

MDIA201: MEDIA IN AOTEAROA/NEW ZEALAND

Trimester 1, 2009

Lecture time: Wed 11—1 pm
Venue: HMLT206

(Monday 2 March —Friday 5 June 2009)

20 Points



STAFF

Course Co-ordinator and Lecturer

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Tutoring Staff

Details are posted on the MDIA201 Blackboard site.

COURSE CONTENT

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.

COURSE STRUCTURE

The two-hour session on a Wednesday 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 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.

EXPECTED WORKLOAD

Teaching Week:

1 x 2 hour lecture	2.0
1 x 1 hour tutorial	1.0
2 x 2 hours readings	4.0
1 x 6.5 hours revision/assessment	6.5
Total	13.5

Other Periods:

Research, study, assessment work:	38.0
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READINGS

Set Text: MDIA 201 Course Reader (2009). \$19.90

To buy the Course Reader on line:

Go To Vicbooks website www.vicbooks.co.nz

Go To On Line Shop

Go To VUW Texts semester 1 2009

Go To Department list Click on box opposite (ie Media)

Scroll down to the bottom of the department list

Click on submit

All the courses for that department will be displayed

Select MDIA201

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.

Tuhiwai-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 assignment 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.

COURSE DELIVERY

The course requires students to attend 1 weekly two-hour lecture and 1 weekly 50-minute tutorial starting in week 2.

TUTORIALS

Tutorials begin in WEEK 2. Tutorials will be limited to 15 persons. Please register for tutorials via the MDIA201 site on Blackboard: go to Tutorials, and then follow the instructions under the Tutorial Enrolment link. Please read the instructions carefully. Tutorial rooms will be listed on Blackboard and on the bulletin board in the Media Studies Office, 42-44 Kelburn Parade.

Tutorials are essential to completing the course successfully as they are an opportunity to develop your understanding, ask questions, receive information about assignments, and develop the analytical skills required in media studies. Part of your assessment will be based on your preparation of tutorial material and contribution in class (see below). Tutorial discussion points are included in this course outline. The better prepared you are for a tutorial the more useful you will find it. **Attendance at tutorials is compulsory. Students who miss more than two tutorials without providing adequate justification to their tutors will lose 1 point of their final mark for each missed tutorial.**

ASSESSMENT

Assignment 1: Response Paper: worth 20% of final grade. 800 words. Due weeks 4-6 (submitted in tutorial).

Assignment 2: Long Essay: worth 35% of final grade. 2000 words. Due Thursday 14th May no later than 2pm (in Media Studies Drop Box).

Assignment 3: Take-Home Assignment: worth 45% of final grade. Due Monday 15 June no later than 2pm (in Media Studies Drop Box).

Assignment 1: Response Paper (800 words, 20% of final grade)

Due weeks 4-6.

This assignment requires you to submit a response paper that integrates course readings, and examples from contemporary media industries and media texts. Depending on your choice of topic, you will submit your response paper in one of the following weeks: 4, 5, or 6. You cannot submit a response paper in any other week. Your response paper will require you to address that week's readings, and can only be submitted in the week that those readings are discussed. Response paper topics specific to each week are included in this course outline (see below). Please make sure you have looked at them prior to your first tutorial, as you will be required to sign up for a particular topic at your first tutorial. You are advised to also consider assessment commitments in other courses you are taking when choosing which week you will submit and present your response paper.

Your response paper should have an analytical dimension and be structured in essay form (introduction, thesis statement, presentation of argument and textual evidence, conclusion). It must include a correctly formatted bibliography. Given the word count of this assignment your response paper will need to be succinct and precise. Make sure to draft a variety of versions of the response paper before you hand in your final version. You should consult the Media Studies Essay Guidelines, and the assessment sheet we will use for marking in preparation for this assignment. These are both available on Blackboard. There will be tutorial time set aside to discuss this assignment.

You need to bring your response paper along to your tutorial and submit a copy of it 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 note: An integral part of this assignment is sharing your tutorial 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. 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 course objectives 1-5.

Assignment 2: Long Essay (2000 words, 35% of final grade)

Due Week 9 - Thursday 14th May no later than 2pm.

A list of essay questions will be posted on Blackboard in week 6 in the assessment section. The essay will cover material covered in weeks 1-8. It is very important that you also consult the Essay Guidelines, and the assessment sheet we will use for marking, in preparation for your essay. These are both available on Blackboard. There will be tutorial time set aside to discuss this assignment.

This assessment relates to course objectives 1, 2, 3 and 5.

Take Home Assignment (3 x 600 words, 45% of final grade)

Due Monday 15th June no later than 2pm.

The Take Home Assignment will consist of three sections. Section one will be a compulsory question relating to key questions which frame the course. Sections two and three of the assignment will relate to part 3 (Counterpublics) and part 4 (Postnational Media) of the course. Each question is worth 15 points of your

final grade. The Take Home Assignment will be made available at the last lecture in Week 12. You will be given guidelines for the assignment at that lecture.

This assessment relates to course objectives 1, 2, 3 and 5.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

LATENESS PENALTIES

Assignments submitted after the deadline without a written extension will be penalised at a rate of 2% (out of a total of 100) per working day. In other words, if you get 50% for an assignment, after one day your grade will drop to 48%, then 46% the following day etc.

Late assignments are likely to receive limited feedback.

The weekend counts for one day (i.e. an assignment due on Friday that is submitted on Monday will receive a 2% penalty).

Please ensure that you are aware of the time that your assignment is due, as well as the date, as this is the cut-off time utilised in calculating lateness penalties.

EXTENSIONS

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Extension requests must be submitted to the MDIA201 Admin Tutor, Richard Sheperd. Tutors cannot grant extensions.

PRESENTATION OF WRITTEN WORK

You must attach a signed Media Studies coversheet to your assignments. You can download this from Blackboard. All written work must be in an acceptable academic format, and must include a correctly formatted bibliography (not included in word count). Please type your essays in 12pt font with 1.5 or double spacing and leave a reasonable margin for comments from the person marking it. You should consult the Media Studies Essay Guidelines (available on Blackboard) in preparing your assignments. These contain very helpful information on essay writing, how to reference correctly, how to format a bibliography, and tips on where to go to research your assignments. Please note: you should utilise (and reference) reputable academic sources in your assignment research and writing. The Essay Guidelines contain information on the use of internet sources, make sure you read it. **NB: Wikipedia is not a reputable academic source.** Proofread essays carefully so as to eliminate typing, grammatical and punctuation errors. The Student Learning Service can help you improve your essay writing skills.

MANDATORY COURSE REQUIREMENTS

You must submit all three pieces of assessment in order to pass this course.

ADDITIONAL INFORMATION

All course related information, and any additional information that students may find useful, will be available on the MDIA201 Blackboard site. Lecture notes (when available) will be uploaded to Blackboard 2 hours prior to the Wednesday lecture. Please note: these notes are an outline only and must not be considered an adequate substitute for lecture attendance. Please note also, that some guest lecturers may choose *not* to make their notes available.

General Advice

Successful university study requires organisation and commitment. Plan your assessment load in relation to your whole trimester of study and you will minimise the stresses and compromised grades that accompany last minute catch-up work and due-date clashes that haven't been prepared for.

Successful media studies scholarship requires an engagement with the media. Don't rely only on examples given in lectures and tutorials – instead take an active and informed interest in the texts and technologies available to you, and contribute your own examples to class discussions and assignments.

LECTURE TOPICS/READINGS

Introduction

WEEK 1. INTRODUCTION TO KEY CONCEPTS AND THEMES

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

NO TUTORIAL THIS WEEK—Start reading your week 2 material this week.

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.

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—Sign up for a Response Paper Topic 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.

Turner, Stephen. 2004. "Inside Advertising Culture". Luke Goode & Nabeel Zuberi (eds.), *Media Studies in Aotearoa/New Zealand*. Auckland: Pearson Education New Zealand. 170 – 182.

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.

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.

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

Response Paper topic #1: Drawing on Hope's article, briefly describe the elements that make up a "politically contested public sphere" and then critically discuss the ways in which New Zealand television or print media either achieve or fail to achieve these ideals. Draw upon a close analysis of ONE or TWO New Zealand media examples to substantiate your claim/s.

Part 2: Brand 'New Zealand'

WEEK 5. THE SPORTING NATION

Read: Scherer, Jay and Jackson, Steven J. 2007. "Sports Advertising, Cultural Production and Corporate Nationalism at the Global-Local Nexus: Branding the New Zealand All-Blacks". *Sport in Society*. London: Routledge. 268 – 284.

Response Paper topic #2:

Drawing on Scherer and Jackson's article, discuss the ways in which adidas use localised branding strategies in their All Black campaigns that articulate "a range of cultural identities and national sensibilities" (280). Draw upon a close analysis of ONE All Black advert campaign (other than those discussed in the article) to substantiate your claim/s.

WEEK 6. FILM AS 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.

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.

Last chance Response Paper option #3: 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 contemporary media texts or media events (post 2004).

MID TRIMESTER BREAK

WEEK 7. NEW ZEALAND TELEVISION: INSTITUTIONS, POLICY AND CULTURE (GUEST LECTURER: DR TRISHA DUNLEAVY)

Read: Dunleavy, Trisha. 2008. "New Zealand Television and the Struggle for 'Public Service'". *Media, Culture & Society*. 30.6.:795-812.

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.

NO TUTORIAL THIS WEEK

Part 3: Counterpublics

WEEK 8. MEDIATING SEX AND GENDER (GUEST LECTURER: DR ANITA BRADY)

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

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

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.

WEEK 9. POPULAR CULTURE AS (MULTICULTURAL) CRITIQUE

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.

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

LONG ESSAY DUE (2000 words, 35 points) Thursday 14th May no later than 2pm.

WEEK 10. DECOLONISATION AND THE MEDIA

Read: Barclay, Barry. 1996. "Amongst Landscapes." Jonathan Dennis & Jan Beiringa (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.

Smith, Jo. 2006. "Parallel Quotidian Flows: MTS On Air". *New Zealand Journal of Media Studies*. 9.2.: 27-35.

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.

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

WEEK 12. DIGITAL CINEMA

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

NO TUTORIAL THIS WEEK

Take-home assignment handed out Wednesday 3rd June in lecture and on Blackboard at 2pm that day.

All take-home assignments are due Monday 15th June no later than 2pm.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:
<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

General University Statutes and Policies

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* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.