

MDIA 201 Media in Aotearoa/New Zealand

Trimester 1 2010
1 March to 4 July 2010

20 Points



TRIMESTER DATES

Teaching dates:	1 March 2010 to 4 June 2010
Mid-trimester break:	5 April to 18 April 2010
Study week:	7 June to 11 June
Last piece of assessment due:	Wednesday, 16 June 2010

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at
<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Course Coordinator and Lecturer

Dr Jo Smith
Phone: 463-6801
Room 211, 42-44 Kelburn Parade
Office Hours: Tuesday 1—3 pm
Email: jo.smith@vuw.ac.nz

Tutors will be announced in first lecture and on the MDIA201 Blackboard site.

CLASS TIMES AND LOCATIONS

Lectures

Tuesday 11am—1 pm KK LT301

Tutorials

Tutorials begin in WEEK 2. 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. **Attendance at tutorials is compulsory: students must attend at least 80% of tutorials (9/11) to pass the course.**

COURSE DELIVERY

Students enrolled in this course are required to attend one weekly two-hour lecture, and one weekly 50 minute tutorial starting in Week 2.

COMMUNICATION OF ADDITIONAL INFORMATION

Course-related information will be communicated to students using the MDIA201 Blackboard site. The site also provides facilities for peer discussion; you are encouraged to make use of these.

COURSE CONTENT

MDIA 201 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.

LEARNING OBJECTIVES

Students passing this paper should be able to:

- Demonstrate a sound knowledge of the infrastructure behind New Zealand media production

MEDIA STUDIES PROGRAMME COURSE OUTLINE MDIA201

- Gain historical knowledge of the wider social processes informing New Zealand media production & consumption
- Understand the media's contribution to notions of New Zealand national identity, cultural difference & cultural sameness
- Discuss discourses of biculturalism and multiculturalism as they relate to the mediated public sphere
- 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 (2010). \$22.20

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 2010

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.

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. You can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

ASSESSMENT REQUIREMENTS

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 13th May no later than 2pm (in Media Studies Drop Box).

Assignment 3: Take-Home Assignment: worth 45% of final grade. Due Wednesday 16th 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 13th 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 Wednesday 16th 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.

PENALTIES AND EXTENSIONS

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day or part work day, starting from the hour the work is due. This means late work will drop one 'grade-step' every second day—i.e. from C+ to C, or A- to B+. Late work also receives only minimal comments from your marker.

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 (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

MANDATORY COURSE REQUIREMENTS

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

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course should be typed or prepared on a computer. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

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 POLICIES AND STATUTES

You 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>

The AVC (Academic) website also provides information 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. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx

COURSE PROGRAMME

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 "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). Keep in mind that Hope wrote his article in 1996. Provide examples from contemporary media to support your discussion.

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 option #2 Scherer and Jackson, "Sports Advertising, Cultural Production and Corporate Nationalism at the Global-Local Nexus".

Select an advertising campaign for a sport in New Zealand (other than rugby) and consider how this sport is advertised and what brands are related to this sport. Use Scherer and Jackson's notion of a "sports/media complex or media sports cultural complex" to frame your discussion and consider how this sports/media complex differs from the NZRU-adidas-Saatchi & Saatchi example.

MID TRIMESTER BREAK

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: 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?

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.

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 Tuesday 1st June in lecture and on Blackboard at 2pm that day.

All take-home assignments are due Wednesday 16th June no later than 2pm.