



DEPARTMENT OF MEDIA, FILM AND COMMUNICATION

4th Year Honours and Postgraduate Diploma(Arts)

- Communication Studies
- Film and Media Studies

Course Information
2012

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Information For 4th Year Honours And Postgraduate Diploma (Arts) Students

WELCOME

We would like to welcome you as a fourth year student to the Department of Media, Film and Communication. As a fourth year student you are considered by the Department to be a 'postgraduate' and thus are part of an important component group in the Department's larger postgraduate community. You will participate in the advanced teaching programme and will be involved in research.

This booklet is to provide the necessary information about the fourth year Honours and Postgraduate Diploma programmes, the fourth year papers, protocols, and use of the Department's facilities, so that you can obtain the maximum academic benefit and intellectual fulfilment from your postgraduate experience.

INTRODUCTION

It is expected that, as a BA Honours or Postgraduate Diploma student, you will be progressively able to do the following:

- Undertake independent and collaborative research
- Demonstrate relevant expertise
- Effectively present research results in written and oral form to a wider audience
- Assemble, critically evaluate and analyse information from field/library and other sources
- Think clearly and methodically in debate and decision making
- Practise the highest ethical standards in scholarly activity
- Be prepared to respect the beliefs, needs and aspirations of all people
- Respect the right of people to hold even 'extreme' beliefs and views and preserve confidentiality

PRELIMINARY LECTURES AND ORIENTATION

Preliminary lectures will be held for all 400 level papers in Media, Film and Communications on the 24th of February, before the start of semester one lectures. Dates, times, and locations will be announced on the University website and will also be posted in the Department.

An orientation day for all fourth year students will be held at 3pm on 28 Feb (location TBC). During orientation students will have the opportunity to meet and discuss their research interests with staff and other postgraduate students in the department.

BA (HONS)

If you are already in the Honours programme you do not need to apply for entry to Honours 4, but you should submit your completed registration by 15 January 2012. For further information, see: <http://www.otago.ac.nz/study/enrolment/registration.html>.

POSTGRADUATE DIPLOMA (ARTS)

This normally involves one year's full time study in advanced level papers. It is usually undertaken after completion of a BA, and often as a precursor to MA study.

APPLYING FOR 4TH YEAR HONOURS OR POST GRADUATE DIPLOMA

Application forms for admission are available from the Media, Film and Communication Department office or the Humanities Divisional office. Completed forms should reach the Divisional Administrator (Humanities) by 10 December. However, late applications will be considered.

If mailing your application please use the address below. Otherwise, you can hand deliver it to the 5th floor, Arts (Burns) Building.

Humanities Divisional Office
University of Otago
Box 56
Dunedin

ALLOCATION OF SUPERVISORS

Students anticipating enrolling in the fourth year programme are encouraged to refer to the list of staff and their research interests on page 18 and make an appointment with staff members whose research interests coincide with potential 490 dissertation topics. Although final allocation of supervisors will not be confirmed until after project abstracts are submitted, informal conversations with relevant staff members will greatly assist potential students in refining and focusing their dissertation topics.

COURSE REQUIREMENTS FOR 4TH YEAR STUDENTS

The same programme of study is undertaken for fourth year Honours as for the Postgraduate Diploma. Students must take MFCO 401/MFCO 403 and MFCO 490, and two further 400-level MFCO papers. Please note that MFCO 401/MFCO 403 will be a combined paper and will sometimes meet consecutively and in conjunction with MFCO 490. See the paper descriptions below for more details.

FLEXIBLE OPTIONS FOR STUDENTS WHO ARE NOT ENROLLED IN A BA HONOURS COURSE

The Department offers a Postgraduate Diploma in Arts programme for students who chose not to enter Honours, who already have a BA degree, or who do not meet the requirements for Honours.

The PGDip (Arts) requires a student to take a course of study that is broadly similar to 400-level Honours, as prescribed in the Calendar, but that does not require entry to Honours in order to proceed. Many PGDip (Arts) students prefer to take a MFCO 490, but in some cases may not necessarily need to include a 490 dissertation in their schedule; **this option needs to be discussed with the Head of Department** and, if approved, would require the student to take 120 points of taught papers (5 papers) including allowable substitutions from other Departments. This is a flexible option for students who prefer to focus on taught papers rather than dissertation work. It should be noted, however, that this option makes entry to Masters level much more difficult.

On the other hand, a PGDip(Arts) student who includes a 490 dissertation and does well in the year is eligible for consideration for Masters, and, if so desired, subsequent entry into the PhD programme.

DIPLOMA FOR GRADUATES

This is an even more flexible option, in which students who already hold a degree may develop a combination of subjects that follows a coherent academic programme, but across one or more Departments. If desired, it can be endorsed in any major subject area, providing the right papers are taken. Students interested in this option should discuss their interests with the Head of Department and eventually the Programme Director for the DipGrad.

400-LEVEL PAPERS

Please note that all paper information and assessment schedules are listed for information purposes only and are subject to change. Updated information will be posted on the Department of Media, Film and Communication notice board, 6th floor, Richardson Building.

Students need to be aware that the suite of available papers offered by the Department changes from year to year, and as such not all papers listed may be available in 2012. Please discuss your options regarding available papers with the fourth year coordinator during course advising.

Papers are worth 24 points each with the exception of MFCO 490, which is worth 48 points.

MFCO 401/ Advanced Communication Theory Full year
MFCO 403 Advanced Film and Media Theory
24 points

This paper familiarizes students with the research methods, strategies and skills required for scholarship in Media, Film and Communication while offering an introduction to current debates within the fields. Readings will cover the broad range of perspectives that the contemporary scholar encounters in a field characterized by multi-disciplinary approaches.

Please note that although the separate titles reflect the two distinct programmes within the department, this is a combined paper that all students will attend together. At times this paper will also meet in conjunction with MFCO 490, which is scheduled the hour before. See the course outline for MFCO 401/MFCO 403 for more information about meeting dates and topics.

| <i>Assessments</i> | <i>Value</i> | <i>Due Date</i> |
|------------------------------------|--------------|-----------------|
| Research proposal and bibliography | 20% | S1/week 4 |
| Response paper on issues/debates | 15% | S1/week 9 |
| Presentation on key reading | 15% | S1/weeks 10-13 |
| Take home exam | 30% | S1/TBC |
| Journal entries | 20% | S2 |

Coordinator: Dr. Vijay Devadas / Dr Kevin Fisher
Lectures: Friday: 2:00-3:50

MFCO 404 Classical Hollywood Cinema

Semester One

24 points

The classical Hollywood cinema from the 1920s to the 1960s is perhaps **the** central phenomenon of motion picture history; as such, close examination of this subject is crucially important for a film and media studies education. This paper will investigate a broad range of topics centring on the relations between economic, aesthetics, and social/cultural/political contexts. What forms did classical Hollywood cinema take, and why? How did the American motion picture industry develop as an economic institution, and with what effect on their products? Was Hollywood a 'classical' cinema, and if so, what were its defining characteristics? What were the relationships in classical Hollywood cinema between narrative and spectacle, between convention and experimentation, between ideological hegemony and subversion? How did Hollywood adapt to change? What has its impact been on world cinema, and film studies? Finally, how has Hollywood in the classical period continued to affect contemporary cinema?

| <i>Assessments</i> | <i>Value</i> | <i>Due Date</i> |
|-----------------------------|--------------|-----------------|
| Participation/presentations | 15% | 30 March |
| Reading review and response | 20% | 31 March |
| Essay proposal | 10% | 13 April |
| Essay | 35% | 25 May |
| Exam | 20% | TBC |

Coordinator: Dr Paul Ramaeker
 Lectures: Thursday: 2-4.50
 Film Screenings: Wednesday: 4-6.50

MFCO 407 Special Topic: Audience Studies

Semester Two

24 points

This paper will provide an overview of the field of Audience Studies as it relates to film, media, and communication. Topics covered will include 1) an introduction to Audience/Reception studies work, including historical and theoretical background material; 2) specific case studies of Audience Studies work e.g. Bobo; Phillips; Staiger; Ang; Stacey; Poster; and others, 3) Fandom, and 4) a practical, methodologically-based series of classes on doing focus group work.

| <i>Assessments</i> | <i>Value</i> | <i>Due Date</i> |
|-------------------------------------|--------------|-----------------|
| Major Research Essay | 15% | TBC |
| Seminar Presentation | 10% | TBC |
| Seminar Contribution | 30% | TBC |
| Research Essay (approx. 3000 words) | 45% | TBC |

Coordinator: Dr Davinia Thornley
 Lectures: Thursday: 12-2.50
 Film Screenings: Thursday: 4-6:50

MFCO 408 Screening Gender

Full Year

24 points

This paper focuses on the contribution that feminist film theory has made to film and television studies. It revisits and extends work previously covered on film and tv narrative, genre, history, authorship, spectatorship, stars, audiences and representation. Topics covered may include: comprehending and critiquing Mulvey's work; the (male) gaze; understandings of the woman's film and women's genres (melodrama, romance, soap opera) on film and television; men's genres (crime on tv, film noir, western) and representing the male; female authorship; 'counter-cinema' and a de-construction of the mainstream; the advent of gender studies and the performance of (queer) sexualities.; Masculinity as spectacle and the problems such a concept raises; audience studies; the new man, fatherhood and relationships between men.

| <i>Assessments</i> | <i>Value</i> | <i>Due Date</i> |
|---|--------------|-----------------|
| Presentation | 20% | Semester 1 |
| Essay (4000 words) | 40% | 13 July |
| Reports on screenings and readings (x3) | 20% | TBC |
| Exam (90 min) | 20% | end of S2 |

Coordinator: Dr. Catherine Fowler
 Lectures: Wednesday: 2-3.50
 Film Screenings: Monday: 4-6:50

MFCO 409 Advanced Media History

Semester Two

24 points

Developments in the history of broadcasting during the past century and the history of other media. Interactions among media institutions, technological developments, cultural identity, and social context. Different approaches to writing media history.

Coordinator: Dr Hugh Slotten
 Lectures: Tuesday : 1-3:50

MFCO 431 Environmental Communication
24 points

Semester One

This paper will investigate the field of environmental communication, with specific attention to media representations of the environment, and also relations between journalists and environmental sources. Topics to be addressed include print and television news media representations of the environment, and portrayals of the environment on reality television. The communicative strategies informing environmental advocacy campaigns and forms of environmental protest will also be scrutinised. More broadly, the paper will consider the historical development of the field of environmental communication, the environment and risk culture, and social/symbolic constructions of the environment.

| <i>Assessments</i> | <i>Value</i> | <i>Due Date</i> |
|-----------------------|--------------|-----------------|
| Seminar Presentation | 20% | TBC |
| Research Essay | 40% | TBC |
| End-of-semester Exam | 30% | TBC |
| Seminar Participation | 10% | TBC |

Coordinator: Associate Professor Geoff Craig
Lectures: Thursday: 11-1.50

MFCO 490 Dissertation
48 points

Full Year

A compulsory paper for students in the final year of their honours degree and for the PGDip(Arts). The paper involves writing a long essay of not more than 18,000 words based on independent and original research. The paper will meet periodically in conjunction with MFCO 401/MFCO 403 at the time listed below to provide informational sessions and workshops related to the practices of dissertation research and writing.

The sole assessment for MFCO 490 is the fourth year dissertation due **by 4:00pm on the University's last day of formal lectures in semester two.**

Please note that there will not be a separate course outline for MFCO 490, so be sure to check the outline for MFCO 401/MFCO 403 for details about specific meeting dates.

Coordinator: Dr Vijay Devadas / Dr Kevin Fisher
Lectures: Friday: 1-1:50

DISSERTATION GUIDELINES

Every dissertation involves an individual research project on a topic chosen by the student. The research and writing is carried out under the supervision of one or more members of staff. The word limit for the fourth year dissertation is 18,000 words. However, dissertations normally tend to be between 14,000 and 16,000 words in length. It is important to observe the word limit, as dissertations that exceed 18,000 words may incur a penalty.*

*Please refer to Guidelines and Summary in the back of this booklet.

CHOOSING A TOPIC

This is one of the most important decisions you will make in your fourth year studies. The topic you choose will depend on the interests you have developed in the course of your undergraduate work in Communication Studies or Film and Media Studies. If you have developed strengths in particular areas by the fourth year or become closely involved with certain areas of study, there would be considerable advantage in continuing with that work for your dissertation.

One important consideration, and one reason for consulting carefully with staff, is making sure that you select a topic that is practical to complete within the time available. The challenge here is selecting something which is going to make a satisfying and rewarding piece of research, but which will also be of such size and scope that you will be able to bring it to completion on time.

SUPERVISION

In 2012, students will work with staff in MFCO 401/MFCO 403 to develop a viable dissertation proposal during the thesis preparation module. In the course of the first module, students will be guided through the process of developing a provisional bibliography of works consulted. The final proposal and bibliography are due **23 March by 12 noon** and will be included in the internal assessment.

Students are expected to arrive on the first day of lectures prepared to discuss their potential topic and will be required to submit a provisional title and short abstract by week 2. The abstracts will be reviewed by the Graduate Advisory Committee and students will be assigned a supervisor by the Department. The assignment of supervisors will be announced in week 3.

Students are encouraged to discuss their ideas and research topics with Department staff. Each student will be assigned supervision based on the expertise and workloads of individual academic staff members. Every effort is made to match student topic/title to the appropriately qualified academic staff member. However, students should not expect to be able to choose specific supervisors. Any questions about the assignment of supervisors should be addressed to the Head of the Graduate Advisory Committee or to the Head of Department.

RELATIONSHIP WITH YOUR SUPERVISOR

The supervisory relationship involves reciprocal obligations and expectations; however, you should expect to meet your supervisor regularly and obtain from them the best advice they can provide within their experience and expertise. You will be expected to adhere to whatever arrangements are made for regular meetings with the supervisor, and make use of the advice that they give you. Your main obligation will be to do the work required – reading, field research, data processing, writing up, editing – within the time frame that is agreed upon. Supervisors' obligations do not include correcting style, grammar, spelling, etc. You are encouraged to discuss your overall workload plan with your supervisor to ensure that it is balanced across the year.

SUPERVISORY AGREEMENT BETWEEN STUDENT AND SUPERVISOR

A Memorandum of Understanding is an agreement between individual students and their supervisors. The MOU can be a useful tool in avoiding misunderstandings and can be referred to if difficulties do arise. The document can be reviewed regularly in light of changing circumstances. Such agreements would deal with the following:

- frequency of meetings
- progress reports to be provided by the student
- the nature, promptness and limits of feedback on written work
- target dates for various stages of the research
- principles for establishing authorship of any resulting publications.

Templates for this agreement will be available through your supervisor or the departmental office.

GRADUATE ADVISORY COMMITTEE

The Graduate Advisory Committee administers all 4th Year Honours and Postgraduate Diploma studies in the Department of Media, Film and Communication on behalf of the Head of Department. For the duration of your time as a 4th Year Honours or PGDip student in Media, Film and Communication your academic welfare and progress will be reviewed by the committee, which will seek regular reports from your supervisor/s. You are also welcome to contact any member of the committee via the departmental office regarding any concerns or suggestions you may have regarding postgraduate studies in Media, Film and Communication.

PLAGIARISM

Students should make sure that all submitted work is their own. Plagiarism is a totally unacceptable form of dishonest practice. Plagiarism is defined as copying or paraphrasing another's work, whether intentionally or otherwise, and presenting it as one's own (approved University Council, December 2004). In practice, this means plagiarism includes any attempt in any piece of submitted work (e.g. an assignment or test) to present as one's own work the work of another (whether of another student or a published authority). Any student found responsible for plagiarism in any piece of work submitted for assessment shall be subject to the University's dishonest practice regulations which may result in various penalties, including forfeiture of marks

for the piece of work submitted, a zero grade for the paper, or in extreme cases exclusion from the University.

Plagiarism includes:

- inexperience of and disregard of the need for referencing;
- inadequate detail in referencing;
- quoting directly or paraphrasing to a moderate extent without acknowledging the source;
- submitting the same work or major portions thereof to satisfy the requirements of more than one course without the permission from the instructor/s;
- using data or interpretative material for a report without acknowledging the sources or the collaborators. All contributors to the preparation of data and/or to writing the report must be named;
- major or essential portion of work plagiarized;
- repeat offences;
- presenting work of another as one's own.

Penalties may include:

- warning;
- rewrite section or work;
- withhold or withdraw the granting of terms in the subject concerned;
- reduced marks for work submitted;
- zero marks for work submitted;
- zero marks for work submitted plus a reduction in final examination marks;
- disqualify the student from an entire paper;
- cancellation of any pass or passes for any other part of the student's course undertaken in the same semester/summer school;
- exclusion from University.

ETHICAL GUIDELINES

All research that involves human subjects (through, for example, their participation in interviews) must comply with the ethical guidelines set down by the University. In most cases ethical approval needs to be obtained from the University Ethics Committee. Your supervisor will assist with this process.

RESEARCH PRESENTATION

A requirement of MFCO 490 is the presentation of your research during the Fourth Year Presentation Day at the beginning of Semester Two. Each presentation will be 10 minutes in duration. Students are required to submit their title, abstracts and bibliographies to the department's assignment drop box (electronically and in hard copy) by the last day of formal lectures in semester one 2012.

SUBMISSION

Four copies of the research essay should be presented to the Department of Media, Film and Communication by 4pm, last day of formal lectures, semester two. (Friday, 12 October, 2012)

Students may choose ONE of the following options. Whichever option is chosen, the deadline of 4pm, last day of formal lectures in semester two (14 October, 2012) is the same for all. Students may choose to:

- Supply four bound copies of the dissertation.
- Supply one unbound copy of the dissertation and the office will photocopy (black and white only) and bind the dissertations (four copies) for you.
- Supply one unbound copy of the dissertation plus three additional sets of any colour pages, and the office will photocopy (black and white only) and bind the dissertations (four copies) for you.

One of the copies will be returned to you and the others will be stored in the Media, Film and Communication library.

FINANCIAL SUPPORT

Students enrolled in a 490 have access to a \$30 grant to use to pay for research related costs. Such costs may include photocopying, printing, or interlibrary loans. For access to these funds please contact the Departmental Administrator. Unused funds expire on 31 October each year.

In addition, students enrolled in a 490 have access to a further \$30 grant to use towards the cost of printing and binding their thesis through the University Print Shop. If you choose this option, you will need to collect a purchase order from the Departmental Administrator and take this to the University Print Shop. You will need to liaise with the University Print Shop in advance to determine the deadline for submitting your thesis to them in order for the job to be completed in time for you to submit your theses (four copies) to the Department by 4pm on the last day of formal lectures, semester two. (12 October 2012)

EXAMINATION OF THE DISSERTATION & EXTERNAL ASSESSMENT

The dissertation is read by two internal examiners from within the department (excluding your supervisor). The examiners write reports on the dissertation and, in consultation with the Head of Department, decide on an appropriate mark.

Most examiners permit a copy of their report to be given to the student. If, however, the report is confidential, then the Head of Department will provide you with an oral summary.

The Division of Humanities requires the Department to send dissertations to an external examiner/assessor, whose report will be taken into account when your results are finalised.

In cases of significant disagreement between the Examiners, the External Assessor shall act as a third examiner and recommend a mark to the Head of Department.

All marks received in the course of a 4th year in any paper counting towards a BA Honours or a PGDip (Arts) are provisional until reviewed by the examiners' committee and by the external assessor at the end of the year.

FACILITIES PROVIDED BY THE DEPARTMENT

The Department has a range of media equipment. Those students who require the use of such equipment should consult their supervisor.

SEMINAR SERIES AND PUBLIC LECTURES

Honours/PGDip(Arts) students are strongly encouraged to attend all talks within our Departmental Research Seminar Series.

SOURCES OF INFORMATION ON THESIS PREPARATION

The Student Learning Centre offers Thesis and Dissertation Writing workshops for Honours and Postgraduate students at various times during the year.

For dates and times see <http://hedc.otago.ac.nz/hedc/sld.html>.

Further Reading

Anderson, J. & Poole, M. (1994) *Thesis and Assignment Writing* (2nd ed). Brisbane: John Wiley and Sons.

Bouma, G. (1996) *The Research Process*. Melbourne: Oxford University Press.

Rountree, K. (1991) *Writing for Success: a practical guide for New Zealand students*. Auckland: Longman Paul.

Rountree, K. and Laing, T. (1996) *Writing by Degrees: A Practical Guide to Writing Theses and Research Papers*. Auckland: Longman Paul.

RECENT DISSERTATIONS

2010

MEDIA, FILM AND COMMUNICATION

Guy, Jonathan. "Slayers, Gamers, Pawns: Visualising the Dehumanised Subject."

Keen, Jamie. "Riding the Wave: An Exploration into the Nature of 'Cool'."

McMillan, Paul. "Police, Guns and Access: An Analysis of the Political Economy of New Zealand News Media through the Propaganda Model and Framing."

Miller Skillander, Katherine. "Cinéma vérité encounters: A comparative study of *Chronique d'un été* (Chronicle of a Summer) (1961) and *My Street* (2008)."

Pascoe, Laura. "Perceptions of Public Relations in Government: Communicating Democratic Transparency or a Hidden Agenda."

Silva, Marcela. "Bring sexy back: A postfeminist discussion on sexualized images of women in women's magazines."

Standish-White, Kelly. "Saving Face: an analysis of the relationship between Facebook and the projection of a socially desirable image."

Verdonk, Chelsea. "Separating the Men from the Boys: Competing ideas of a New Zealand masculine identity represented in a selection of amateur films: *Three Smart Boys* (1939), *You Can't Win!* (1961), and *Frosty Man and the BMX Kid* (2010)."

Waru, Karelee. "From 'Our Cathy' to 'Walkabout Walker': The Uses and Abuses of the Aboriginal Sporting Celebrity by the Australian Print Media."

2009

MEDIA, FILM AND COMMUNICATION

Bowie, Antonia. "Female Pleasure When Watching Film and Television: *Sex and the City*."

Burr, Lloyd. "Fake/Facebook? An analysis of the self-selection of images on Facebook."

Chan, Christina. "Localising a Global Phenomenon: Poetic ammo and Too Phat keepin' it real in Malaysia."

de Hamel, Adam. "Protecting From Preconceptions: Can the NZ criminal justice system adequately protect itself from the news media?"

Hill, Candice. "Framing the Issue of Skin Cancer for Young Adults: Has NZ got it right?"

Isles, Heather. "Baudrillard on the Hyperreality in a Mediatized World (Gulf War as Media)."

Kassan, Roshnee. "Advertising and Globalization in India."

Lumsden, Dana. "Business Environmentalism: A worthy investment?"

Madill, Bernard. "Music in the Films of Ang Lee."

Murphy, Jo. "From 'Homicidal Artist' to 'a Freak Like Me': An exploration of the villains of the Batman film franchise and the socio-historical reasons behind their selection."

Stapleton, Peter. "Revolutionary Films, Revolutionary Soundtracks? The changes to popular music soundtracks in the new Hollywood films of the 1960s and 1970s."

Sutton, Natalie. "Kiwi-as.co.nz: Attaining national identity through online music communities."

Waugh, Lohnêt. "What Impact Did Competition and Commercialization Have On NZs Broadcast News Environment?"

2008

MEDIA, FILM AND COMMUNICATION

Chai, Petrina. "Mapping the Malaysian-Chinese Student Diaspora in Dunedin."

Dunn, Jamie. "The Time Travel Film: Science fiction and the temporal narrative."

Fordyce, Robbie. "Prodigal Daughter: Examining the female avatar through *Silent Hill 3*."

Francis, Andy. "Structuralism, Post-Structuralism and the Deconstruction and New Meaning in *The Exorcist* and the Exorcism of Emily Rose: The audience and the collapse of binary structure."

Grady, Maddie. "Going to the Pictures: Exploring still and moving images in cinema and photography."

McGrath, Nick. "Cannibalizing the Past: The PM cultural logic behind the *Kill Bill* films."

McLachlan, Scott. "Castles in the Sky: Representations of technology and nature in the films of Hayaa Miyazaki."

Orchard, Sarah. "Queer Women and Violence in *Monster*."

Scott, Carey. "Wild Weekends: Performative documentary and the spectator."

Wang, YanHan (Phillip). "A Study of Internet Privacy in China."

Ward, Matthew. "The Coen Brothers' revisionist use of Film Noir and classical Hollywood genre conventions."

2007

MEDIA, FILM AND COMMUNICATION

Choi, Jane. "In google we trust."

Fletcher, Kevin. "Film acting: James Woods in *Videodrome*."

Gan, Juan Jim. "The social dynamics of p2p culture."

Gwynne, Owain. "A survival guide to the Xena-verse: A re-evaluation of the fan."

Heinzen, Mirle. "Tim Burton: Modern perpetuator of fairytales."

Holder, Max. "When is a documentary not a documentary? *Fahrenheit 9/11* and the politics of representation"

Mulder, Fiona. "'Here's how I see it': Subjective and reflexive story-telling in contemporary Hollywood cinema."

Rubin, Michel. "Existence and absurdity: An exploration of existentialist themes in *Vivre sa Vie*"

Windle, Patricia. "Abbas Kiarostami: Spiritual cinema and the journey narrative."

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| Copies of these essays are available for short-term loan. Please see the Departmental Administrator. |
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ACADEMIC STAFF AND RESEARCH INTERESTS

Dr Vijay Devadas, Head of Department

Richardson Building 6C11

E-mail vijay.devadas@otago.ac.nz

Tel: 479.4374

Postcolonial-theory and literature, critical and cultural theory, diaspora studies and identity politics, cultural studies, and media studies.

Dr Michael Bourk, Lecturer

Richardson Building 6C19

E-mail michael.bourk@otago.ac.nz

Tel: 479.5751

Communication studies, framing and discourse analysis, policy studies, media content analysis, qualitative research theory and method.

Associate Professor Geoffrey Craig

Richardson Building 6C12

E-mail geoff.craig@otago.ac.nz

Tel: 470.3422

Political communication and environmental communication, the media and the public sphere, journalism and democracy.

Dr Kevin Fisher, Senior Lecturer

Richardson Building 6C24

E-mail kevin.fisher@otago.ac.nz

Tel: 479.8472

Film theory, phenomenology, documentary, science fiction, special effects, postcolonial and indigenous cinema.

Dr Catherine Fowler, Senior Lecturer

Richardson Building 6C13

E-mail catherine.fowler@otago.ac.nz

Tel: 479.8615

National identity and European cinemas, the film/art axis of influence, political modernism and experimental practice, theories of (female) authorship and women filmmakers, film analysis.

Dr Brett Nicholls, Senior Lecturer

Richardson Building 6C18

E-mail brett.nicholls@otago.ac.nz

Tel: 479.8819

Postcolonial theory, political economy of the media, Australian screen studies, computer game studies, and the impact of modern technologies upon social and cultural life.

Dr Erika Pearson, Senior Lecturer

Richardson Building 6C23

E-mail erika.pearson@otago.ac.nz

Tel: 479.8680

Internet culture, trust networks, online identity, digital technologies, remix, digital nomads.

Dr Paul Ramaeker, Lecturer

Richardson Building 6C12

E-mail paul.ramaeker@otago.ac.nz

Tel: 479.8646

American film history, international cinemas, film analysis, narratology, and television aesthetics

Dr Hugh Slotten, Senior Lecturer

Richardson Building 6C22

E-mail hugh.slotten@otago.ac.nz

Tel: 479.6546

History of communications, communication policy studies, satellite communications, radio and television, and technology.

Dr Davinia Thornley, Senior Lecturer

Richardson Building 6C14

E-mail davinia.thornley@otago.ac.nz

Tel: 479.4182

Audience/reception studies, cultural theory, indigenous media, national media; postcolonial theory, race and place in film and New Zealand cinema.

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UNIVERSITY OF OTAGO GRADING SCALE

| Percentage Range | Grade | Honours Class/Postgraduate Diploma Class |
|------------------|--------|--|
| 90 - 100 | A+ | First Class/Distinction |
| 85 - 89 | A | First Class/Distinction |
| 80 - 84 | A- | First Class/Distinction |
| 75 - 79 | B+ | Second Class Div. 1/Credit |
| 73 - 74 | B | Second Class Div. 1/Credit |
| 70 - 72 | B | Second Class Div. 2 |
| 65 - 69 | B- | Second Class Div. 2 |
| 60 - 64 | C+ | Third Class |
| 55 - 59 | C | Third Class |
| 50 - 54 | C- | Third Class |
| 40 - 49 | Fail D | |
| Below 40 | Fail E | |

GUIDELINES AND SUMMARY: 2012

1. Beginning Your Research

The researching and writing of a 490 Dissertation marks the moment at which the student begins his or her journey in becoming an autonomous and effective researcher. The 490 Dissertation is generated by your own interests (rather than written on a prescribed topic). The supervisor serves as a guide in that process. It is important to clarify the steps (such as a literature review, an extended abstract and bibliography, a proposed chapter break-down and outline, etc.) that your supervisor expects you to take in terms of gathering material, documenting that material and, finally, crafting a polished thesis. These steps will vary depending on your discipline, topic and approach.

The dissertation itself is the culmination of a sustained research programme in which you will engage with the help of your supervisor. The best way of acquiring a sense of what a dissertation requires is to look through several examples. Both the ISB and the Department have copies of previous dissertations available for you to read.

MFCO 401/MFCO 403 will assist you in the process of defining a topic and establishing a preliminary bibliography. The first few weeks of this paper will focus on equipping you with the tools that will enable you to write a dissertation under the guidance of your supervisor.

2. The Dissertation

The MA and PHD both require a thesis; the thesis of a successful candidate is housed in the ISB (the Central Library) and in the Departmental office (internal loan only). Reviewing examples of a thesis in your field might also prove helpful. The 490 Dissertation is similar to a thesis but the scope and depth of the research is significantly reduced. The 490 Dissertation is usually also considerably shorter. A longer dissertation is not necessarily a better dissertation. It is rare that a 490 Dissertation is shorter than 14,000 words; however, a 490 Dissertation that is over 16,000 words is usually (but not always) too long. Style and coherence are significant factors in determining exactly how long the dissertation will be in its final form. In the process of revising your material, be prepared to cut extraneous passages in some sections while adding material in other sections, at the direction of your supervisor.

3. The Question

Your supervisor will help you to craft and organize your material into a compelling argument. Many scholars feel that it is helpful to begin with something unresolved, some question within the area of Media, Film and Communication that stimulates your curiosity. This “question” can serve as a guide in terms of determining the direction, shape and organization of your research. Be prepared to surprise yourself in terms of allowing your research (the pursuit of the question) to lead you into new areas and new unanticipated “answers” to your original “governing” question.

4. Goals

In a completed dissertation, the student should demonstrate the following:

- a familiarity and an understanding of previous scholarship on the topic
- the capacity to undertake research and present the results of that research in a coherent and convincing manner
- a critical sense of his or her work relative to the work of other scholars on the topic.

The dissertation will also be evaluated on whether or not it presents its material in a way that meets the standards for publication in the relevant discipline.

5. Format

In preparing your dissertation manuscript, please follow the guidelines posted on the University of Otago Library website, “Notes on the Preparation of Otago Theses.” Determine a citation style with your supervisor and use it consistently throughout the manuscript. The library offers examples of widely accepted citation styles.

<http://www.library.otago.ac.nz/research/theses.html>

6. Feedback

You should meet with your supervisor regularly at a mutually agreed upon time. It is helpful to bring questions to the meeting to which your supervisor can supply immediate and detailed feedback. During your meeting, your supervisor will check your progress, help you establish and keep to a schedule and advise you on your strategies and methods.

In terms of written materials, it is important that you and your supervisor agree about when these materials will be returned to you at the time at which you submit them. Your supervisor has many other responsibilities and the time that he or she has available to you outside your scheduled supervisory meetings will vary through the semester.

Be aware that if you submit a completed draft of your Dissertation after **mid-September** (without prior arrangement with your supervisor), it is unlikely that your supervisor will be able to return it to you with comments in time for you to make substantial revisions before submitting the final version on the last day of lectures, semester two (12 October 2012). It is very important that you and your supervisor agree about when you will submit the final draft and when he or she will return it early on in the supervisory process. Many supervisors and students find it useful to establish a formal memorandum of agreement about these matters.

7. Dates

Friday, week 2 of semester one 2012: Submit provisional thesis title and abstract.

Friday, week 3 of semester one 2012: Assignment of supervisors.

Friday, week 4 of semester one 2012, 12 noon: Submit proposal and bibliography.

end of formal lectures, semester one 2012, 4:00 pm: Submission of the Dissertation Titles, Abstracts and Bibliographies to the Departmental Office.

week one semester two, 2012: Research Presentations (on Dissertation topics) [date and time TBC].

week nine, semester two 2012: Last day to submit draft to your supervisor for comments.

12 October 2012, by 4pm: Submission of the completed Dissertation.

Note: Failure to submit the Dissertation before 4 pm 12 October will have serious consequences. In the absence of extenuating circumstances, the HOD may refuse to accept the Dissertation once the submission date has passed. If you anticipate encountering difficulties in meeting the 12 October deadline, it is in your interests to consult the HOD as soon as possible.