has an acute stammer, which, despite extra support and regular speech therapy lessons outside of school, is proving to be one of his greatest challenges.

A hard worker, he is one of a team of student prefects tasked with modelling impeccable behaviour throughout school. An error of judgement led to him losing his beloved green prefect jumper - which he is determined to win back.

As Musharaf gears up for his GCSEs, can his inner resolve and the staff at Thornhill help him to finally find his voice?

UPDATE SINCE FILMING: Musharaf is now studying A levels at the college of his choice, thanks in no small part to getting a C grade in English. He can't thank Mr Burton and all the staff at Thornhill enough for all that they've done for him and thinks that they 'really care'.

Musharaf hopes that he can be a role model for other young people with speech issues, advising: 'even if you do have a stutter, don't be afraid'.

(Channel 4: Gogglebox)

But the 'source text' is not our concern here. Instead, the re-mediated pedagogy at stake is the secondary encoding of Mushy's triumph by and through the 'real life' characters of Channel 4's *Gogglebox*. Now in its sixth series, *Gogglebox* is another hugely successful format show, in which a cross-representative sample of the 'viewing public' are filmed watching television and passing comment. The broadcaster puts it thus '*What do Britain's most opinionated telly fanatics really think of the country's biggest TV programmes?*' (Channel 4: Gogglebox)

The friends, couples and families on show in their living rooms have become celebrities in their own rights, of course, as the programme develops through each series, to the point of self-parody, even. And so the episode of *Gogglebox* in which we experience *Educating Yorkshire* through the 'public gaze' – with all the attendant normative assumptions this appropriation of Mulvey (1975) implies – offers rich pickings for the amateur Žižekian writing for this collection. Another step back, here's an example of the critical reception:

When Musharaf gave his speech, it was one of the most moving moments of the TV year. Mr Burton cried, we cried at home, they even cried on *Gogglebox*. Reality television loves a triumphant transformation and this documentary delivered another tear-jerker. But how real were these transformations? And how long will they last after the camera crew leaves? (Jones, 2014)

Having described the two key texts in question, and introduced the theoretical approach to be deployed, we will next explore the unique ideological status of education as particularly ripe for mediation.

### **The myth of education**

Whether we buy into a direct causality or not, it is difficult to 'look awry' at the assumed relationship between education and equality. Peim (2013) accepts such an alternative gaze, through Barthes, here:

Education is correlated with Being itself. To fall outside the domain of education is to be cast in the role of inferior Other: indoctrinated naïf; primitive, if quaint, savage; untutored consumer; uncultivated oik; inarticulate footballer. Accomplishments in

other fields are often defined negatively as symptoms of the lack of education. (2013, p.32)

Peim writes of the mythic re-articulation of education as conduit for social redemption, despite the enduring work of education as agent of the opposite. This, then, is an 'extraordinary triumph of ideology' – the sustained enactment of inequality in the structures, rituals, social practices and architecture (in all Foucaultian senses (1972) – physical and technological, profoundly processual) played out by the very institutional arrangement heralded as the greatest opportunity for emancipation. In neo-liberal discourse, the failure of education to deliver equality is re-cast as a 'neutral' deficit – the failure of the non-educated to self-fashion herself as the good student, but – and here we are closest to Žižek, 'there is little need to examine the problematic logic of the gift'. (Peim, 2013, p.38)

So, as will be argued, there is no space for either *Educating Yorkshire* or its secondary encoding in the *Gogglebox* re-mediation to question either the social practice of making a child with a speech impediment take a verbal exam or the broader institutional technologies of educational assessment.

### **On Secondary Encoding**

*Gogglebox*, broadcast by Channel 4 weekly, is a 'reality TV' show in which we see and hear a group of television viewers commenting on programmes, edited into a digest. Profoundly multi-layered, the choice of narrator provides a knowing, and ironic, intertextual reference:

My inspiration was *The Royle Family*, says Stephen Lambert, the man behind some of reality TV's most successful formats, including *Wife Swap*, *Secret Millionaire* and *Undercover Boss*. "I wanted to do a real-life version of the sitcom, which is why I asked Caroline Aherne to be the narrator. But I also wanted it to be topical so it had to be about programmes that have been on TV in the past seven days. (Lang and Webb, 2013)

David Morley in his research into the UK current affairs programme *Nationwide*, investigated "the degree of complementarity between the codes of the programme and the interpretive codes of various sociocultural groups...[and] the extent to which decodings take place within the limits of the preferred (or dominant) manner in which the message has been initially encoded" (1983, p.106). In Žižek's film *A Pervert's Guide to Ideology* (Fiennes, 2012) we see him sipping from the ubiquitous Starbucks cup – "I am regularly drinking, I admit it". The complexity of the pervasive state of ideological confusion we experience as consumers is described in the act of purchasing an over-priced latte from a corporation so they can exploit coffee farmers a little less than if it were cheaper and also, into the 'bargain', donate some of the plentiful proceeds, along with the savings from the under-committed taxation we are perfectly aware of, to poor children. Žižek's point is that the 'old school' experience of ideology was characterised by checks and balances – enjoy consumption, do something for the community or give to charity, just like eating badly and then exercising to purge the guilt. Now, the 'countermeasure' is integrated in the price of the consumption, the same function, I argue above, is served by the demographic 'spread' of the *Goggleboxers* – the kind of audience theory set in motion by Morley's study is built in to the product. But in both cases, the supplement is the feeling of unease – *we know something's happening, but we don't know what it is*, perhaps.

When we read the mediated pedagogy in *Educating Yorkshire* through a *Goggleboxed* preferred reading, then the demographic stratification at the heart of

Morley's study is already integrated as the counter-measure, analogous to Žižek's critique of the Starbucks free trade price hike, in the representative 'sofa signifiers' from whom we more or less accept the (moral) governance of how we invest our emotions.

### **And so to Mushy ...**

The following is a full transcription of the *Gogglebox* characters' verbal reactions to the extracts from the *Educating Yorkshire* episode in question – namely a scene where Musharaf is unable to complete a sentence during preparations for the test, the key intervention where Mr Burton tries the *King's Speech* strategy (Musharaf plays music in his headphones whilst talking) and finally the emotional finale, Mushy's speech to the whole school. The extract transcribed can be viewed at <https://www.youtube.com/watch?v=9vbQoBplqfl> (accessed 3.11.15)

Opening sequence of *Educating Yorkshire*

*Gogglebox* characters in home(s):

Chris: Oh, I hated school.

Stephen: I hated school as well.

Chris: I used to spend the time looking out the window thinking 'I want to be out there'.

*Educating Yorkshire* extract: Musharaf in school office trying to explain that he has an appointment with his English teacher but struggling to complete a sentence.

*Gogglebox* characters in home(s):

Josh: come on, get on with it, spit it out, cut the crap!

Nikki (angrily): he's obviously got an issue but we didn't hear what they said about it because you were talking!

Chris: oh, I couldn't put up him up, I'd say 'write it down'.

Stephen: yeah, give him a notepad.

Jonathon: oh, he's got a stammer

Josh (hands up defensively): ok, sorry, sorry.

Andrew: oh, bless him

Carolyne: it's definitely emotional ...it's stress induced, I reckon

*Educating Yorkshire* extract: Mr Burton trying to encourage Musharaf to recite a war poem – "breath, nice and loud, nice and proud".

*Gogglebox* characters in home(s):

Amy (shouts): oh my God, that is the poem I did my analysis on today, oh my Gosh, that isn't even funny.

Leon: he's never gonna do it.

*Educating Yorkshire* extract: Musharaf fails to read even a few words.

*Gogglebox* characters in home(s):

Leon: oh God, he's no chance.

(close ups on viewers' emotional responses to the scene

Baasit: I think that's outrageous, he's got a stammer and they're making him do the speaking and listening part.

*Educating Yorkshire* extract: Mr Burton tries 'Kings Speech' strategy, it works.

*Gogglebox* characters in home(s):

(close ups on viewers' emotional responses to the scene)

Chris: go on, boy!

(longer shot of Leon smiling, other characters in tears)

Chris: oh, I'm getting goose bumps.

Leon: that's what teaching's all about, it's a lovely profession, I'd like to go back now.

*Educating Yorkshire* extract: closing scene of Mushy speaking to the whole school, fellow students in teachers, we see all the *Gogglebox* viewers in tears – NB I am watching this now for the umpteenth time and have the same reaction.

*Gogglebox* characters in home(s):

Leon: I'm in tears, June. There are lads crying there, as well.

Chris: oh look, oh bless him he's got me going now as well.

Umar: you know what's really touching about this for me is the fact he's an Asian lad, overcoming adversity it doesn't matter what race you are, everyone will respect you for it.

Chris: aaah.

Stephen: you're a soft git aren't you.

Chris: It ain't often I have a little tear, but that's tears of joy, bless him. Mind you, you wouldn't want him to read you a bedtime story would you?

Stephen: no, it would take all bloody night wouldn't it?!

(episode ends)

## Let's Do Žižek!

In relation to the mediation of contemporary education through *Gogglebox*, I want to invoke the figure of the 'postmodern father' one of many versions of Žižek's liberal knave, a hapless arch-villain in much of his work. During a television interview on the American discussion programme *Nitebeat* (2011) which begins with the host declaring the intensity of Žižek's work to have "made my teeth hurt", the philosopher compares the figure of the totalitarian father who simply makes his children go to visit Grandmother at the weekend with the postmodern, liberal progressive who tries to explain the values at stake in repaying the elderly relative's emotional investment – *you should want to go*. The end result is the same – the journey is made, but the attempt to inculcate the morality of the obligation is dishonest, exploitative. I see a resonance here with the approach taken by the ex secretary of state for education in England, Michael Gove. Gove was, no doubt, the authoritarian figure and his legacy endures – we are returned to education as enrichment, young people will be made to

read 'classics' – a healthy diet, much better than the popular culture and technological toxins all too readily consumed at home, to which children are, it seems 'addicted'. But compare this with the progressive, liberal teacher of English or Media who, most of the evidence suggests, does little more to respond to students' real textual lives and instead seeks to replace it with something more palatable – still popular culture, but a legitimised version. The end result is the same, but Gove expects no gratitude and makes no claims to care for 'remix culture'.

When Umar talks of the public overcoming of adversity as a cultural leveller and when Leon celebrates the great pedagogue as the most obvious 'preferred reading', here's Žižek's 'postmodern father'. Aside from the inconvenient truth that in all likelihood the great many students with similar impediments are not fortunate enough to inherit such pedagogic miracle work, so presumably fail, we are not given the space to consider the problem that the celebration of Mushy's success is a distortion. No greater empathy is on offer for those at the margins of normative school practices, though perhaps the gay viewers' memories of hating school hint at this – we are celebrating only one televised 'against the odds' success story.

On ideology, the 'Žižekian turn' is to disrupt the epistemological binary of reality / ideology and instead look to a triangular model, whereby ideology becomes a supplement to reality, concealing, in broadly Lacanian terms, the space between the Symbolic and its flawed, incomplete representation of the (sublime) Real (see Žižek, 1989). In Peim's terms, we can see education also as such a 'spectral' supplementary. In a departure from Althusser, understood in this way education is no longer a 'carrier' of ideology but a 'patch' (over the violence of inequality in the Real) in itself. Equally central to Žižek's recasting of ideology is its reproduction in our ritualised behaviour, a departure from 'false consciousness' in that we are 'cynical subjects' who sustain ideology in our doing as expression of knowing:

...it is clear to Žižek that we are still living in an ideological society, it is just that we are fooling ourselves with our cynicism into thinking that we do not take things seriously, whereas in our actions we show effectively that we do. The ideological illusion lies in the reality of what we do, rather than what we think. We are, as it were, ideologues in practice rather than theory (Myers, 2003, p.67).

I'm not directly 'applying' Žižek to education here, or wrestling with questions of hope or despair about the educational project in alignment with Žižek's politics (see Cooley, 2009). But for Žižek, the 'classic' models of ideology rely on a naïve separation of truth and falsity. To 'look awry' at, for example, the class struggle, as reconfigured every day in schools, we must understand that the notion of the absence of class struggle in contemporary society is evidence of the victory of an ideological position. Class struggle can only be visible or invisible from an ideological point of view. The 'common sense' (thus presented as *non-ideological*) economic discourse that now permeates education delimits the value of 'vocationalism' to measurement against GDP, to which Žižek retorts "it's ideology, stupid" (2009, p.9). For what concerns us here, suffice to say education is perceived, from an ideological standpoint, to represent both this vocational modality and, though actually in conflict, at the same time the metaphorical glasses of enlightenment (*ex umbris in veritatem*), as evoked in Žižek's use of *They Live* at the opening of the aforementioned *Pervert's Guide*. But from another ideological position the glasses would expose the concealed class struggle at work in the power inequality it reproduces every day. Both are ideological, even if the 'common sense' is presented as not so. There is no pair of glasses that will reveal the space between reality and ideology.

With specific regard to media, Žižek has much to say and indeed much use to make

of the mediation of his own philosophy. Western media are supremely efficient at the 'non ideological' presentation of ideology. In our extract from *Educating Yorkshire*, the pedagogic intervention is celebrated whilst the structural relations and exercising of power at work in the text are disavowed. Taylor (2010) applies this thinking to another 'reality TV' franchise, *The Secret Millionaire* – from the same creator as *Gogglebox* - and cites the show as an example of Žižek's ideological 'screening' – whereby well-meaning intentions exacerbate frameworks of inequality. This format places a millionaire 'under cover' in a charity or under-resourced social enterprise environment, follows their experiences and personal reflections to the 'great reveal' where the millionaire's identity is exposed and they write large cheques to support the work they have witnessed. The programme neither answers, nor encourages the audience to ask questions of economics that enable such extraordinary financial inequality:

We admire the politeness of 'the natives' encountered by the secret millionaire and we emote in accordance with the programmed values of the real-life philanthropy constructed as a spectacle. Both the politeness and the format, however, screen the primary political trauma that provides the spectacle's suitably down-at-heel recessionary urban backdrop... little if any consideration is paid to the veiled structural causes that have created a situation in which patently resourceful people are close to destitution whilst the 'benefactors', 'blessed' by their grateful recipients and their own newly recalibrated sense of good fortune, are able to grant what society at large up to this point has so signally failed to provide. (Taylor, 2010, p.118)

Taylor's analysis (of this "naturalised cynicism of the contemporary docudrama audience" holds true, I suggest, for Mushy's Triumph. "There are lads crying as well', Leon observes, a spectacle of gendered emotion for Mushy the grateful beneficiary of, in this case, a pedagogic philanthropy. But the inequal distribution of cultural capital continues in the daily practices of comprehensive schooling and modes of examination – the 'veiled structural causes'.

With more space, a lengthy working through of the documentary genre as always-already tangled in its own ontological web – when we encounter something more Real than reality - would utilise Debord's observation that "the true is a moment of the false" (1967, p.9) and Žižek's Freudian blog post about gamers acting out of what is denied to them in ethico-social existence – in other words, living a more 'real' life in the virtual. And it would involve a discussion of reality TV as the impossible attempt to depict the Big Other – whereby the absence of reality is over-compensated for, fetishized, by a heavily mediated version – a literal screening, with the fake alibi of apparently ironic consumption. Mediated consent, explained as a paradox whereby we engage with media not to escape *from* reality but rather *to* a social reality that mediates *us* from trauma. In this way Žižek's 'let's do theory' calls us to take media more seriously than they take themselves and so we must do this to *Educating Yorkshire*.

To conclude and, I hope, exemplify the approach I've taken to the mediation and secondary encoding of the mediation narrowing in now on ex-teacher Leon's reactions, let's imagine a conversation between Leon and Nick Peim, arch mythologist of education, here adopting a broadly Žižekian approach. Thus we add a further layer (in the form of a loosely Platonic dialogue, perhaps) of mediation. To pedagogy through *Educating Yorkshire* through *Gogglebox*, this adds Žižek through Peim.

### **An imagined conversation**

Leon (real words from the *Googlebox* episode): *that's what teaching's all about, it's a lovely profession, I'd like to go back now.*

Nick Peim (made up words): *but Leon, all education does is perpetuate some mythical ideal that it is never able to realise, so it may be a lovely profession but don't romanticize it.*

Leon (made up from this point): *but without Mr Burton taking that time to help Musharaf, he'd have failed that test, surely that's not just being sentimental?*

Nick: *maybe, but he still had to do the test, and the odds are still stacked against him, all the teacher can do is limit the damage. This pedagogized society, as reproduced in *Educating Yorkshire*, just remoulds our identities to render us more employable, wherever we stand on the social ladder, it can't do anything about the structure itself.*

Leon: *I disagree, surely education open doors, and however unfair the system, good teachers will always make it their vocation to help people fulfil their potential?*

Nick: *I don't disagree about the motivations and good intentions of teachers, but let's be honest – in spite of all the talk, over decades, of equality and social justice, schools have repeatedly been shown to be riven with class, gender and ethically related inequalities, not to mention the failure to adequately support those 'othered' by disability or special educational needs. Couldn't we go as far as to argue that this unequal social reproduction is actually what education is for?*

Leon: *No, I can't accept that. Good education, real education transforms lives, creates opportunities. I'm not prepared to have you write off all the hard work of thousands of teachers in state schools, working at the chalkface with kids like Musharaf, for the sake of a cynical political statement.*

Nick: *but that takes us to the heart of it, *Educating Yorkshire* is supposed to be 'real' but of course it's a mediation. And you talk about 'real education', and in so doing seem to agree that much of what is offered to kids in schools is something else, some kind of distortion or second rate version of it? But what if the real lesson of *Educating Yorkshire* is that there is no 'real' education? What if the idea of this 'lost' or future form of education, progressive and pedagogically sound exists only as a myth? If that's true, then all Mr Burton is doing is bringing Mushy in line with the normative model of development we've allowed ourselves to accept.*

Leon: *I see what you're doing here, evoking Žižek, so I suppose ultimately you're saying we can only understand *Educating Yorkshire* to be sustaining the illusion that structures the situation? So this conversation between you and me is caught in ideology – your ideological position is that there's no 'real education' to escape to and my insistence on the success of good teaching in social redistribution is equally ideological. I can't agree with you, but I guess you'd say my optimistic position is just brushing back under the carpet the gap between education's Real and it's mediated symbolic. Which makes me the cynic?*

Nick: *you took the words out of my mouth, Leon.*

Now, that conversation between Nick Peim and Leon never happened. But what it

says to us about mediated pedagogy is probably about right.<sup>2</sup>

## References

- All3media (2015), Gogglebox Heads to Korea and Mongolia - <http://www.all3media.com/News/NewsById?newsId=36> - accessed 5 January 2016.
- Channel 4: *Educating Yorkshire* - <http://www.channel4.com/programmes/educating-yorkshire> - accessed 3 November 2015.
- Channel 4: *Gogglebox* - <http://www.channel4.com/programmes/gogglebox> - accessed 3 November 2015.
- Channel 4: *The Secret Millionaire* - <http://www.channel4.com/programmes/The-Secret-Millionaire/4oD> - accessed 3 November 2015.
- Clews, D (2012) Documentary Directing Mini Masterclass. BAFTA: <http://guru.bafta.org/david-clews-documentary-directing-mini-masterclass> - accessed 3 November 2015.
- Cooley, A (2009) 'Is education a lost cause? Žižek, Schooling and Universal Emancipation'. *Discourse: Studies in the Cultural Politics of Education* Vol. 30, No. 4, December 2009, pp.381-395.
- Debord, G (1967) *The Society of the Spectacle*. Detroit: MI: Black and Red.
- Fiennes, S (2012) *The Pervert's Guide to Ideology*. London: BFI.
- Foucault, M (1972) 'The Discourse on Language' in *Archaeology of Knowledge and the Discourse of Language*. New York: Pantheon.
- Hall, (1980). 'Encoding / Decoding'. In: Hall, D. Hobson, A. Lowe, and P. Willis (eds). *Culture, Media, Language: Working Papers in Cultural Studies, 1972–79*. London: Hutchinson, pp. 128–138.
- Jones, E (2014) 'Stammer School, TV review: Educating Yorkshire's Musharaf stars in inspirational documentary'. *The Independent*. 29.8.14 - <http://www.independent.co.uk/arts-entertainment/tv/reviews/stammer-school-musharaf-finds-his-voice-tv-review-mushy-is-the-voice-of-reason-in-this-inspirational-9698017.html> - accessed 3.11.15
- Lang, K and Webb, C (2013) *Meet the Stars of Gogglebox*. Radio Times - <http://www.radiotimes.com/news/2013-11-06/meet-the-stars-of-gogglebox> - accessed 3.11.15
- Lee, S (2011) *Stewart Lee's Comedy Vehicle Series 2* London: BBC.

---

<sup>2</sup> With acknowledgements here to the English comedian Stewart Lee, who used the same approach to tell a "story" about meeting the Prime Minister David Cameron at University – see Lee (2011).

Morley, D (1983) *The 'Nationwide' Audience: Structure and Decoding*. London: BFI

Mulvey, L (1975) 'Visual Pleasure and Narrative Cinema' in *Screen* 16/3.

Myers, T (2003) *Slavoj Žižek*. London: Routledge.

Nitebeat, 2011. *Žižek the Father*. <https://www.youtube.com/watch?v=54CeL2z9yrs> - accessed 3.11.15

Peim, N (2013) 'Education as Mythology' in Bennett, P and McDougall, J (eds) *Barthes' Mythologies Today: Readings in Contemporary Culture*. New York: Routledge.

Taylor, P, 2010. *Žižek and the Media*. London: Polity.

Žižek, S (1989) *The Sublime Object of Ideology*. London: Verso.

Žižek, S (1999) *First as Tragedy, Then as Farce*. London: Verso.

Žižek, S, 2002. 'Welcome to the Desert of the Real' in Easthope, A and McGowan, K (eds) *A Critical and Cultural Theory Reader*. Maidenhead: Open University Press.