

school of english, film, theatre, and media studies

**MDIA 201**

**Media in Aotearoa/New Zealand  
Trimester 1, 2008**

**Course Description**

MDIA 201 is a core Media Studies paper, which all students intending to major in Media Studies must complete. It is designed to introduce you to critical ways of thinking about and engaging with media in Aotearoa/New Zealand. We begin with the concept of national identity and we consider how assumptions about New Zealand identity are reflected in, and produced by, media institutions, policies and practices. We situate changing notions of "New Zealand" historically and socially, through various discussions of the institutions surrounding New Zealand television, film, advertising and popular music. Along the way we examine the conditions of production and consumption surrounding these media formations and we draw upon debates about globalisation, cultural difference, the agenda-setting function of the media and the role of colonial history in order to develop a critical understanding of contemporary media in this country.

MDIA 201 contributes to your Media Studies major by providing the opportunity for you to consolidate key Media Studies skills and concepts (using examples drawn from media in New Zealand) that we have introduced at Stage One of the programme. Accordingly, you will be asked to draw on these prior literacies so that you might develop tools and methods for critically reflect upon your own experience of the New Zealand media. In this course you will be encouraged to consistently question the relationship between media texts, media industries and the wider social relations of Aotearoa/New Zealand.

**Coordination and Teaching**

**Lecture time:** Mon 2-4 pm

**Venue:** KK303

**Convenor and Lecturer:**

Jo Smith

42-44 KP

Room 211

Tel.: 463 6801

Email: [jo.smith@vuw.ac.nz](mailto:jo.smith@vuw.ac.nz)

Office hours: 2-4pm Wed or by appt.

**Guest Lecturers:**

Anita Brady

Trisha Dunleavy

**Tutors:**

Will Christie, Phil Braithwaite & Leonie Reynolds

Contact info to be advised

**Course Structure**

The two-hour session on a Monday will consist of a lecture as well as whole-class discussion time. The tutorial hour is the forum where you can ask questions about lecture and reading material as well as essay writing skills, and where you can try out your ideas on others. This is a course designed to provoke critical thinking and therefore active participation in class discussion is expected. Accordingly, bring along your ideas, experiences and opinions (as well as your course reader) to tutorials. The course is structured in four parts:

Part 1: The Mediated Nation

Where we *denaturalise* (or lay bare) the common assumptions surrounding New Zealand national identity and where we familiarise ourselves with the ways in which the media have historically produced and reflected ideas of nation, culture and identity.

Part 2: Brand 'New Zealand'

Where we consider how the funding of, and discussions surrounding, the film and television industries work to secure particular types of meaning and ways of understanding (and valuing) New Zealand creative industries, and national and cultural identity.

### Part 3: Counterpublics

Where we investigate ways of talking about nationhood and culture that disrupt commonly held beliefs about New Zealand society. That is to say, we look at media texts and practices that *counter* dominant narratives of identity by posing alternate understandings and world-views (hence the title “counterpublics”). Accordingly, this section of the course explores the possibilities of popular culture functioning as a productive site of critique.

### Part 4: Postnational Media?

Where we consider what a critique of media in Aotearoa/New Zealand might look like outside the framework of “the national”. In this part of the course we will ask: within a global media environment, in what ways is New Zealand media always already “post-national”?

## Learning Aims and Objectives

Students passing this paper should be able to:

1. Demonstrate a sound knowledge of the infrastructure behind New Zealand media production
2. Gain historical knowledge of the wider social processes informing New Zealand media production & consumption
3. Understand the media’s contribution to notions of New Zealand national identity, cultural difference & cultural sameness
4. Discuss discourses of biculturalism and multiculturalism as they relate to the mediated public sphere
5. Develop analytical skills in terms of writing, discussion and visual communication.

## Blackboard

Information relevant to this paper including assessment, lecture notes, reading material, supplementary readings and resources will be available on Blackboard and updated regularly. Announcements will also be posted. Check this forum consistently.

**NB:** The notes we post on Blackboard are only indicative of the content of the lectures. They are NOT a substitute for your attendance at lecture. We will endeavour to post lecture notes on Blackboard 1 hour prior to the lecture (at the discretion of the course convenor). This may not apply to guest lectures.

## Workload

This course is designed on the assumption that students will be able to commit an average of 15 hours a week, including lectures, tutorials, and academic reading, research and writing. Accordingly, you must set time aside (outside of lectures and tutorials) to read the course material & to conduct research for your written assignments. It is also expected that you will write a variety of drafts before submitting any assignment, so set time aside to do this BEFORE the due date of the assignment.

## Course Reading

**Set Text:** MDIA 201 Course Reader (2008). \$ 17.98.

To buy the Course Reader on line:

Go To Vicbooks website [www.vicbooks.co.nz](http://www.vicbooks.co.nz)

Go To On Line Shop

Go To VUW Texts semester 1 2008-02-05

Go To Department Click on box opposite ( ie education , law, whatever)

Scroll down to the bottom of the department list

Click on submit

All the courses for that department will be displayed

Select the course you want

All the texts and notes loaded for that course are displayed

Click on the ones you want

Click on Purchase.

You may also purchase a copy of the Reader from the Student Notes Distribution Centre.

**Recommended Books** (all available on Reserve in the Library):

Anderson, Benedict. 1983. *Imagined Communities*. Rev. Ed. London & New York: Verso, 2006.  
Barclay, Barry. 1990. *Our Own Image*. Auckland: Longman Paul.  
Bhabha, Homi K. 1994. *The Location of Culture*. London & New York: Routledge.  
Billig, Michael. 1995. *Banal Nationalism*. London: Sage.  
Dennis, Jonathan & Bieringa, Jan. (Eds.), 1996. *Film in Aotearoa New Zealand*. Wellington: Victoria University Press.  
Farnsworth, John & Hutchison, Ian. (Eds.), 2001. *New Zealand Television: A Reader*. Palmerston North: Dunmore Press.  
Goode, Luke & Zuberi, Nabeel. (Eds.), 2004. *Media Studies in Aotearoa New Zealand*. Auckland: Pearson Education.  
Horrocks, Roger & Perry, Nick. (Eds.), 2004. *Television in New Zealand: Programming the Nation*. Melbourne: Oxford University Press.  
Tuhivai-Smith, Linda. 1999. *Decolonizing Methodologies*. London & New York: Zed Books.

You *must* read the assigned reading(s) for every week, which serves as the basis for lecture, discussion, and tutorial. Additional readings are available for you to deepen your understanding of the general topic. Use these readings for your essay and exam preparation. The more you read, the better equipped you will be to engage with course materials. The readings vary in mode from theoretical analysis to close readings of media texts. It is imperative that you grapple with the harder readings to better situate or frame your engagement with the NZ media that surround you. While the material is at times political we encourage an open, questioning and critical approach.

**Mandatory Requirements & Assessments**

MDIA 201 entails a mix of in-course assessment and end-of-course examination. In order to pass this course, you must:

1. Submit ALL set work
2. Attend at least 9 tutorials
3. Pass the end-of-course exam.

There are 4 pieces of assessment:

Assessment item	Word length	%	Due date
1. Response Paper 1	800 words approx.	10%	Dependent on topic; in tutorials; <i>before</i> mid-trimester break
2. Response Paper 2	800 words approx.	10%	Dependent on topic; in tutorials; <i>after</i> mid-trimester break
3. Long Essay	2000 words	30%	Week 9 (Wed 7 <sup>th</sup> May) by 4pm
4. Exam (2 hours)	The equivalent of 2 essays	50%	Exam Period

**Response Papers (2 worth 10% each)**

Twice this trimester you will need to submit a response paper (approximately 800 words) that engages with tutorial questions. Tutorial questions are included in this course outline (see pages 5-8). Response paper options start in week 3. You cannot hand in a response paper in week 12 when the Exam Revision tutorial session occurs. When choosing your questions for the two response papers, you need to bear in mind your workload across the trimester. To ensure you spread your workload you will need to submit one response paper BEFORE the mid-trimester break, and one response paper AFTER the mid-trimester break (but make sure to plan time to also write your long essay!).

Bear in mind that your response papers should have an analytical dimension and be structured in essay form (introduction, thesis statement, presentation of argument & textual evidence, conclusion). Given the word count of these assignments your response papers will need to be succinct and precise. So make sure to draft a variety of versions of the response paper before you hand in your final version.

You need to bring each of your response papers along to your tutorial and submit a copy of each to your tutor at the beginning of the class. (Make sure you also have a copy for your own use in tutorial – so ensure you print out 2 copies). Please note that these assignments can *only* be submitted in tutorials (you CANNOT put them into your tutor's box or bring them along to lectures). Please also note that this assignment tests your degree of tutorial *preparation*, so

your chosen essay topic can only be submitted in the week it is being discussed in tutorials, not after the fact (e.g. a response paper on Anderson, Billig or McLeod can *only* be submitted in week 2, when their writings are discussed in tutorials; if you happen to miss that week's tutorial because of illness or other reasons, you will need to choose a different topic and submit your essay in the appropriate week).

NB: An integral part of this assignment is sharing your preparation with the rest of the class. It is therefore expected that in the weeks you submit your response papers you will a) attend your tutorial and b) take an active role in class discussion. Make sure to have an electronic backup of the response paper you have submitted to your tutor. You DO NOT need to submit your response papers to turnitin.com. The criteria for assessing your response paper includes:

1. Attendance at tutorial
2. Active participation at tutorial
3. Introduction/conclusion
4. Argumentation
5. Style and presentation

This assessment relates to objectives 1,3, 5.

### **Long Essay (2000 words) 30% Due Week 9 (Wednesday 7<sup>th</sup> May) before 4pm**

While your response papers need to be handed in to your tutor at the time of your tutorial, your long essay should be submitted to the department and to turnitin.com.

- Long essay assignments MUST be submitted BOTH electronically to Blackboard AND in hard copy to the department *by the deadline*.
- Assignments not submitted to turnitin.com by the deadline will not be given a mark and will not count towards your final grade.

This assessment relates to objectives 1,2,3,4,5.

### **Long Essay Questions**

Long essay questions relate to the four sections of the course. You may choose to answer the essay from the same section of the course that you completed a response paper for. For example, if you handed in a response paper on Wayne Hope's "A Short History of the Public Sphere" you may also answer the long essay question related to part 1 of the course (Mediated Nation). Please be aware however, that in order to develop your long essay it is expected that you consult ALL required readings in that part of the course. That is to say, if you choose question 1 you should consult not only Hope's article, but also the readings by Anderson, Billig, McLeod, and Turner. For the final exam you CANNOT write on the same part of the course that you wrote on for your long essay.

#### **1. The Mediated Nation**

Critically evaluate the ways in which myths of national identity are reworked and transformed by a particular New Zealand media industry. Use specific media examples to support your argument.

#### **2. Brand 'New Zealand'**

How, for whom, and to what effect, does 'New Zealand' function as a brand? Consider this question in relation to a specific media industry or media text.

#### **3. Counterpublics**

Discuss the role of popular New Zealand media culture in providing a critique of normative notions of national, cultural or gendered identity. Make reference to specific media examples in your discussion.

#### **4. Postnational Media?**

Critically evaluate how changes in media technologies are transforming notions of New Zealand national identity. Provide specific examples to back up your claims.

**Do not hand your long essay assignment in to a tutor or lecturer.**

**Final Exam (2 hours) 50% in the exam period:** This assessment relates to objectives 1,2,3,4,5.

## LECTURE TOPICS/READINGS/ TUTORIAL INFO

### Introduction

#### **Week 1. Key concepts and themes: a preliminary discussion**

##### **Read:**

- Goode, Luke. 2004. "Keeping in (and out of) Touch: Telecommunications and Mobile Technocultures." Claudia Bell & Steve Matthewman (eds.), *Cultural Studies in Aotearoa New Zealand*. Melbourne: Oxford University Press. 268-284.
- Bell, Allan. 2001. "Bugger!: Media Language, Identity and Postmodernity in Aotearoa/New Zealand." *New Zealand Sociology*. 16 (1): 128-150.

#### **Part 1: The Mediated Nation**

#### **Week 2. National Identity and the Media**

##### **Read:**

- Anderson, Benedict. 1991. Excerpt from Introduction. *Imagined Communities*. London, New York: Verso. 4-7.
- Billig, Michael. 1995. Introduction and Concluding remarks. *Banal Nationalism*. 1 – 12; 174 – 177.
- McLeod, John. 2000. "Diaspora Identities." *Beginning Postcolonialism*. Manchester and New York: Manchester University Press. 205-238.

**Additional reading:** Higson, Andrew. 1998. "Nationality: National identity and the media" in Adam Briggs & Paul Cobley (eds.), *The Media: An Introduction*. Essex: Longman. 354-363.

Bell, Claudia. 1996. "Where Am I? Invention and mythmaking." *Inventing New Zealand: Everyday Myths of Pakeha Identity*. Auckland: Penguin Books. 3-27.

**Tutorials start this week:** For this week's tutorial, highlight an extract from ONE of the assigned readings for this week (Anderson, Billig or McLeod) that you find either difficult or interesting. Be prepared to discuss this extract in your tutorial.

#### **Week 3. Imagining/Imaging New Zealand**

##### **Read:**

- Turner, Stephen. 2004. "Representing the Country". Roger Horrocks & Nick Perry (eds.), *Television in New Zealand: programming the nation*. Melbourne: Oxford University Press. 94 – 102.

**Additional reading:** Jutel, Thierry. 2004. "Lord of the Rings: Landscape, Transformation and the Geography of the Virtual". Claudia Bell & Steve Matthewman (eds.), *Cultural Studies in Aotearoa New Zealand*. Melbourne: Oxford University Press. 54 – 65.

#### **Response Paper Questions**

**Option 1:** Turner's "Representing the Country".

Turner argues that what makes cultural memory is "the technical capacity to lodge an image in the minds of a great many people; what instigates collective identification is the viewer's knowledge that the image is just so lodged in the consciousness of others" (2004: 95). Discuss this statement with reference to an advert that has *not* been extensively discussed in lectures or tutorials to date.

**Option 2:** Jutel's "Lord of the Rings: Landscape, Transformation, and the Geography of the Virtual."

Explain Jutel's contention that "the landscape of New Zealand has come to represent a transposable 'otherness'" (2004, 55). Provide two contemporary media examples that confirm OR complicate Jutel's assertion.

#### **Week 4. A Short History of the Mediated Public Sphere**

##### **Read:**

- Hope, Wayne. 1996. "A Short History of the Public Sphere." *Continuum*. 10.1: 12-32.

**Additional reading:** Bell, Avril. 1993. "A Mark of Distinction: 'New Zealand' as Signifier in the Television Market." *Sites*. 27. Summer: 30-44.

#### **Response Paper Questions**

**Option 1:** Hope's "A Short History of the Public Sphere."

Critically evaluate Hope's final words when he writes, "amidst new articulations of local distinctiveness and global culture, the 'nation-space' has contracted and a counter-hegemonic public sphere has yet to arrive" (1996, 30). Provide examples from contemporary media to support your discussion.

**Option 2:** Bell's "A Mark of Distinction."

What does Bell mean when she states, "the idea of the 'nation' still remains an important basis for the legitimacy of the state and the existence of a national broadcast culture is one form of reassurance, to both state and people, that the nation has some substance" (1993, 40). Provide some examples from recent national broadcast culture to flesh out your explanation.

**Part 2: Brand 'New Zealand'**

**Week 5. NO LECTURES or TUTORIALS THIS WEEK DUE TO EASTER BREAK**

**Week 6. Film as a Creative Industry**

**Read:**

• Lawn, Jenny and Bronwyn Beatty. 2005 "Getting to Wellywood: National Branding and the Globalisation of the New Zealand Film Industry." *Postscript*. 24. 2&3: 122-139.

**Additional reading:** Turner, Stephen. 2000. "Colonialism Continued: Producing the Self for Export." John Docker and Gerhard Fischer (eds.), *Race, Colour and Identity in Australia and New Zealand*. Sydney: UNSW Press. 218-228.

**Response Paper Questions**

**Option 1:** Lawn, "Getting To Wellywood".

Lawn writes, "what is often casually termed international "investment" in New Zealand film 'can be described more accurately as the purchase of services and use of facilities (including scenery). The principle return on this investment will therefore not be represented by export receipts, but by the development of creativity, skills, goodwill and new business opportunities'" (2005, 135). Why is Lawn wary of this form of investment and can you provide a recent (post *Lord of the Rings*) NZ film industry example of this practice?

**Option 2:** Turner's "Colonialism Continued."

Critically reflect on Turner's contention that New Zealand is a culture defined by an "export consciousness". Explain what Turner means and critically evaluate his argument with reference to specific media texts or media events.

**Week 7. New Zealand Television: Institutions, Policy and Culture** (Guest Lecturer: Trisha Dunleavy)

**Read:**

Dunleavy, Trisha. (Forthcoming). "New Zealand Television and the Struggle for 'Public Service'". *Media, Culture & Society*.

**Additional reading:** Bell. Avril. 1995. "Mainstreaming the Margins: the Nation in the 1989 Broadcasting Act." *Sites*. 30. Autumn: 108-118.

Horrocks, Roger. 2001. "Conflicts and Surprises in New Zealand Television." John Farnsworth & Ian Hutchison (eds.), *New Zealand television: a reader*. Palmerston North: Dunmore Press. 245-259.

**Response Paper Question**

Dunleavy's "New Zealand Television and the Struggle for 'Public Service'".

What are the characteristics that define New Zealand's struggle for public service programming? Are local content objectives important? Discuss with reference to recent TV programme content.

**MID TRIMESTER BREAK**

**Part 3: Counterpublics**

**Week 8. Mediating Sex and Gender** (Guest Lecturer: Anita Brady)

**Read:**

• Salih, Sara. 2002. "Sex." *Judith Butler*, New York and London: Routledge.

• Law, Robin. 1997. "Masculinity, place and beer advertising in New Zealand: The Southern Man campaign". *New Zealand Geographer*. 53.2: 22- 28.

**Additional reading:** Bannister, Matthew. 2005. "Kiwi Blokes: Recontextualising White New Zealand Masculinities." *Genders*. 42. <http://www.genders.org/g42/g42>. Available as a download from the Genders site.

**Response Paper Questions**

Option 1: Salih's "Sex".

How is the concept of performativity useful for the analysis of NZ media? Use an example from contemporary NZ media to support your claims.

Option 2: Law's "Masculinity, place and beer advertising in New Zealand".

Critically analyse a recent beer advert and discuss the ways in which the advert draws on ideas about masculinity and national/regional identity. Do NOT discuss beer adverts already examined in Law's article or in lecture.

### **Week 9. Media and Multiculturalism**

#### **Read:**

- Gershon, Ilana. 2007. "Indigeneity for Life: *bro'Town* and Its Stereotypes." *FlowTV*. 5 (12). <http://www.flowtv.org/?p=377>. Accessed 9 Jan. 2008.

**Additional reading:** Pearson, Sarina. 1999. "Subversion and Ambivalence: Pacific Islanders on New Zealand Prime-Time." *Contemporary Pacific: a Journal of Island Affairs*. 11.2: 361-388.

#### **Response Paper Questions**

Option 1: Gershon's "Indigeneity for Life".

Gershon argues "*bro'Town* disavows many of the principles structuring ethnic identity in New Zealand. Through this rejection, the show provides a critique of how what it means to be ethnic ends up limiting people's interaction" (2007, p1). Discuss this argument with specific reference to an example from *bro'Town*.

Option 2: Pearson's "Subversion and Ambivalence".

Pearson asserts that, "social criticism 'permitted' by the media establishment could hardly be critical at all" (1999, 382). Discuss this viewpoint in relation to the critical potential of *bro'Town* as a media text that challenges (or confirms) representations of migrant and/or Maori cultural identities.

### **LONG ESSAY DUE WEDNESDAY 7<sup>TH</sup> MAY (IN WEEK 9) BY 4PM.**

### **Week 10. Decolonisation and the Media**

#### **Read:**

- Barclay, Barry. 1996. "Amongst Landscapes." Jonathan Dennis & Jan Bieringa (eds.), *Film in Aotearoa New Zealand*. Wellington: Victoria University Press. 116-129.
- Mita, Merata. 1994. "The Soul and the Image." Jonathan Dennis & Jan Bieringa (eds.), *Film in Aotearoa New Zealand*, Wellington: Victoria University Press. 36-54.

**Additional reading:** Ginsburg, Faye. 1994. "Embedded Aesthetics: Creating a Discursive Space for Indigenous Media." *Cultural Anthropology*. 9.3. 365-382.

#### **Response Paper Questions**

Option 1: Barclay's "Amongst Landscapes."

How does Barclay's philosophy of film and aesthetics disrupt commonly held ideas about film culture and the NZ film industry? Make reference to a Barclay film in your response.

Option 2: Mita's "The Soul and the Image".

While nonetheless aware that there are difficulties in using film to portray indigenous experience, Merata Mita remains hopeful that film can express a particularly *Maori* worldview. Outline some of the difficulties that Mita identifies in her article and critically evaluate these difficulties in relation to a recent example of Maori media.

### **Part 4: Postnational Media?**

### **Week 11. Music-scapes**

#### **Read:**

- Shuker, Roy. 2003/2004. "New Zealand popular music and cultural identity". *British Review of New Zealand Studies*. 14, 105 – 118.

**Additional reading:** Chatterjee, Partha. 1998. "Beyond the Nation? Or Within?" *Social Text*. 16.3. 57-69.

#### **Final Response Paper Question**

Explain the concept of hybridity mentioned in Shuker's article. Draw on ONE recent music example to back up your explanation and critically evaluate how the concept is (or is not) useful for understanding contemporary New Zealand music.

### **Week 12. Digital Cinema**

#### **Read:**

- Smith, Jo T. 2006. "What the Digital Allows: two recent films from Florian Habicht". *Illusions*. 38. Winter. 4-10.

**There is no Response Paper option for this week**

## **Presentation of Written Work**

Please type your essays in 12pt with 1.5 or double spacing and leave a reasonable margin for comments from the person marking it. Proofread essays carefully so as to eliminate typing, grammatical and punctuation errors. Students operating at 200-level are expected to be able to write with technical accuracy. Coursework grades may be compromised as a result of a lack of attention to the structure and accuracy of your writing, your referencing of sources through the essay, and your provision of a full bibliography. For full details regarding approaches to essay writing and the development of bibliographies, in addition to the correct use of notes, references and citation, please refer to the Essay Writing Guidelines available via Blackboard.

It is the responsibility of the student (rather than of the tutor) to ensure that coursework is completed and submitted/presented on time. Students should observe due dates for both the essay and response papers and understand that it is *not possible* to gain course completion for 201 without submitting/presenting *all* coursework.

MDIA201 assignments are checked electronically for plagiarism. This is something that is becoming increasingly common in universities around the world. You will be required to email a copy of your assignment to Blackboard so that the course convenor can forward them to **turnitin.com** (which will check it electronically against all the information on the Internet, all other student assignments that have been submitted from many Universities, and textbooks). See the final page of the course outline for information on how to hand in your work electronically.

We recognise that plagiarism often arises through misunderstandings and through not knowing how to reference material you have used properly. The Student Learning Centre runs workshops on how to avoid plagiarism. You should also read the material about Plagiarism below, and the material on the University's website. **SEE YOUR TUTOR** if you have any doubts about the work that you submit.

As well as submitting your work electronically, you also need to hand in a hard copy. This should be placed in the MDIA essay box in 42-44 KP and not given directly to a tutor. You will be required to attach a cover sheet, which you need to sign, indicating that you are aware of the University's policy on plagiarism, and that the assignment is all your own work. Your assignment will not be marked until this cover sheet is signed. It is your responsibility to ensure that you understand what plagiarism is, and what the University's policy on plagiarism is. Please do **NOT** sign the cover sheet if you do not understand these issues.

### **Turnitin Statement**

Student work provided for assessment in this course may be checked for academic integrity by the electronic search engine <<http://www.turnitin.com>>. Turnitin is an online plagiarism prevention tool which identifies material that may have been copied from other sources including the Internet, books, journals, periodicals or the work of other students. Turnitin is used to assist academic staff in detecting misreferencing, misquotation, and the inclusion of unattributed material, which may be forms of cheating or plagiarism. At the discretion of the head of School, handwritten work may be copy typed by the School and subject to checking by turnitin. You are strongly advised to check with your tutor or the course coordinator if you are uncertain about how to use and cite material from other sources. Turnitin will retain a copy of submitted materials on behalf of the University for detection of future plagiarism, but access to the full text of submissions will not be made available to any other party.

### **Late Penalties**

Part of university training involves developing your time management skills. Make sure to organise your assessment schedule at the **START** of the trimester so that you can balance out the different tasks required for **ALL** of the courses you are enrolled in. Unless you have a valid extension granted for your short or long essay, the following penalties will apply:



For assessments handed in after Wednesday 4pm but before Thursday 4pm	1 grade*
For assessments handed in after Thursday 4pm but before Friday 4pm	2 grades
For assessments handed in before the following Monday 4pm	3 grades
For assessments handed after Wednesday 4pm in the week following the due date	No mark

\* 1 grade in the description above is the difference between C+ and C or between A- and B+. If your work is handed in late, it may also be returned to you late.

### Long Essay Information

Long essay assignments MUST be submitted BOTH electronically to Blackboard AND in hard copy to the department (Drop Box at Media Studies Office: 42-44 Kelburn Parade) by the deadline. Instructions on how to submit your essay electronically are below.

Assignments not submitted to Blackboard by the deadline will not be given a mark and will not count towards your final grade.

Consult the Essay Guidelines document on Blackboard to ensure you write the best possible essay.

Use the additional readings in the 201 Course Reader as a starting point for your research.

You cannot repeat material used in your long essay in the final course exam.

#### Further information:

The grade you receive for this assignment will depend on how well the work you submit **demonstrates** the following abilities:

#### Argument

- Clear and succinct introduction
- Thesis precisely formulated
- Thesis well substantiated
- Logically developed argument (well-defined paragraphs)
- Paragraphs clearly focused and introduced by topic sentence
- Strong justification of argument
- Clear conclusion
- Analytical presentation
- Original and creative thought

#### Style and Presentation

- Legible and well set-out
- Fluently expressed
- Succinct and concise
- Correct grammar and syntax
- Correct spelling and punctuation

#### Criticism/methodology

- Appropriate use of lecture notes
- Accurate use of terminology
- A good breadth of secondary sources
- Good use of quotations
- Good acknowledgement of sources
- Clear and precise footnoting or reference style
- Good bibliographical style

### General University Policies & Statutes

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or under 'About Victoria' on the VUW home page at [www.vuw.ac.nz](http://www.vuw.ac.nz).

#### **Student and staff conduct**

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

[www.vuw.ac.nz/policy/studentconduct](http://www.vuw.ac.nz/policy/studentconduct)

The Policy on Staff Conduct can be found on the VUW website at:

[www.vuw.ac.nz/policy/staffconduct](http://www.vuw.ac.nz/policy/staffconduct)

#### **Academic grievances**

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

[www.vuw.ac.nz/policy/academicgrievances](http://www.vuw.ac.nz/policy/academicgrievances)

### Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

*The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.*

It is still plagiarism even if you re-structure the material or present it in your own style or words.

*Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.*

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

[www.vuw.ac.nz/home/studying/plagiarism.html](http://www.vuw.ac.nz/home/studying/plagiarism.html)

### Students with Impairments (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

telephone: 463-6070

email: [disability@vuw.ac.nz](mailto:disability@vuw.ac.nz)

Dr Joost de Bruin ([joost.deBruin@vuw.ac.nz](mailto:joost.deBruin@vuw.ac.nz), ph. 463 5091) is the Disability Liaison Person For Media Studies.

### Student Support

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities & Social Sciences the support contacts are **Dr Allison Kirkman, Murphy Building, Room 407** and **Dr Stuart Brock, Murphy Building, Room 312**. Assistance for specific groups is also available from the Kaiwawao Maori, Manaaki Pihipihinga or Victoria International.

### Manaaki Pihipihinga Programme

This programme offers:

- Academic mentoring for all Māori & Pacific students at all levels of undergraduate study for the faculties of Commerce & Administration and Humanities & Social Sciences. Contact [Manaaki-Pihipihinga-Programme@vuw.ac.nz](mailto:Manaaki-Pihipihinga-Programme@vuw.ac.nz) or phone 463 6015 to register for Humanities & Social Science mentoring and 463 8977 to register for mentoring for Commerce and Administration courses
- Postgraduate support network for the above faculties, which links students into all of the post grad activities and workshops on campus and networking opportunities
- Pacific Support Coordinator who can assist Pacific students with transitional issues, disseminate useful information and provide any assistance needed to help students achieve. Contact; [Pacific-Support-Coord@vuw.ac.nz](mailto:Pacific-Support-Coord@vuw.ac.nz) or phone 463 5842.

Manaaki Pihipihinga is located at: 14 Kelburn Parade, back court yard, Room 109 D (for Humanities mentoring & some first year Commerce mentoring) or Room 210 level 2 west wing railway station Pipitea (commerce mentoring space). Māori Studies mentoring is done at the marae.