

Media Studies Programme

MDIA 404 Television Drama

COURSE GUIDE, TRIMESTER ONE 2008

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Consultation Trisha Dunleavy will be available at set times of the week, and the details of these will be posted on her office door by Week 2. Any advice or consultation that is needed outside of these times is ideally pre-arranged. For a more immediate response, students are welcome to email the above address.

Lectures Lectures for 404 will occur weekly, Thursday 2-5pm in Murphy 401. Students are expected to prepare for each lecture by reading the relevant essays or extracts in the MDIA 404 Course Reader and viewing some key programme examples.

Course Description

MDIA 404 Television Drama is an ideal course for anyone interested in television cultures, industries, production or screenwriting. It offers an in-depth critical examination of a pivotal meta-genre of television and consideration of its different narrative forms, aesthetic approaches, institutional and cultural objectives and creative contexts. The course will focus on influential British and American TV drama paradigms and the key programme forms that have characterized them – anthology drama, the drama series, the ‘high-end’ serial, primetime soap opera, situation comedy and dramadoc/docudrama.

Course Objectives

By the end of the course students will:

1. Be knowledgeable about a range of television drama forms and be able to contextualise these within the broader evolution of American, British and New Zealand television;
2. Have read and applied relevant television and genre theory, and have engaged with institutional or policy issues of importance to television drama;
3. Understand the range of institutional, industrial and cultural influences shaping drama programmes. Observing the relationships between national television culture, television institutions, production funding systems and drama output will allow an appreciation of drama as a genre that responds to, and is able to reflect, prevailing institutional, industrial and cultural conditions.
4. Have demonstrated their research experience and critical understandings of some of the following: 1) a context, policy issue, or academic debate of importance to TV drama or its production; 2) a key movement or moment in British, American or New Zealand drama's development over the last five decades; 3) a particularly innovative or influential drama production; 4) the contribution of a key drama sub-genre, narrative or stylistic approach, or instance of hybridisation; and 5) an aspect of drama's consumption or reception by audiences.

Set Text

MDIA 404 Course Reader (2008) from Student Notes Distribution Centre.

Recommended Texts

- John Caughie, *Television Drama: Realism, Modernism and British Culture*, Oxford University Press: Oxford, 2000.
- Lez Cooke, *British Television Drama – A History*, British Film Institute: London, 2003.
- Glen Creeber, *Serial Television: Big Drama on the Small Screen*, British Film Institute: London, 2004.
- Trisha Dunleavy, *Ourselves in Primetime: A History of New Zealand Television Drama*, Auckland University Press: Auckland, 2005.
- Gary R. Edgerton and Brian G Rose (eds.) *Thinking Outside the Box: A Contemporary Television Genre Reader*, Kentucky: the University Press of Kentucky, 2005.
- Jonathan Gray, *Watching With The Simpsons: Television, Parody and Intertextuality*, Routledge: New York and London, 2006.
- Michael Hammond and Lucy Mazdon (eds.) *The Contemporary Television Series*, Edinburgh University Press: Edinburgh, 2005.
- Jason Mittell, *Genre and Television: From Cop Shows to Cartoons in American Culture*, Routledge: London and New York, 2004.
- Robin Nelson, *State of Play: Contemporary "High-End" TV Drama*, Manchester University Press: Manchester and New York, 2007.
- Robin Nelson, *Television Drama in Transition: Forms, Values and Cultural Change*, Macmillan: Basingstoke, 1997.

MDIA 404 Television Drama – Lecture Outline 2008

MDIA 404 Lectures are weekly on Thursday 2- 5pm in Murphy 401

Week 1 (Feb 28) Course Intro and TV Drama – Forms and Contexts

Week 2 (Mar 6) TV Drama and Narrative

Week 3 (Mar 13) TV Drama Aesthetics and Stylistic Experimentation

Week 4 (Mar 20) Innovation in the American Network Drama Series

Week 5 (Mar 27) ‘Serious’ and ‘Authored’ Drama

Week 6 (Apr 3) “Drama into News”: British Dramadoc/Docudrama

ESSAY ONE DUE MONDAY APRIL 7

Week 7 (Apr 10) TV Melodrama: Soap Opera and Serial Form

MID-TRIMESTER BREAK

Week 8 (May 1) Sitcom: ‘Traditional’ vs. Alternative Approaches

Week 9 (May 8) Contemporary ‘High-End’ Series and Serials

Week 10 (May 15) TV Drama – the New Zealand Paradigm

ESSAY TWO DUE MONDAY MAY 19

Week 11 (May 22) Generic Hybridity: Drama, Comedy and ‘Reality TV’

Week 12 (May 29) Student Seminar Presentations

PRESENTATION SUMMARY DUE JUNE 2

Assessment

This course is internally assessed and there are three pieces of coursework, *all* of which must be submitted or presented in order for you to qualify for course completion. In choosing assignment topics students must ensure two things. First, that your coursework adheres to broad research objectives outlined on page 2 of this document, see in particular 'Course Objectives', point 4. Second, that there is no more than a minor element of repetition (of either topic or content) between coursework items for MDIA 404 and between 404 and other courses that form part of your chosen BA Hons programme of study. NB. To help accommodate moderation procedures please submit two copies of each piece of written work for this course.

Essay One

3000 words, worth 35%. Deadline: **Monday April 7**

Student Seminar

A mini-lecture of 15-20 minutes duration, worth 30%. Presentations to be given to the class in the lecture slot Week 12. Written summary of presentation due June 2nd.

Essay Two

3000 words, worth 35%. Deadline: **Monday May 19**

Coursework Protocols and Late Assignments

It is your own responsibility to ensure that coursework is completed and submitted (or presented) on time. Assessment due dates have been placed where they are so as to ensure that MDIA 404 can comply with deadlines for external moderation and for Faculty grade entry. It is important that these deadlines are anticipated and planned for, and that they are closely adhered to. If you are aware of any reasons why your work cannot be submitted or presented on time and you feel that you qualify for special consideration please discuss this with Trisha Dunleavy at the earliest possible point during the course. Late work (meaning any essays submitted after the due date and without any extension being sought) will be subject to a grade penalty.

Workload

This course is designed on the assumption that students will be able to commit up to 24 hours a week, including attending 404 lectures and completing course-related academic reading, research, writing and viewing. Video and DVD copies of drama productions held at the Kelburn library (Floor 9 AV Suite) may need to be booked in advance.

Inappropriate Referencing and Plagiarism

Plagiarism is claiming someone else's work as your own. Full and careful referencing is vitally important in all of your written and oral work on MDIA 404, to the extent that it delineates the difference between your own ideas and those of another person (usually an academic who is publishing in a field that is relevant to this course and subject). If any instance of *inappropriate referencing* is found in your essay (whether or not the error is sufficient to necessitate the essay being referred on for a formal assessment in respect of plagiarism) it will incur a grade penalty. *Instances of plagiarism* in submitted assignment work take the risk of a failed grade, and in some cases, may be dealt with under the Statute on Conduct. All ideas (and even the briefest of phrases) that are taken from the work of another person must be fully sourced, lecture notes included. Please consult Trisha Dunleavy (and do it well before submitting written work) if you have any uncertainties at all about what form of referencing is required of assessment items for MDIA 404.

MDIA 404 Television Drama: Lecture Readings 2008

The majority of these items are in the *course reader* which you can buy at Student Notes. Where an item is not included in the reader this is indicated below and these items can be found in the library's closed reserve section. There are more items listed for each week of lectures than you may have time to read. Please select the most suitable readings (ensuring to cover any three of the listed items before each lecture) on the basis of your level of experience in Television Studies and your own research interests.

These readings offer only a starting point in terms of possible coverage at Honours level. When preparing for assignments you will need to augment the relevant readings below with additional items cited in lectures and/or included in the full MDIA 404 course reading list.

Week 1 TV Drama – Forms and Contexts

- Sue Thornham and Tony Purvis, "Representing Television Drama", Chapter One, *Television Drama: Theories and Identities*, Basingstoke: Palgrave MacMillan, 2005, pp. 1-27. ISBN: 0333968883.
- Michele Hilmes, *Only Connect: A Cultural History of Broadcasting in the United States*, Thomson Wadsworth, Belmont CA, Second Edition, 2007. This item combines four extracts from Chapters 9 (pp. 217-221), 11 (pp. 294-300, 304-307) and 13 (pp. 362-371). ISBN: 0495050369.
- Todd Gitlin, "The Triumph of the Synthetic: Spin-Offs, Copies and Recombinant Culture", Chapter 5 in Gitlin, *Inside Prime Time*, Revised Edition, London: Routledge, 1994, pp. 63-85. ISBN: 0415085004.
- Roberta Pearson, "The Writer/Producer in Contemporary American Television", Chapter 1 in Michael Hammond and Lucy Mazdon (eds.), *The Contemporary Television Series*, Edinburgh University Press: Edinburgh, 2005, pp.11-26. ISBN: 0748619011.
- Christopher Anderson, "Television Networks and the Uses of Drama", in Gary R. Edgerton and Brian G. Rose (eds.) *Thinking Outside the Box: A Contemporary Television Genre Reader*, Kentucky: University Press of Kentucky, 2005, pp.65-87. **ITEM NOT IN READER.**

Week 2 Drama and Narrative

- Sarah Kozloff, "Narrative Theory and Television", in Robert C. Allen (ed.), *Channels of Discourse, Reassembled*, Second Edition, Routledge: London, 1992, pp. 67-97. ISBN: 0415080592.
- Jostein Gripsrud, "Narratology: The Forms and Functions of Stories", in Gripsrud, *Understanding Media Culture*, London: Arnold, 2002, pp.191-223. ISBN: 0340720352.
- Michael J. Porter, Deborah L. Larson, Allison Harthcock and Kelly Berg Nellis, "Redefining Narrative Events: Examining Television Narrative Structure", *Journal of Popular Film and Television*, Spring 2002, 30:1, pp. 23-30.
- Brian Ott and Cameron Walter, "Intertextuality: Interpretive Practice and Textual Strategy", *Critical Studies in Media Communication*, Vol. 17 No.4 December 2000, pp.429-446.

Week 3 TV Drama Aesthetics and Stylistic Experimentation

- Robert Stam, Robert Burgoyne and Sandy Flitterman-Lewis, "From Realism to Intertextuality", Chapter Five in Stam, Burgoyne and Flitterman-Lewis, *New Vocabularies in Film Semiotics*, London: Routledge, 1992, pp.184-221. ISBN: 041506595X.
- Bob Millington and Robin Nelson, "Boys from the Blackstuff and British Television Drama", Chapter 1 in Millington and Nelson, *Boys from the Blackstuff: The Making of TV Drama*, Comedia Publishing Group: London, 1986, pp. 11-21. ISBN: 0906890883.
- John Caughie, "The Rush of the Real: An Aesthetic of Immediacy", Chapter 4 in Caughie, *Television Drama: Realism, Modernism and British Culture*, Oxford: Oxford University Press, 2000, pp. 88-124. ISBN: 0198742180.
- Marion Jordan, "Realism and Convention", in Richard Dyer et al, *Coronation Street*, British Film Institute, 1981, pp. 27-39. ISBN: 0851701108.
- Robin Nelson, "Case Study: Modernism and Postmodernism in Television Drama", Extract from Chapter 5 in Glen Creeber (ed.) *Tele-visions: An Introduction to Studying Television*, British Film Institute: London, 2006, pp. 86-92. ISBN: 184457086X.

Week 4 Innovation in the American Network Drama Series

- Ien Ang, "New Technologies, Audience Measurement and the Tactics of Television Consumption" Chapter 3 in Ang, *Living Room Wars: Rethinking Media Audiences for a Postmodern World*, Routledge: London and New York, 1996, pp. 53-65. ISBN: 0415128013.
- Robert Thompson, "From 'The Golden Age of Television' to 'Quality TV'", Preface in Thompson, *From Hill Street Blues to ER: Television's Second Golden Age*, Syracuse University Press: New York, 1996, pp. 11-17. ISBN: 0815605048.
- Robin Nelson, "Flexi-Narrative from *Hill Street* to *Holby City*: Upping the Tempo, Raising the Temperature" Chapter 2 in Nelson, *TV Drama in Transition: Forms, Values and Cultural Change*, MacMillan Press: Basingstoke, 1997, pp. 30-49. ISBN: 0333677544.

Week 5 'Serious' and 'Authored' Drama

- John Caughie, "Introduction: Serious Drama" and "Art Television: Authorship and Irony" Chapters 1 and 5 in Caughie, *Television Drama: Realism, Modernism and British Culture*, Oxford: Oxford University Press, 2000, pp. 1-24 and 125-151. **ITEMS NOT IN READER.**
- Bob Millington, "Boys from the Blackstuff (Alan Bleasdale)", Chapter 7 in George W. Brandt (ed.), *British Television Drama in the 1980s*, Cambridge University Press: Cambridge, 1993, pp. 10-21. ISBN: 0906890883.
- John R. Cook, "The Singing Detective", extract from Chapter 5, *Dennis Potter: A Life on Screen*, Manchester University Press: Manchester and New York, Second Edition, 1998, pp.211-248. ISBN: 0719054230.
- Catherine Johnson, "The X Files and Buffy the Vampire Slayer in US Television of the 1990s", Chapter 4 in *Telefantasy*, British Film Institute: London, 2005, pp. 95-123. ISBN: 1844570762.

- Kim Akass and Janet McCabe, "Introduction: 'Why Do People Have to Die?' 'To Make Contemporary Television Drama Important I Guess.'", in Akass and McCabe (eds.) *Reading Six Feet Under: TV to Die For*, I.B. Tauris: London, 2005, pp.1-15. ISBN: 9781845113292.
- Jason Jacobs, "Al Swearengen, Philosopher King" Chapter 1 in David Lavery (ed.), *Reading Deadwood: A Western to Swear By*, I.B.Tauris: London, 2006, pp.11-21. ISBN: 1845112210.

Week 6 "Drama into News": The Dramadoc/Docudrama

- Derek Paget, "Codes and Conventions", Chapter 3 in Paget, *No Other Way to Tell It: Dramadoc/Docudrama on Television*, Manchester: Manchester University Press, 1998, pp.61-89. ISBN: 0719045339.
- Madeleine MacMurrough-Kavanagh, "Drama into News: Strategies of Intervention in *The Wednesday Play*", *Screen* 38.3, Autumn 1997, pp. 247-259.
- Trisha Dunleavy, Case Study of *Erebus – the Aftermath* from Chapter 7, *Ourselves in Primetime: A History of New Zealand Television Drama*, Auckland University Press: Auckland, 2005, pp. 189-196. ISBN: 1869403398.
- Lez Cooke, Case Study of *Hillsborough*, from Chapter 6, *British Television Drama – A History*, British Film Institute: London, 2003, pp. 170-173. ISBN: 0851708854.

Week 7 TV Melodrama: Soap Opera and Serial Form

- Trisha Dunleavy, "Coronation Street, Neighbours, Shortland Street: Localness and Universality in the Primetime Soap", *Television and New Media*, Vol. 6 No. 4, November 2005, pp. 370-382.
- Christine Geraghty, "The Aesthetic Experience", Chapter 2 in Geraghty *Women and the Soap Opera: A Study of Primetime Soaps*, Polity Press: Cambridge, 1991, pp.25-38. ISBN: 0745605680.
- Ien Ang, "Dallas and the Melodramatic Imagination", Chapter 2 in Ang, *Watching Dallas: Soap Opera and the Melodramatic Imagination*, London and New York: Routledge, 1989, pp. 51-85. ISBN: 0415045983.
- Jane Feuer, "Serial Form, Melodrama and Reaganite Ideology in Eighties TV", Chapter 5 in Feuer, *Seeing Through the Eighties: Television and Reaganism*, British Film Institute: London, 1995, pp. 111-130. ISBN: 0851705987.

Week 8 TV Sitcom, Animation and Hybridisation

- Barry Langford, "'Our Usual Impasse': the Episodic Situation Comedy Revisited", Chapter 1 in Jonathan Bignell and Stephen Lacey (eds.) *Popular Television Drama: Critical Perspectives*, Manchester: Manchester University Press, 2005, pp.15-33. ISBN: 0719069335.
- Steve Neale and Frank Krutnik, "Broadcast Comedy and Sitcom", Chapter 9 in Neale and Krutnik, *Popular Film and Television Comedy*, London and New York: Routledge, 1995, pp.226-261. ISBN: 0415046920.

- Jonathan Gray, “Intertextuality and the Study of Texts”, Chapter I in Gray, *Watching with The Simpsons: Television, Parody, and Intertextuality*, Routledge: New York and London, 2006, pp.19-40. ISBN: 9780415362030.
- Brett Mills, “Comedy Verité: Contemporary Sitcom Form”, *Screen* 45:1 Spring 2004, pp.63-78.
- Wendy Hilton-Morrow and David McMahan, *The Flintstones to Futurama: Networks and Prime Time Animation*, Chapter 4 in Carol A. Stabile and Mark Harrison (eds.), *Prime Time Animation: Television Animation and American Culture*, London and New York: Routledge, 2003, pp. 74-88. ISBN: 0415283264.
- Rebecca Farley, “From Fred and Wilma to Ren and Stimpy: What Makes a Cartoon Prime Time?”, Chapter 8, in Carol A. Stabile and Mark Harrison (eds.), *Prime Time Animation: Television Animation and American Culture*, Routledge: London and New York, 2003. pp. 147-164.

Week 9 Contemporary ‘High-End’ TV Drama

- Robin Nelson, “State of Play: the TV Drama Industry – New Rules of the Game”, Chapter 3 in Nelson, *State of Play: Contemporary High-End TV Drama*, Manchester University Press: Manchester and New York, 2007, pp. 54-75. ISBN: 9780719073113.
- Mark Jankovich and James Lyons, “Introduction”, from Jankovich and Lyons (eds.), *Quality Popular Television: Cult TV, the Industry and Fans*, London: British Film Institute, 2003, pp.1-8. ISBN: 0851709419.
- Jason Mittell, “Narrative Complexity in Contemporary American Television”, *The Velvet Light Trap*, Number 58, Fall, 2006, pp. 29-40.
- Jason Mittell, “Making Fun of Genres: The Politics of Parody and Genre Mixing in Soap and *The Simpsons*”, Two extracts from Chapter 6 in Mittell, *Genre and Television: From Cop Shows to Cartoons in American Culture*, Routledge: New York and London, 2004, pp.153-160 and 178-195. ISBN: 0415969034.
- Al Auster, “HBO’s Approach to Generic Transformation” in Gary R. Edgerton and Brian G. Rose (eds.) *Thinking Outside the Box: A Contemporary Television Genre Reader*, Kentucky: University Press of Kentucky, 2005, pp.226-246. **ITEM NOT IN READER.**
- Mark C. Rogers, Michael M. Epstein, and Jimmie L. Reeves, “*The Sopranos* as HBO Brand Equity: The Art of Commerce in An Age of Digital Reproduction”, Chapter 6 in David Lavery (ed.) *This Thing of Ours: Investigating The Sopranos*, Wallflower Press and Columbia University Press: New York, 2002, pp. 42-57. ISBN: 1903364442.
- Michael M. Epstein, Jimmie L. Reeves, and Mark C. Rogers, “Surviving ‘the Hit’: Will The Sopranos Still Sing for HBO?”, Chapter 1 in David Lavery (ed.), *Reading The Sopranos: Hit TV from HBO*, I.B. Tauris: London, 2006, pp.15-25. ISBN: 1845111214.

Week 10 TV Drama: the New Zealand Paradigm

Readings for this lecture will be given to you in Week 9

Week 11 Generic Hybridity: Drama, Comedy and Reality TV

Readings for this lecture will be given to you in Week 10

Assessment Criteria (Postgraduate) MDIA 404

A+ Outstanding/Academically Gifted (85%-100%)

Exceeds the limits of what would normally be expected or possible at this level. Postgraduate work in this category is publishable and worthy of submission to a refereed academic journal. It has enough outstanding qualities to lift it clearly above an 'A.' Overall, a thoroughly polished essay: sophisticated, original, independent and highly intelligent. Superior analysis, comprehensive research, sophisticated theoretical or methodological understandings, impeccable expression and presentation – work that is (in some respects) erudite, original, exciting or challenging.

A Excellent (80%-84%)

Academically excellent, technically flawless work. Near publishable. 'A' essays are distinguished by their clarity of thought and argument as well as by their conceptual originality. The essay question or thesis statement that has been posed is answered with admirable skill, the essay is intelligently conceived, meticulously structured and the argument is thoroughly convincing. The work reveals sophisticated comprehension of the topic, a familiarity with scholarship and research in the area, and a clear understanding of the inherent, implied or related theoretical issues. This work demonstrates a degree of creativity and independence of thought which distinguish it clearly from the B+ category. Presentation and organization are of a publishable standard with correct/appropriate use of citation conventions. The 'A' essay has performed well above the standard that is characteristic of postgraduate work.

A- Qualities of Excellence (75%-79%)

Work of a very high standard but falls short of meeting the above definition of 'excellence' in some, though not all, respects. In this A- category, the ideas could be of 'A' quality material but the overall effect was undermined by limitation or inconsistency in one area. It could also be 'A' material that was flawed by the consistency of its writing quality, technical presentation, research support, or theoretical understanding. This is still very strong work showing significant promise. It demonstrates independent thought, confidence in writing, effective selection/structuring of material, and a general clarity and sense of purpose which sets it clearly above the B range.

B+ Very Good (70%-74%)

Well above average work that exhibits a higher quality of research and of writing than 'B' grade but falls short of achieving the qualities that are characteristic of 'A' or 'A-' work. Contains some perceptive analysis, and will exhibit a strong structure and argument, polished writing style and presentation, and inventive, thorough research. This work can demonstrate insight and perception but this standard is reached momentarily rather than being maintained through the essay (which is characteristic of the 'A' or 'A-' area). It may, for example, require greater integration of theoretical or empirical analysis. The essay may be slightly derivative, in that it has elided or missed opportunities for original insight or more sophisticated analysis. Demonstrates some independence of thought.

B Good (65%-69%)

Consistently good work and is above the minimal expectations and standard for postgraduate writing. Its merits may include a demonstrably strong level of analysis, theoretical understanding or contextual knowledge, but there may also be a failure to integrate these elements in a balanced response. The work may appear unchallenging or not entirely engaged with the content. It should be well researched and documented, but in this 'B' range there could well be a deficiency in some aspect of research, understanding or the expression of ideas. Some very promising work may find itself in this category due to a problem with writing style, technical presentation, structure, argument and/or research.

B- Competent (60%-64%)

Good work but it may not be consistent and thus falls short of 'B' quality in one or more respects. In this grade area, essays will have easily exceeded the standard expected for passes at this level. The question is satisfactorily answered and has been appropriately informed by research, but there is less attention to the detail and complexity of issues. There will be problems with the essay structure, the writing style, the selection of material or the argument, but none of these is sufficient for the overall essay to be reduced to a 'barely adequate' position. There may be some deficiencies in technical accuracy, expression and grammar.

C+ Competent (55%-59%)

The essay is limited in achievement due to an overall incapacity for independent research or thought – hence it will tend to demonstrate a reliance (even if this is not total) on existing research, including lecture material. The work may lack appropriate focus or the ability to sustain a convincing argument. Essays in the C range will have paid insufficient attention to critical sources and will not be widely researched. Essays in this category will involve deficiencies in conceptualisation, structure and organization, and/or writing style. Achieving a C+ means that the essay falls just short of attaining a low 'B' grade, so it must have academic merits appropriate to postgraduate work.

C Barely Adequate (50%-54%)

This grade is 'borderline' and it means the essay has only narrowly escaped a fail. Its engagement with the subject matter is deficient or superficial and the work has failed to demonstrate the kind of scholarship that is expected of Honours work. The essay might well be poorly conceived, argued, written and/or structured. This work may well be poorly planned or hastily produced, and may be characterised by some serious problems of clarity and expression. It may not have used or have acknowledged an appropriate range of sources. There will be purely descriptive passages. There may be some significant problems with the essay's technical standard, style of writing, research, or critical logic. A 'C' grade at Hons level is something of a warning to the student that they are not performing to the level expected of MDIA postgraduates.

D and E Unworthy of Pass in Present Form (49%-0%)

This category implies that the essay is below the achievement minimum (in either some or a range of respects) for work at this level. The work is deficient in important respects to the extent that it cannot be regarded as barely adequate overall. A 'D' essay will exhibit a more pronounced version of the 'C' essay's deficiencies – for example it may be badly written, and/or poorly conceived and structured, hastily prepared, replete with technical or other inaccuracies, and lacking in the critical understanding and/or quality of expression that is expected of Honours work. The essay may be partly or largely plagiarised.

BA Honours in Media Studies – 'Class of Honours' Details

At honours level you cannot afford to fail a course. Failing one course will disqualify you from attaining your Hons degree. The detail below (extracted from the VUW Assessment Handbook) is intended assist you by providing a sense of what kind of impact your individual assignment grades for this course will have in terms of the broader qualification and within that, the specific level of attainment (or the 'class of honours') to which you aspire.

Class of Honours	Overall Standard	Normal Mark Range
First (1)	A- or above	75% to 100%
Second (2/1)	B+, high B	68% to 74%
Second (2/2)	B-, low B	60% to 67%
Third (3)	C, C+	50% to 59%



General University policies and 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.victoria.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.victoria.ac.nz/policy/studentconduct

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

www.victoria.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.victoria.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.victoria.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

The name of your School's Disability Liaison Person is in the relevant prospectus or can be obtained from the School Office or DSS.

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 and 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 Māori, 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 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 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.

Student Services

In addition, the Student Services Group (email: student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at:

www.victoria.ac.nz/st_services/

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at education@vuwsa.org.nz) is located on the ground floor, Student Union Building.

