

**FORM 3 (or Section B of Form 1 if submitted as part of a new programme)**

Before completing this form, please read the document entitled *Important notes for completing proposals (In particular Form 3 or Section B of Form 1)* (located at: <http://www.otago.ac.nz/administration/academiccommittees/proformas.html>).

(Please retain the small font prompts for submission to the Board of Undergraduate Studies and Board of Graduate Studies.)

<b>UNIVERSITY OF OTAGO</b>	
<b>Proposal for New Paper</b>	
<b>Name of Division/School/Department</b>	Humanities/Media Film and Communication
<b>Subject code, Number, Title</b> (maximum number of characters is normally 60 including spaces)	MFCO 210 Theory of Film and Media
<b>Year of Introduction (Year Proposal Takes Effect)</b>	2018

**Deadlines:**

- a) For the introduction of new papers for the following academic year:
- the May meetings of the Divisional Boards;
  - June meetings of the Board of Undergraduate Studies and the Board of Graduate Studies;
  - June Senate.
- b) For the introduction of new papers as part of a proposal for new qualifications and new major and minor subjects requiring CUAP approval for introduction in the following year to ensure their inclusion in the Guide to Enrolment:
- the March meetings of the Divisional Boards;
  - April meetings of the Board of Undergraduate Studies and the Board of Graduate Studies;
  - April Senate

**Purpose of Proposal**

(A succinct description of the purpose of the proposal including the introduction of new papers and any consequential amendments such as deletions of existing papers and amendments to schedules. Also note if you are proposing a number of related papers, please include on the one proposal form rather than filling out a separate form for each paper.)

To introduce a new 200-level paper and to amend the major and minor subject requirements for Film and Media Studies.

**Level of study**

(Please indicate the level of study as defined by the NZ Qualifications Framework. For undergraduate papers, 100-level corresponds to Level 5, 200-level corresponds to Level 6, and 300-level and 400-level correspond to Level 7. For postgraduate papers, 400-level is Level 8, Master's papers are Level 9 and Doctoral papers are Level 10.)

Level 6

**Part (i)**

(Please note that the information in Part (i) of this proposal is required for the University Calendar, Guide to Enrolment and online Paper Information.)

**Qualifications Affected**

(Major qualifications for which this paper will be offered)

BA

BASc

**Prescription**

(Refer to *Guide to Enrolment* for format. Include proposed subject code, paper number, points value and anticipated EFTS, prerequisites, restrictions, programmes the paper is 'limited to', whether it will be offered on-campus and/or by distance learning, and whether it is to be taught in the 1st and/or 2nd Semester, during the whole year or Summer School. The description of the content should be no longer than 30 words. Refer to the Form 3 *Important Notes* for guidance on title, prescription and prerequisites etc.)

MFCO 210 Theory of Film and Media

S2 0.15 EFTS

OL, OC

18 points

Familiarizes students with some of the key theories that inform film and media studies and enhances understanding of the discourses that have defined the disciplines.

P 18 100-level MFCO points

SC Arts and Music

### Occurrence Details

Basic details of each occurrence of the paper, each listed separately. Include campus being taught at or from (Dunedin, Christchurch, Wellington, Invercargill, Auckland), teaching period (S1, S2 etc.), indicative start date (for each occurrence – if not standard), indicative end date (for each occurrence – if not standard), teaching method (i.e. on campus or by distance). Refer to the 'Important Notes for Completing Forms' for guidance on the definition of an occurrence, teaching period and start/end dates.

Campus Taught From	Teaching Period	Indicative Start Date (if Non-Standard)	Indicative End Date (if Non-Standard)	Teaching Method
Dunedin	S2			On campus

### Consequential Amendments to Regulations and/or Schedules and/or Other Papers

(All changes to regulations, schedules and the paper rules of related papers (e.g. prerequisites, corequisites, and restrictions) as a result of introducing this paper must be detailed below. It may be useful for both current and proposed forms of words for publication to be provided, with changes or additions in bold or italic type. This includes changes that will need to be made to Schedules, including Schedules A, B and C. Include Calendar page numbers. Changes to the Programme information in the *Guide to Enrolment* are not required. Consequential deletion(s) of papers must also be reported here (in which case a separate Form 5, proposal to delete a paper, does not need to be completed).)

### Regulation/s Number/s, or Schedule

(Clause number and heading)

2017 Calendar – Arts and Music: Schedule A

Part 1: Major Subject Requirements – page 259

Part 2: Minor Subject Requirements – page 264

### Old Regulation/s or Schedule

(Include all portions being amended. Include any other references in the Calendar which will need amending. Include current Calendar page number.)

Part 1: Major Subject requirements – page 259

Film and Media Studies	100-level	MFCO 101, 102
	200-level	At least one of MFCO 201, 203; two further papers from 200-level MFCO papers, ASIA 201, CHIN 242, GEND 205
	300-level	MFCO 301; three further papers from 300-level MFCO papers, CHIN 342, GEND 305

Part 2: Minor Subject Requirements – page 264

Film and Media	100-level	MFCO 101, 102
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Studies	200-level	MFCO 201 or MFCO 203
	300-level	One of MFCO 301, 312-320
	Plus	One further paper from MFCO 201, 203, 212, 213, 216, 217, 220, 230, 251, 301, 312-320.

### Proposed Regulation/s or Schedule

(Include amendments to all relevant regulations including Schedules and any other references in the Calendar to the regulations that need to be changed)

#### Part 1: Major Subject Requirements

Film and Media Studies	100-level	MFCO 101, 102
	200-level	<b>MFCO 210, and</b> two further papers from 200-level MFCO papers, ASIA 201, CHIN 242, GEND 205
	300-level	MFCO 301; three further papers from 300-level MFCO papers. <b>One of CHIN 342 or GEND 305 may be substituted for one MFCO 300-level paper</b>

#### Part 2: Minor Subject Requirements

Film and Media Studies	100-level	MFCO 101, 102
	Above 200-level	<b>MFCO 210</b> and two other MFCO papers of which one must be above 200-level, either GEND 205/305 or CHIN 242/342 can be substituted for one MFCO paper

### Implications

(Describe any academic, administrative and resource implications of this amendment. If limitation of numbers is involved, state maximum to be accepted and any change to the method of selection. Any student contact with children should be assessed for Vulnerable Children Act (VCA) relevance; please state if VCA relevance has changed. VCA changes should be reflected in amended regulations)

None identified.

### Transitional Arrangements

(Are there any transitional arrangements necessary as a result of introducing a new paper? If necessary, special arrangements must be specified for students who are part-way through programmes who would otherwise be disadvantaged, e.g. by changes to prerequisites or the redistribution of course content amongst a number of papers.)

From 2018 students who have taken MFCO 201 or MFCO 203 will not need to take MFCO 210. Students who have not taken MFCO 201 or MFCO 203 will instead need to take MFCO 210.

### Predicted Student Numbers

(Please give an estimate of the number of students who will enrol in the paper. Please provide a justification for the estimate.)

Estimated number of students: 40 (based upon current number of Film and Media Majors and Minors)

## Limitation on Student Numbers

(Most new papers will not have a limitation on enrolment. However, if it is proposed that there needs to be a limit on the maximum number of students permitted to enrol in the paper due to availability of resources, please indicate using the format below (including the note) and complete and attach a Limitation of Enrolment Form for Papers, available at [www.otago.ac.nz/otago077162.pdf](http://www.otago.ac.nz/otago077162.pdf). This form will be used to assess the proposed limitation and, if appropriate, to gain formal approval for the limitation from Council. Further information is available in the Limitation of Enrolment for Specific Papers and Programmes Procedure at [www.otago.ac.nz/administration/policies/otago075807.html](http://www.otago.ac.nz/administration/policies/otago075807.html))

Formal Enrolment Limit (maximum number of students)

<i>No Limit</i>
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## Vulnerable Children Act Compliance

(If the paper involves students working with children then it is possible the Vulnerable Children Act will apply; if so, under the Act, safety checking of students planning to enrol in the paper will be required if this is not already covered at programme level)

- The Vulnerable Children Act does not apply to this paper
- The Vulnerable Children Act applies and compliant student safety checking processes are, or shall be put, in place (at programme and/or paper level as appropriate)

## Academic Consultation with other Departments/other Divisions

(Outline the consultation that has been undertaken with interested parties including other departments and Divisions. Detail any professional accreditation requirements. Please note that if you are introducing new papers as part of a new qualification, new major subject or new endorsement and have already outlined the consultation undertaken in response to Section A of Form 1, simply refer to that part of Section A under this heading.)

Department	Consultation Received	Response
Department of Languages and Cultures (Associate Professor Paola Voci, HOD)	This is an excellent course that brings together theories in a cohesive structure and thought-provoking topics. The introduction of course is very clearly justified and well-supported - so, from our perspective, we hope that the course should become soon a great addition to your offerings.	
Te Tumu (Professor Poia Rewi, Dean)	Te Tumu supports the proposal.	
Faculty of Law (Professor Mark Henaghan, Dean)	This is ideal for a core paper. It is good to see core papers being offered as they give a clear focus to the degree. The Law Faculty fully supports this.	
Department of English (Dr. Shef Rogers, HOD)	Thanks for the opportunity to comment on MFCO 210. It looks like a rigorous and stimulating paper that does not compromise any of the offerings of the Department of English and Linguistics.	
National Centre for Peace	Yes Peace and Conflict Studies is in	

and Conflict Studies (Professor Keven Clements, HOD)	favour too.	
Sociology, Gender, and Social Work (Professor Hugh Campbell, HOD)	We support this new paper and the streamlining of the majors.	

## Part (ii)

(Please note that proposals for individual papers do not need to be approved by CUAP unless they are being proposed as part of a new programme. The information in Part (ii) of this proposal is consistent with that required by CUAP of all new papers being introduced in New Zealand universities.)

## Justification and Relationship to Strategic Planning Goals

(A statement as to why the new paper is being proposed with reference to the strategic direction of the department, Division and University, relevance to the academic discipline or profession nationally and internationally. The statement should also include such matters as background, context and evidence of demand. Please note that if you are introducing new papers as part of a new qualification, new major subject or new endorsement and have already outlined the justification and relationship to strategic planning goals in response to Section A of Form 1, simply refer to that part of Section A under this heading.)

This new core paper proposal ‘Theory of Film and Media’ follows 12 months of curriculum review, driven by the objective to future-proof teaching in the department. The change is designed, first, to strengthen the core papers and second, to emphasize synergies across the two majors, Film and Media and Communication Studies. Currently, the core paper for the latter major is ‘Theory of Communication’ while the former gives students the choice between either ‘Film History’ or ‘Media History’. Anecdotal evidence from colleagues teaching film and media history courses around the world (Australia, Europe, UK, North America) suggests that students are not enrolling in courses with these titles and this is our experience also. Our history papers will still be offered as electives but will no longer be the core papers for the Film and Media Major.

Through our curriculum review we have identified a need to move our ‘theory’ paper down to 200 level in order to ensure that students are better prepared for the more independent mode of study that is expected of them at 300 level. Hence as part of this proposal (as included in a form 2 submitted in 2016) MFCO 301 ‘Film and Media Theory’ changes its title to become ‘Critical Problems in Film and Media’. The progression for both our Majors therefore becomes one in which we have introductory papers at 100 level followed by theory at 200 level and then critical problems at 300 level.

The rationale for the proposal coheres with the Division of Humanities’ Strategic Plan (2011-16) to ensure that all degree programmes are characterized by coherence, depth, breadth and progression. The proposal also fits with the goals in the University of Otago Teaching and Learning Plan (2013-2020) to continuously update subject areas to ensure they are current and relevant.

## Learning Outcomes (Aims/Objectives) of Paper

(Learning outcomes (aims/objectives) for individual papers can be described in a range of styles and should indicate what learners are able to do on successful completion of the paper. Outcomes for the paper should also contribute to the Graduate Profile of the programme – *please identify which attributes of the Graduate Profile are achieved by the paper*. See Section 10 of the *Form 1S and Form 1 Important notes for applicants* for further information and a best practice example, or the *Teaching and Learning Plan* at <http://www.otago.ac.nz/staff/> )

The course design should ensure alignment between learning outcomes, teaching and learning methods, and assessment. When considering outcomes, be sure to consider the different domains such as knowledge, skills (generic and subject-specific) and attributes. Note that assessment tasks later in this form will need to be aligned with the outcomes for the paper.)

On completion of this paper students will have:

- Demonstrated an understanding of fundamental critical concepts of film and media theory.
- Developed an awareness of links between a range of theoretical perspectives and issues.
- Began to comprehend and explore a range of relevant literature, salient arguments and key concepts in the study of film and media.
- Demonstrated an ability to apply theory to a range of case studies across film and media.

COMMUNICATION: the ability to communicate information, arguments and analyses effectively	Students will practice and be assessed on their oral and written communication.
CRITICAL THINKING: the ability to analyze issues logically, consider different options and viewpoints, and make informed decisions	Critical thinking will be fostered through the readings, lectures and case studies. Students will be expected to make links between different perspectives.
INFORMATION LITERACY: a basic understanding of information literacy and specific skills in acquiring, organizing and presenting information, in particular through computer-based activity	Information literacy will be fostered during the process of writing, organizing and analyzing readings and screening material.
INTERDISCIPLINARY PERSPECTIVE: intellectual openness and curiosity, and the awareness of the limits of current knowledge and of the links between disciplines	The paper is driven by interdisciplinary approaches with theories informed by sociological, cultural studies, phenomenological, linguistic, psychoanalytic perspectives.
LIFELONG LEARNING: a commitment to lifelong learning, with the ability to apply knowledge, develop existing skills, adapt to a changing environment, and acquire new skills	The course will develop and extend students' existing writing skills, preparing them for workplaces that require writing skills for publication and report writing.
SCHOLARSHIP: a commitment to the fundamental importance of the acquisition and development of knowledge and understanding	This is a key focus of the proposed course. The readings, lectures, and assessments collectively cultivate a commitment to rigorous scholarship.
SELF-MOTIVATION: the capacity for self-directed activity and the ability to work independently	Students are expected to work on their own to produce essays and presentations.
TEAMWORK: the ability to work effectively as both a team leader and a team member	Students will be expected to contribute to the research culture of the paper by regularly engaging in tutorial discussion with reference to the set readings.

## Course Outline

(Provide a Course Outline. For the purposes of the approval of the development of the new paper, this outline can be brief but should include an outline of the content of lectures, laboratories and tutorials. A template for the more detailed Course Outline that should be provided to students is available at <http://hedc.otago.ac.nz/tp/listResource.do?pager.offset=36>)

### Overview

This paper surveys perspectives in film and media theory in order to introduce students to the key thinkers and questions raised by the disciplines up to the late 1960s. The paper prepares students for the 300 level core paper 'Critical Problems in film and media' which has a more contemporary focus. Areas for study will vary and may include: theories of mass culture, realism, auteurism, feminism, spectatorship, pleasure, genre, audiences and reception. Approaches introduced may include critical theory, cultural studies, psychoanalysis, semiotics, ethnography and phenomenology. The paper emphasizes the development of the student's ability to analyse and articulate theoretical argument.

### Assessment

Assignment 1: concepts test	15%	online test
Assignment 2: presentation	20%	seminar presentation on a reading
Assignment 3: essay proposal	20%	1,000 words
Assignment 4: essay	45%	2,500 words

### Indicative Schedule

Week	Topic	Readings/Screenings
1	Media and Modernity	Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In <i>Illuminations</i> . New York, NY: Schocken Books, 1968, pp.217-251.  <b>Screening:</b> <i>Metropolis</i> (Fritz Lang, Germany 1927)
2	Media and the Public Sphere	Hansen, Miriam. "Early Cinema, Late Cinema: Permutations of the Public Sphere." <i>Screen</i> 34:3 (Autumn 1993)  <b>Screening:</b> <i>The Eagle</i> (Clarence Brown, US 1923)
3	Media Archaeology	Huhtamo, Erkki. <i>Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles</i> . 'Introduction' Cambridge: MIT Press, 2013.
4	Realism/Formalism	Eisenstein, Sergei. "The Cinematographic Principle and The Ideogram," in <i>Film Theory and Criticism</i> . Ed. Gerald Mast <i>et al.</i> New York: Oxford University Press, 1992 (127-38).  Bazin, André. "The Ontology of the Photographic Image," in <i>What is Cinema?</i> Vol. 1. Trans. Hugh Gray. Berkeley: University of California Press, 1967 (9-16).  <b>Screening:</b> <i>Battleship Potemkin</i> (Russia, 1925)
5	Apparatus Theory	Baudry, Jean-Louis. "Ideological Effects of the Basic Cinematographic Apparatus." <i>Film Quarterly</i> 28(2) Winter 1974-75, pp. 39-47
6	Media Ecology	Mander, Jerry. "The Walling of Awareness," <i>Four Arguments for the Elimination of Television</i> . New York: Quill, 1978 (53-68).  Meyrowitz, Joshua. "Chapter 15: Where Have We Been, Where are We Going?" <i>No Sense of Place</i> . London: Oxford University Press, 1985 (307-29).

7	Representation	<p>Dyer, Richard “The role of stereotypes.” Jim Cook and Mike Lewington (eds). <i>Images of Alcoholism</i> London: British Film Institute, 1979.</p> <p>Shuchi Kothari, Sarina Pearson and Nabeel Zuberi. “Television and Multiculturalism in Aotearoa New Zealand.” In Roger Horrocks and Nick Perry (eds.) <i>Television in New Zealand: Programming the Nation</i>. Melbourne: Oxford University Press, 2004.</p> <p><b>Screening:</b> Selection of items from <i>Tagata Pasifika</i> and <i>Asia Dynamic</i></p>
8	Television Narratives	<p>Spigel, Lyn. “Installing the Television Set”. <i>The Everyday Life Reader</i>. London: Routledge, 2002 (325-38).</p> <p>Ellis, John “Broadcast TV Narration” <i>Visible Fictions: Cinema, Television, Video</i>. London: Routledge and Kegan Paul, 1982.</p>
9	Class, Taste and Media Consumption	<p>Brunsdon, Charlotte. “Aesthetics and audiences” <i>Screen Tastes: Soap Opera to Satellite dishes</i>. London: Routledge, 1997.</p> <p>Lury, Celia “Introduction and Chapter one” <i>Consumer Culture</i>. Cambridge: Polity Press, 1996.</p>
10	Advertising and Promotional Culture	<p>Wernick, Andrew. “The Promotional Condition of Contemporary Culture.” <i>Promotional Culture</i> London: Sage, 1991.</p> <p>McClintock, Anne. “Soft-soaping Empire: Commodity Racism and Imperial Advertising.” G. Robertson, M. Mash, L. Tickner, J. Bird, B. Curtis and T. Putnam (eds). <i>Travellers’ Tales: Narratives of Home and Displacement</i> London and New York: Routledge, 1994, pp.131-54.</p>
11	News Media	<p>Golding, Peter and Philip Elliott. “News Values and News Production.” <i>Making the News</i>. London: Longman, 1979, pp.114-23.</p> <p>Stuart Hall, Chas Critcher, Tony Jefferson, John Clarke and Brian Roberts. “The Social Production of News”. <i>Policing the Crisis: Mugging, the State, and Law and Order</i>. Basingstoke: Macmillan Education, 1978, pp.53-60.</p>
12	Genres	<p>Clover, Carol. <i>Men, Women and Chainsaws</i>, Chapter One, London: BFI, 1992, 21-64.</p> <p>Gledhill, Christine. “Genre, Representation and Soap Opera.” Stuart Hall (ed.) <i>Representation</i>. London: Sage, 1997.</p> <p><b>Screening:</b> A Slasher Film</p>
13	Stars and audiences	<p>Stacey, Jackie. <i>Star Gazing</i> chapter two London: Routledge, 1994, pp.19-48.</p> <p>Simms, Meliors. “Lionel’s a Lesbian’: Queer Women Watching <i>Shortland Street</i>”. In John Farnsworth and Ian Hutchison (eds.) <i>New Zealand Television: A Reader</i>. Palmerston North: Dunmore Press, p.62-75.</p> <p><b>Screening:</b> Episodes from <i>Shortland Street</i></p>



## Workload Expectations

(For undergraduate study 1 point = 10 hours (except in many Health Sciences papers), e.g. the expected student workload is 180 hours for a 18-point paper, 240 hours for an 24-point paper, and 360 hours for a 36-point paper. For postgraduate students 1 point = 12 hours (except in Health Sciences), e.g. expected student workload is 240 hours for a 20-point paper.

Every paper has a point value that indicates its contribution to the qualification enrolled for (or to any other qualification to which that paper can contribute). These values have been derived on the basis of an equivalent full-time year of enrolment being 120 points.

It is recognised that Divisions may have guidelines for workload (total hours per point) for the undergraduate papers in their Division, including the ratio of contact to non-contact hours. If this is the case please state any differences to the University "norm".

The required workload for a paper should include provision for lectures (50-minute lectures factored as 1 hour), seminars, tutorials, laboratories, use of computer resource rooms, field work, examinations and tests, preparation and private study. Allocations for each component should be specified in hours and the basis of the allocation given in brackets (suggestions are provided below). A paper that does not include a final examination will normally demand more work of a student during the 13 teaching weeks of a semester.

These workload expectations should be part of the information provided to students at the beginning of the paper.)

### (i) Contact hours

	<i>hours</i>	<i>derivation</i>
Lectures	26	(2 hour per week for 13 weeks)
Seminars/tutorials	10	(1 hour per week for 10 weeks)
Screenings	12	(2 hour film screenings for 6 weeks)
<i>Sub-total</i>	<i>48</i>	

### (ii) Non-contact hours

	<i>hours</i>	<i>derivation</i>
Class preparation	52	(4 hours per week for 13 weeks)
Essay proposal	10	(assignments requiring 10 hours)
Essay	30	(assignments requiring 30 hours)
Presentation preparation	10	
Private study	20	
Test preparation	10	(Concepts test requiring 10 hours preparation)
<i>Sub-total</i>	<i>132</i>	

(iii) Total number of hours : **180**

(iv) Evidence of consultation with the student body in deriving the above workload expectations:  
This workload is commensurate with that of other 200 level MFCO papers

(v) Impact on semester workloads in relation to existing papers that could be expected to be taken in combination with the paper being introduced.

None

## Terms Requirements

(Some departments require that a student gain Terms before they sit final examinations i.e., fulfil certain specified conditions (e.g. attending classes; completing oral, written and practical work to a satisfactory level). If students are required to gain Terms before being permitted to sit the examination, please give details of these requirements. If there are no Terms Requirements please state this.)

There are no Terms requirements.

## Assessment Procedures

(Please provide details of the assessment procedures for the new paper. This table should show clear alignment between the main learning outcomes and how they will be taught and assessed.)

Key Learning Outcomes	Teaching and Learning Method	Summative Assessment (Internal or Final Exam)
Demonstrated an understanding of fundamental critical concepts of film and media theory.	Lectures, tutorials	Concepts test
Developed an awareness of links between a range of theoretical perspectives and issues.	Readings, tutorials	Presentation, written essay proposal, essay
Begun to comprehend and explore a range of relevant literature, salient arguments and key concepts in the study of film and media.	Lectures, Tutorials	Presentation, written essay proposal, essay
Demonstrated an ability to apply theory to a range of case studies across media.	Tutorials, readings	Presentation, written essay proposal, essay

(Add more rows if required)

i) Summative (graded) Internal Assessment

Type of Task	Percentage Contribution to Final Grade (figure should align with non-contact hours assigned to these tasks)	Non-contact hours
Concepts test	15%	12
Presentation	20%	10
Written essay proposal	20%	5
Essay	45%	15

(Add more rows if required.)

ii) Formative (non-graded) Internal Assessment (*For more information, see section 8 of the Important Notes for completing Form 3 or Section B of Form 1*)

Type of Task	Type of Feedback	Non-contact hours
Tutorial discussion	Discussion in tutorials	
None		

(Add more rows if required.)

iii) Final Examination

Duration	Percentage Contribution to Final Grade
None	

(If a final examination is worth 50% or less of the final grade it would normally have a 2 hour examination. If the final examination is worth more than 50% of the final grade the examination is 3 hours. If not please provide a brief justification here.)

(If a minimum grade has to be achieved in the final examination to pass the paper as a whole, please state the minimum and provide a brief justification for the requirement here.)

(Will plussage apply to the paper? If so, please supply a justification here.)

## Internet Based Learning

(Please indicate whether teaching and learning in the paper is available in part or as a whole via the Internet by stating which one of the four classifications it falls under)

- No Access** is where no part of the paper or course is accessible online.
- Web – Supported** is where a paper or course expects students to access limited online materials and resources. Access is optional, as online participation is likely to be a minor component of study.
- Web – Enhanced** is where a paper or course expects students to access online materials and resources. Access is expected, as online participation is likely to make a major contribution to study.
- Web – Based** is where a paper or course requires students to access the accompanying online materials and resources. Access is required, as online participation is required.

## Online Learning Management System used (Choose one)

- Blackboard**  **Moodle**  **OceanBrowser**  **Other**  **None**

(If you are using Moodle, OceanBrowser or Other, how will this be supported?)

## Proposed Timetable

(Timetable Services must be contacted in the early planning of the introduction of the paper. They can provide advice and information and they will need to know your intentions. Timetable allocations are dependent on the availability of suitable teaching space. Also please attach written confirmation from the Timetable Services that requested facilities are available (contact Timetable Services at [timetables@otago.ac.nz](mailto:timetables@otago.ac.nz)). Please note that timetable consultation is not required for research only papers or where a paper is taught within departmental facilities to a circumscribed group of students taking no other subjects e.g. 400 level papers.)

When consulting with the Timetable Services, please take into account the following, **and supply the details below:**

- (i) Lectures (for each stream) - 26
- (ii) Laboratories (for each stream)
- (iii) Field Trips
- (iv) Tutorials and any other teaching activity – 10 tutorials
- (v) Identification of possible timetable clashes with other papers that could be expected to be taken in combination with the paper being introduced.

- Statement is attached**

Good morning Catherine

Thank you for the opportunity to comment on the new paper proposal for MFCO 210: Theory of Film & Media, to be first offered in semester two, 2018.

When assessing new paper proposals from a timetabling perspective we have two main areas of concern; potential student clashes and venue availability.

It should be noted that circumstances can and will change during the extended period before this paper is offered. That said, we would be more than happy to work with the department closer to the time in order to help select suitable times for which we have available teaching space and that do not clash with other significant papers of interest.

Regards

**Peter McLaren**

Customer Services Representative (Timetables)

Admissions, Enrolment and University Information Centre  
Te Pokapū Pāroko Tomakaka  
University of Otago  
PO Box 56  
Dunedin 9054,  
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Tel + 64 3 471 6386  
Email [peter.mclaren@otago.ac.nz](mailto:peter.mclaren@otago.ac.nz)

**Library Resources** (Please identify the initial library purchases and the ongoing annual requirements. You should include all monographs, serials and electronic databases. Written confirmation from your library contact is required and should be attached:

Commerce, Humanities, Sciences and Health Sciences (Dunedin campus)

Marilyn Fordyce, Information Resources Manager (extn 8923, [marilyn.fordyce@otago.ac.nz](mailto:marilyn.fordyce@otago.ac.nz))

Health Sciences Christchurch

Marg Walker, Health Sciences Librarian, Canterbury Medical Library (extn 364 0505, [marg.walker@otago.ac.nz](mailto:marg.walker@otago.ac.nz))

Health Sciences Wellington

Kareen Carter, Medical Librarian, Wellington Medical Library (1 04 385 5348, email [kareen.carter@otago.ac.nz](mailto:kareen.carter@otago.ac.nz))



**Library Impact Statement attached**

## Part (iii)

### Departmental/Divisional Resources:

Please either provide a detailed “Business Plan” (or equivalent) or answer the following sections:

### Confirmation of Availability of Resources

(Please note that resource information regarding the paper being introduced should be provided in Part (iii) and will be considered by each relevant Division. If the academic and/or financial responsibility for the new paper is shared by more than one Division, or the paper resides academically in one Division but is the financial responsibility of another, then Part (iii) will need to be approved by each relevant Division. You should contact the relevant Divisional Office(s) in case there are any additional requirements regarding information on resources for the new paper. By signing this proposal, signatories are not only approving the academic soundness of the new paper, they are also confirming and approving the capacity for the sustained delivery of the new paper taking into account the consideration of relevant resources including library resources, teaching facilities, equipment and staff (human resources). Consideration should also be given to the following: 1) Is there evidence of potential demand for the new paper? 2) Does the paper have strategic relevance for the Department? 3) Have all new resources that are required for the sustainable, long-term delivery of the new paper including academic and general staff (new staff or time of existing staff), equipment, space, library and IT been considered? Will the delivery of the new paper be undertaken by more than a single academic staff member? 4) Will the new paper impact upon the Department’s workload in a way that will enhance its research outputs and aspirations?)

### Laboratories/ IT/Other physical resources

(Attach details of any additional costs for laboratory, IT or other resources related to teaching. If new staff are required, will there be a need for additional office or research space (see also Staffing Workload?)

### Equipment

(Attach details of any major new equipment required for the paper including computers.)

### **Staffing Workload**

(Attach details of the impact introduction of this paper will have on the workload of the Department. You should address the following issues: Will any new staff be required? If so what percentage of their time will this paper require? Will any new tutors be required? If no new staff are required, how will the workload of the Department be managed in order to meet the increased responsibilities of the paper, i.e., is the teaching of the new paper in place of or in addition to present commitments? Does the new paper require administrative or technical support in addition to the responsibilities of the academic staff? Given the shift away from EFTS based funding toward performance based research funding, what impact will the introduction of this paper have on the performance based research and potential research based funding of the Department?)

The paper will be substituted for another in an existing staff member's workload.

### **Staff Member Responsible for Drafting Proposal**

(Please give the name and contact details of the staff member who drafted the proposal if different from the Head of Department)

Catherine Fowler

**Head of Department (Signature/date)**

**Dean (if applicable) (Signature/date)**

**Pro-Vice-Chancellor (Signature/date)**

*I confirm that this proposal is financially viable and that adequate staffing is available to support it.*

## University of Otago Library Library Impact Statement

### For new or changing courses and programmes

**Name of Division/School/Department:** Humanities / Media, Film & Communication

**Title of New Paper/Programme:** Theory of Film and Media

**Course code:** MFCO 210

**Distance Course Code:** (if offered):

**Year & Semester of Introduction:** 2018

**Predicted enrolment:** 40

**Staff member responsible for drafting:** Catherine Fowler

**Email:** [catherine.fowler@otago.ac.nz](mailto:catherine.fowler@otago.ac.nz)

**Ext:** 8615

**Monographs (print & electronic):** *(What are the needs? Does the existing collection support the introduction of the course/programme? What (if any) additional resources are required?)*

The Library currently supports Film and Media theory papers at their current levels and the introduction of MFCO 210. Students will need library support to prepare for a concept test, an essay proposal presentation, a written essay proposal, and to complete an essay.

The library has a strong collection in film, media and communication. The collection has supplementary material to support topics including theories of mass culture, ethnography, semiotics, media ecology, representation, narratives, advertising, news media, and cultural studies.

Additional resources may be required to support the introduction of MFCO 210. The library will work with staff to ensure required material is available. Additional help with accessing resources and information skills assistance is available through the Subject Librarians.

**Serials (print and electronic) resources:** *(What are the needs? Does the existing collection support the introduction of the course/programme? What (if any) additional resources are required?)*

The following resources could aid in supporting the proposed course:

Communication & Mass Media Collection  
 Communication & Mass Media Complete Academic Search  
 Complete Informit Complete ProQuest Central JSTOR Screen Film Quarterly Feminist Media Studies  
 The existing collection supports the introduction of MFCO 210. No additional resources are required.

#### **Summary: (of impact on Library Services)**

Additional resources may be required to support the introduction of MFCO 210. The library will work with staff to ensure required material is available. Additional help with accessing resources and information skills assistance is available through the Subject Librarians.

Form completed by:

Rhys Thorn

Position:

Information Resources Librarian

Date:

23 January, 2017