

MFCO212: Media and Intercultural Communication

Paper Outline, Semester 1, 2023



Ibeyi. 2017. *Ash*. Artwork by JR.

Paper Coordinator

Dr Sabrina Moro

Office: Arts/Burns Building: 3N8 (3rd floor)

Email: sabrina.moro@otago.ac.nz

Office hours: Thursdays 15:00-16:00 or by appointment

Lectures

Wednesday:	14:00-14:50	SDAVF
Thursday:	13:00-13:50	R7N10

Tutorials

Tuesday (T1)	14:00-14:50	OBS227
Tuesday (T2)	15:00-15:50	OBS227
Thursday (T3)	16:00-16:50	R7C12

Please note:

- Lecture and tutorial attendance and participation is strongly recommended as it constitutes part of your assessment.
- Your tutorial group is displayed in eVision.
- Tutorials begin Week 2.
- There will be no tutorials Week 1, 12, and 13.
- Week 17: because of ANZAC Day, group T1 tutorial is rescheduled to Wednesday 13:00-13:50 in OBS227 and group T2 tutorial is rescheduled to Friday 16:00-16:50 in OBS227.

Course Outline

<u>AIMS OF THE PAPER</u>	<u>2</u>
<u>OVERVIEW OF THE PAPER</u>	<u>3</u>
<u>EXPECTED WORKLOAD</u>	<u>5</u>
<u>ASSESSMENTS</u>	<u>5</u>
LECTURE AND TUTORIAL PARTICIPATION (10%)	5
ESSAY 1: ADVERT ANALYSIS (20%)	6
CRITICAL RESPONSES (30%)	7
ESSAY 2: CASE STUDY (40%)	7
<u>ASSESSMENT CRITERIA</u>	<u>9</u>
<u>MEANING OF GRADES</u>	<u>10</u>
<u>ACADEMIC INTEGRITY</u>	<u>11</u>
TURNITIN	11
PLAGIARISM	11
CHATGPT	11
<u>LECTURE AND TUTORIAL PLAN (SUBJECT TO CHANGE)</u>	<u>12</u>
<u>IMPORTANT INFORMATION FOR ALL STUDENTS TAKING PAPERS IN THE MEDIA, FILM AND COMMUNICATION PROGRAMME.</u>	<u>17</u>

Aims of the Paper

- To critically explore various media forms and the ways in which they engender, produce or are used in what may be called the struggle over culture, representations, identity, politics, ethics and justice.
- To develop a critical vocabulary for engaging with media culture through a close examination of various media examples.
- To effectively analyse a variety of texts: written, aural, visual and theoretical.
- To achieve competence in oral and written skills in order to effectively communicate knowledge and understanding of the main issues raised by the paper.

Overview of the Paper

Media and Intercultural Communication (MFCO212) is an 18-point paper offered in the Media, Film and Communication Programme. MFCO212 is a recommended paper for students enrolled in the Film and Media Studies and Communication Studies majors but the ideas explored will also have relevance for students across the humanities, sciences, and commerce.

MFCO212 is a critical and theoretical study of contemporary issues related to media and intercultural communication. The paper examines the ways in which the media represent, express, and produce identity, culture, and difference. The media play a central role in how we represent, make meaning, and communicate with others. Throughout this paper, we will interrogate how intercultural relationships are mediated. This paper introduces you to ideas, debates, and concepts that are central to our experience of the media in culture and society.

The paper is set up in the following way:

1. Conceptual Architecture

In this first block, we will introduce and examine key conceptual ideas that inform the paper. The objective here is to sketch, in broad terms, the terrain which will be the focus of this paper. Each of the themes set out below will be returned to in much more specific ways from Week 4 onwards:

- Approaches to media culture and media analysis
- Relationship between globalisation and culture
- Relationship between media and identity

These themes will be linked to the study of contemporary issues and the question of how various communities are represented and engage with a range of media forms, including film, television, social media, newspaper, magazines, and adverts. The rest of the paper is organised around the following themes:

2. Media, Empire, Orientalism

Here we examine the relationship between media texts and the colonial project to explore the ways in which the media participates in the production of a colonial and anti-colonial imaginary. We will also introduce Edward Said's notion of Orientalism to show how representations of ethnicity in the media function to maintain an unequal relationship of power and continue the subjugation of the 'other'. Some of the key concepts and ideas that we will explore include:

- Colonisation, Empire, Imperialism
- Media Imperialism

- Orientalism, Occidentalism
- Nation and national identity

3. Media, Culture, Nation

Here we explore the relationship between the media and the production of culture. Our concern is to examine the various ways in which Aotearoa/NZ is represented, produced and negotiated in media and advertising. In this way we will be focused upon the consequences of such modes of representation in terms of questions around justice and responsibility. In this block we will move from a discussion of the representation of the nation to an exploration of the representation (and politics) of the indigenous community in terms of the emergence of Māori Television (MTS) and Māori representation on social media. Some of the central ideas that we will explore include:

- The Television Nation—Aotearoa
- Indigenous and Settler Communities
- Questions concerning identity formation and identity politics
- Representations of Indigeneity in social media

4. Media, War, Terror

In this block we explore the relationship between media representations, practices and strategies in relation to the discourses of war and terror, paying attention particularly to the post 9/11 mediascape. This section interrogates war and terror and the ways in which 9/11 shaped media practices and strategies. We will also discuss a number of concepts such as:

- Intermedia
- The Military-Industrial-Media-Entertainment Network
- Media Spectacle
- Media Necropower

5. Media, Biopolitics, Relations of Power

Here we explore the emergent phenomenon of globalised, hegemonic media and its relationship to consumer culture and neoliberal capitalism. Our concern is to examine the various ways in which media articulates and represents various aspects of life and seeks to foster a sense of Western subjectivity through a neo-colonial discourse, a dichotomy of self/other. Some concepts we will explore include:

- Affective politics
- Globalisation and Biopolitics
- Mediated Representations of Disaster & Response

6. Media Activism

The final block of the paper will engage with the issue of media activism, or more precisely explore the ways in which the media can be used, employed, to actively negotiate and subvert structures of dominance and raise the concerns of marginalised communities. We will be examining the idea of media activism by focusing on the documentary *When Two Worlds Collide*, and ask questions concerning the ethics of signification, the politics of representation, the right to represent and the practices and praxis of representation.

- Defining Media Activism
- Typologies of Media Activism
- Media Activism and the Streets

Expected Workload

To make satisfactory progress in this paper you should expect to devote, on average, 13 hours per week to it. This includes attendance at lectures and tutorials, completing the required readings, and preparation for assignments.

Lectures	2 hrs x 13 weeks	26 hrs
Tutorials	1 hr x 10 weeks	10 hrs
Lecture Preparation	3 hrs x 13 weeks	39 hrs
Tutorial Preparation	2 hrs x 10 weeks	20 hrs
Essay One	—	20 hrs
Essay Two	—	32 hrs
Critical Responses	—	33 hrs
Total		180 hrs

Assessments

Assessment	Value	Due date
Lecture and Tutorial Participation	10%	Weeks 1-12
Essay 1: Advert Analysis	20%	Week 6, 6 April
Critical Responses x 3	30%	Week 7, 20 April Week 9, 4 May Week 11, 18 May
Essay 2: Case Study	40%	Examination period, 6 June

Lecture and Tutorial Participation (10%)

Attendance to lectures and tutorials is essential to your learning and constitutes part of your assessment. A record of attendance for both lectures and tutorials will be kept for Weeks 1 to 12 inclusively.

Lectures will have interactive components using a classroom response system using Vevox. You can log on with your laptop or mobile device with the login code provided at the beginning of each lecture. You will be required to make a comment or question about any of the lecture content during the class period. These will then be used to steer tutorial discussion. Only the contributions made during live lectures will be counted. You will be assessed for consistent and thoughtful contributions.

Tutorials will provide the opportunity to apply key concepts discussed in the lecture and delve into their complexities and nuances. You are expected to contribute to discussions based on the set readings and questions (see [Lecture and tutorial plan](#)). You will be assessed for consistent and thoughtful contributions.

If you have an approved timetable clash, please contact the course coordinator at the beginning of the semester.

Essay 1: Advert Analysis (20%)

Word count: 1000 words (+/-10%)

Due: 6th April 2023

For this essay you are asked to select two advertisement(s) (one from your social media profile and one from mainstream media) and conduct an analysis that compares their content and shows a critical engagement with, and understanding of, the article in which the following quote appears:

In his essay “The Local and the Global”, Stuart Hall writes: “... certain forms of modern advertising are still grounded on the exclusive, powerful, dominant, highly masculinist, old Ford imagery, of a very exclusive set of identities. But side by side with them are the new exotics, and the most sophisticated thing is to be in the new exotica ...” (31)

Using the above quote as a starting point, consider the ways that your selected advertisements appeal to and produce exclusive representations of identity alongside the new exotic.

Some questions that you may consider in responding to Hall’s statement include the following:

- Do your chosen advertisements suggest an exclusivist cultural identity? Do they present in some way a “new exotica”? What do you understand by these terms: cultural identity, new exotica?
- What conventions and assumptions do the adverts rely on for meaning and effect?
- What do these conventions tell us about the way new exotica are produced?

Please remember that these questions are meant to guide your response, it is not an exhaustive list.

Critical Responses (30%)

Word count: 3 x 250 words (+/-10%)

Due: 20th April, 4th May, 18th May

Content covered:

- Critical Response 1: Block 3 and 4
- Critical Response 2: Block 5 and 6
- Critical Response 3: Block 6 and screening

Each critical response should respond to and draw links between the required readings and concepts discussed in the lectures and tutorials. You could focus on a key concept or explain a quote from one of the readings.

This 3-part assessment is designed to kickstart your brainstorming for the case study (Essay 2). You should therefore illustrate your discussion with examples from the media (film, TV series, TV shows, radio, podcasts, magazines, news, video games, social media posts, etc.)

Essay 2: Case Study (40%)

Word count: 2000 words (+/- 10%)

Due: 6th June

You will be required to write an essay on one of the following themes/topics.

1. Orientalism, the Colonial Imagination, and Media Representations
2. Media, Nationalism and Identity and/or Indigenous Politics
3. Media Representations, Nationalism and the rise of new Nationalisms
4. Media, War, Terror
5. Media, Biopolitics and Relations of Power
6. Media Activism and Social Struggles

These themes are multifaceted, so you will have to centre your discussion around a specific media example, i.e. a case study. This case study should capture the key concerns/questions/issues that are relevant to the themes/topics you choose.

While you can build on your Critical Responses, you cannot copy/paste from them as it is considered self-plagiarism.

Please refer to the comments/questions below to guide your case study:

1. Orientalism, the Colonial Imagination, and Media Representations

Using relevant examples (not drawn from the lectures and tutorials), critically explore the discourse of Orientalism, and the formation of the colonial and/or postcolonial imagination as it plays out in specific media representations. How does the example(s) you have chosen replay orientalist stereotypes? How do they intervene in stereotypes? Consider the example of the representation of Islam and Muslim communities within 'Western' mainstream media, amongst the various other examples we see globally? How does this reproduce specific stereotypes? What do we mean when we say that these images are orientalist and further reproduce the discourse of Orientalism? How do we understand these terms—orientalist, Orientalism? Which media example are you considering (TV, internet—blogs, websites—print)? What are the impacts of such discourses in the media?

2. Media, Nationalism and Identity and/or Indigenous Politics

Critically explore the ways in which indigenous media promote/critique/question the discourse of nationalism, the idea of the nation and the nation-state to produce a radically different form of identity politics. Consider perhaps how this identity politics is constituted, how it is articulated, how they are represented in the media, and what are the impacts of such interventions. Do you think such media interventions do produce material changes in the political, social, economic, cultural spheres? Some indigenous media examples: Māori TV, Indigenous voices on social media, Iwi radio in NZ, indigenous print media, indigenous films, documentaries and art etc.

3. Media Representations, Nationalism and the rise of new Nationalisms

Critically examine the rise of new nationalisms. What does it mean? How is nationalism being taken up in the media? What extremist expressions of nationalism emerge online? In the context of which specific media platforms are you addressing these questions? (e.g. Christchurch Mosque attacks/Facebook). What is your location? This is important because nationalism is imagined differently in different places. Also in the case of Aotearoa the discourse of biculturalism remains powerful. How is biculturalism imagined in Aotearoa? Does it conflict with multiculturalism? What is the significance of Tino Rangatiratanga?

4. Media, War, Terror

Please Note: You MUST refrain from using the events of 9/11 as your selected examples.

Drawing from a specific media example/s, discuss the ways in which the discourse of war and terror is represented in contemporary media (that is, the last ten years). How are terms such as war/terror signified in the media? Do they reproduce particular stereotypes? Or do they challenge stereotypes? What is the impact of such stereotypical/alternative forms of representations? Which media platform are you selecting (TV, New Media, Print)? Does the

selected media example exhibit forms of thanatopolitics or media necropower? Consider, for example, the plight of migrants and war refugees. What regimes of 'terror' produce them?

5. Media, Biopolitics and Relations of Power

Drawing on relevant concepts for this topic (affect, biopolitics) and specific media examples discuss the ways in which globalised corporate media constructs, articulates and represents social relations. How does media culture foster and produce particular subjectivities, perspectives and desires? How does it incorporate cultural difference? What is cultural imperialism? What biopolitical strategies evident in media representations produce a discourse of them/us, the included/excluded? Consider the way a discourse of them/us emerges in discussions of climate change, for example. How is the Palestine/Israel conflict reported on or framed? Compare news reports from Fox News and Al Jazeera, for example.

6. Media Activism and Social Struggles

Please Note: You MUST refrain from using When Two Worlds Collide as your selected example.

What does media activism mean? What are the different forms of media activism? Which context and what kind of activism are you examining? How do these struggles use the media for their different purposes? Are these media-mediated ways of expressing struggle useful to enact material change (social, political, economic, cultural)? What can we say about the centring of activism—for instance the take-up of #movements on social media. When and how are forms of media activism interventionist? Consider documentaries like: Utopia (John Pilger, 2013), The Assange Story: WikiLeaks founder's journey from whistleblowing hero to exile (RT 2020) and #movements like Black Lives Matter.

Your selected essay should:

- Engage with, draw upon, and refer to, the required readings on the selected topics
- Demonstrate a conceptual understanding of the themes, debates and issues relevant to the topic/block
- Strive for a balance between theory and practice
- Show both your grasp of theoretical issues discussed in the paper and your ability to apply or critique them in relation to your chosen essay topic

In this assignment you will be assessed not only on the quality of your argument and critical practices, but also on your research input (including the accuracy and relevance of your bibliography and the uses made of any other research materials to which you might refer).

Assessment Criteria

The following criteria are an integral part of a successful essay:

TOPIC AND INSTRUCTIONS

- Appropriate choice of topic
- Follows the essay guidelines

ARGUMENT

- Clear introduction and conclusion
- Thesis precisely formulated
- Thesis well substantiated
- Logically developed argument (well-defined paragraphs)
- Paragraphs clearly focused and introduced by topic sentence
- Strong justification of argument
- Clear conclusion
- Analytical presentation
- Original & creative thinking

STYLE AND PRESENTATION

- Legible & well set-out
- Fluently expressed
- Succinct & concise
- Correct grammar & syntax
- Correct spelling & punctuation
- Reasonable length

CRITICISM/METHODOLOGY

- Appropriate use of lecture notes, set readings, and other appropriate texts
- Accurate use of terminology
- Good use of quotations
- Rigorous application of the Harvard referencing system:
https://www.otago.ac.nz/library/pdf/Harvard_referencing.pdf

Meaning of grades

<i>Grade</i>	<i>Percentage Range</i>	<i>Meaning</i>
A+	90-100	Very good to outstanding work, meeting all the main requirements to a high standard and demonstrating a sound intellectual grasp of ideas. This grade may also recognise particular creativity, wide reading and original choice of material to exemplify an argument.
A	85-89	
A-	80-84	
B+	75-79	Moderate to good work, covering the main objectives of the assignment but without displaying those features describe above.
B	70-74	
B-	65-69	
C+	60-64	Acceptable to satisfactory work, representing a serious attempt to meet the
C	55-59	

C-	50-54	requirements of the assignment but not necessarily succeeding in all areas.
Fail D	40-49	Unsatisfactory work. The mark will reflect the extent to which the objectives of the assignment have not been met.

Academic Integrity

Students enrolled in MFCO212 will be required to submit assignments electronically. Electronic copies must be submitted via Blackboard. To do this, click on the assignments tab and follow the instructions for uploading your assignment.

Turnitin

Assignments submitted electronically will be checked through the software “Turnitin” for evidence of copied material. A match with other written material may be interpreted as plagiarism if it is not properly cited according to Programme or bibliographical standards.

Plagiarism

Students should make sure that all submitted work is their own. Plagiarism is a form of dishonest practice and 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.

For the full policy refer to: <http://www.otago.ac.nz/study/plagiarism.html>

ChatGPT

Unless otherwise specified, work that has been produced by computer assisted platforms such as ChatGPT, or other means text generation, will be seen as in violation of plagiarism policies. The course coordinator will in cases of suspected computer assisted plagiarism submit the student’s work to AI detector tools and may also ask the student to submit to a brief Viva or oral exam.

Lecture and Tutorial Plan (subject to change)

BLOCK 1: CONCEPTUAL ARCHITECTURE	
Week 1 (27 February – 3 March)	
Lectures <ul style="list-style-type: none"> - Introduction - Approaching Media Culture 	Readings <ul style="list-style-type: none"> - Paper outline - Douglas Kellner, 2003, 'Cultural Studies, Multiculturalism, and Media Culture'
No tutorial	
Week 2 (6 – 10 March)	
Lectures <ul style="list-style-type: none"> - Globalisation and Ethnicity 1 - Globalisation and Ethnicity 2 	Readings <ul style="list-style-type: none"> - Stuart Hall, 1991, 'The Local and the Global: Globalisation and Ethnicity'
Tutorial 1 <ul style="list-style-type: none"> - What are some of the propositions set forth by Douglas Kellner? 	
Week 3 (13 – 17 March)	
Lectures <ul style="list-style-type: none"> - Culture, Ideology, Propaganda 1 - Essay 1 guidance 	Readings <ul style="list-style-type: none"> - Christian Fuchs, 2020, 'Propaganda 2.0: Herman and Chomsky's Propaganda Model in the Age of the Internet, Big Data and Social Media' - Safiya Umoja Noble, 2018, 'Introduction, The Powers of Algorithms'
Tutorial 2 <ul style="list-style-type: none"> - What are some of the key points that emerge in the reading 'The Local and the Global'? - How does Hall situate the relationship between the global and the local? 	
BLOCK 2: MEDIA, EMPIRES, ORIENTALISM	
Week 4 (20 – 24 March)	
Lectures <ul style="list-style-type: none"> - The Politics of Whiteness - Orientalism and Representation 	Readings <ul style="list-style-type: none"> - Goldie Osuri, 2008, 'Ash-colored whiteness' - Edward Said, 1978, 'Introduction'
Tutorial 3 <ul style="list-style-type: none"> - How does the propaganda model compare mass media and social media advertising? 	

- What is 'flak' and how is it linked to propaganda?
- How does Noble challenge the idea that algorithms are 'neutral'?

Week 5 (27 – 31 March)

Lectures

- Orientalism in/and Hollywood
- National Ideology and Englishness

Readings

- Alan Nadel, 1997, 'A Whole New (Disney) World Order'
- Madan Sarup, 'National Identity: Englishness and Education'

Tutorial 4

- Critically examine the politics of whiteness. How does it connect to Said's work in Orientalism? What is the relationship between globalisation and whiteness?
- How does the politics of whiteness play out in local contexts, in concepts of nationhood?
- What does Edward Said mean by Orientalism?
- Is Orientalism a historically specific discourse?
- Do you consider Orientalism a prevalent idea today?

BLOCK 3: MEDIA, CULTURE, NATION

Week 6 (3 – 7 April)

Lectures

- The Television Nation – Aotearoa
- TV and Bicultural Nationhood

Readings

- Stephen Turner, 2004, 'Representing the Country'
- Jo Smith, 2011, 'Postcolonial Maori Television: The Dirty Politics of Indigenous Cultural Production'

Tutorial 5

- What are some contemporary examples of Orientalism? In film, television, news, and so on?
- Discuss your understanding of the following terms/concepts:
 - o Nation
 - o Nationalism
 - o National Identity
- How do we construe and construct the idea of a national identity? What are some of the problems inherent here?

Essay 1 due 6th April, 5pm

MID-SEMESTER BREAK

BLOCK 4: MEDIA, WAR, TERROR**Week 7 (17 – 21 April)****Lectures**

- Media Manipulation & Spectacles of Terror
- Media Necropower

Readings

- James Castonguay, 2006, 'Intermedia and the War on Terror'
- Douglas Kellner, 2004, '9/11, Spectacles of Terror, and Media Manipulation: A Critique of Jihadist and Bush Media Politics'
- Goldie Osuri, 2006, 'Media Necropower: Australian Media Reception and the Somatechnics of Mamdouh Habib'

Tutorial 6

- Discuss what you consider constitutes national identity in Aotearoa.
- What is the relationship between television, culture, and representation? Discuss with reference to a specific example from New Zealand television.
- What does Jo Smith mean by the term 'dirty politics' with reference to MTS (the Maori Television Service) and indigenous cultural production?

Critical Response 1 due 20th April, 5pm**BLOCK 5: MEDIA, BIOPOLITICS, RELATIONS OF POWER****Week 8 (24 – 28 April)****Lectures**

- Globalisation and Biopolitics
- Media and Disaster Politics

Readings

- Patti Brown, 2019: 'Framing the Immigration Story'
- Tamara Vukov, 2003, 'Imagining Communities Through Immigration Policies: Governmental Regulation, Media Spectacles and the Affective Politics of National Borders'
- Murali Balaji, 2011, 'Racializing Pity: The Haiti Earthquake and the Plight of Others'

Tutorial 7 (please note schedule change for groups T1 and T2)

- What does the term 'intermedia' mean? What influences media representations of war and terror?
- What does 'media spectacle' mean? Discuss Kellner's critique of media manipulation through the discourse of terror.
- Discuss the concept of 'media necropower'.

BLOCK 6: MEDIA ACTIVISM**Week 9 (1 – 5 May)****Lectures**

- Defining Media Activism

Readings

- Carrie Rentschler, 2003, 'Expanding the Definition of Media Activism'

<ul style="list-style-type: none"> - Writing your final essay 	<ul style="list-style-type: none"> - Steve & Phoebe Elers, 2018, 'Tāme Iti and Twitter: a voice from prison'
<p>Tutorial 8</p> <ul style="list-style-type: none"> - What is framing? How does it connect to knowledge/power? - What is affective politics? - What does Vukov mean when she claims 'mediatized threats ... have increasingly articulated immigration with criminality and terrorism'? - What are Balaji's key points with regard to responses to the Haiti earthquake? 	
<p align="center">Critical response 2 due 4th May, 5pm</p>	
<p align="center">Week 10 (8 – 12 May)</p>	
<p>Lectures</p> <ul style="list-style-type: none"> - Media Activism and the Streets - Online communities 	<p>Readings</p> <ul style="list-style-type: none"> - Paolo Gerbaudo, 2012, 'Introduction', <i>Tweets and the Streets: Social Media and Contemporary Activism</i> - Sarah J. Jackson, Moya Bailey, Brooke Foucault Welles, 2020, '#GirlsLikeUs: Trans Feminist Advocacy and Community Building'
<p>Tutorial 9</p> <ul style="list-style-type: none"> - What is the definition of media activism? - How does social media offer potential for activism in the networked digital age? 	
<p align="center">Week 11 (15 – 19 May)</p>	
<p>Lectures</p> <ul style="list-style-type: none"> - Screening: When Two Worlds Collide (part 1) - Screening: When Two Worlds Collide (part 2) 	<p>Readings</p> <ul style="list-style-type: none"> - Film Review: 'When Two Worlds Collide' http://variety.com/2016/film/reviews/when-two-worlds-collide-review-sundance-1201694089/ - Film Review: 'When Two Worlds Collide' http://soundsandcolours.com/articles/peru/when-two-worlds-collide-33918/ - Review: 'Let the Muckraking Begin When Two Worlds Collide' http://filmint.nu/?p=19288
<p>Tutorial 10</p> <ul style="list-style-type: none"> - How does each reading define 'activism', 'advocacy', and 'community'? - What is the role of social media in facilitating community building and political discussions? - What are the risks in doing activism online? 	
<p align="center">Critical response 3 due 18th May, 5pm</p>	
<p align="center">Week 12 (22 – 26 May)</p>	
<p>Lectures</p>	

- Essay 2 guidance
- Building a case study: When Two Worlds Collide

No tutorial

Week 13 (29 May – 2 June)

Lectures

- In-class essay clinic
- In-class essay clinic

No tutorial

Essay 2 due 6th June, 5pm

Important information for all students taking papers in the Media, Film and Communication Programme.

- 1. Internal Assessment Policy (including policy on deduction of marks for late work)**
- 2. Student e-mail**
- 3. Class Representatives**
- 4. Library Services**
- 5. Academic Grievance Procedures**
- 6. General University Requirements**
- 7. Academic Integrity**
- 8. Disability Information and Support**
- 9. OUSA Advocacy/Student Support Centre**
- 10. SupportMāori Centre - Te Huka Mātauraka**
- 11. Kaiāwhina Māori (Te Kete Aronui)**
- 12. Media, Film & Communication Programme Kaiāwhina Māori**
- 13. Pacific Island Students' Support**
- 14. International Student Support**

1. Internal Assessment Policy

Dates and due times for internal assessment are included in the course outline of each paper. Unless stated otherwise, all assignments for our classes should be uploaded to Turnitin. Log in to the paper on the Blackboard site and follow the links.

Note: By uploading assessments you are agreeing that you have read the University plagiarism policy, and you are declaring that the document is entirely your own work, and that any facts, words or ideas from others have been correctly acknowledged.

Remember to include your name and student ID at the top of the first page of the assignment.

Deduction of marks for late work.

All work handed in late will receive a penalty of 5 percent of the total marks available for the task, per day for each day that an assignment is overdue. A weekend counts as two days, incurring a 10 percent penalty. Any work handed in after 5 working days may **not** be accepted for marking.

Extensions

Deadlines are firm and extensions will be given only in exceptional circumstances. To apply, send an email before the due date to the course coordinator/lecturer explaining why an extension is required. Attach documentation to the email.

Extensions are unlikely to be granted unless the student is facing a documentable family crisis (in the case of a bereavement of a close friend or family member, a death notice will be required), an illness, or participating in a national or international sporting, cultural or academic event. A doctor's certificate is required in cases of illness.

Note: Heavy workload, computer crashes or printing problems do not constitute an excuse for failing to hand in assignments by the due date.

Health Declaration Form for exams

The university requires that students unable to sit an exam for medical reasons must be accompanied by a Health Declaration for Special Consideration Application Form, found at <http://www.otago.ac.nz/study/exams/otago058822.html>

2. Student Email

Please regularly check your student email address (e.g. xyzja15@student.otago.ac.nz). This is the email address that the university/lecturers/ etc. will use to contact students.

3. Class Representatives

The Class Rep System is a framework for effective feedback between staff and students. The class reps can communicate to staff concerns from the class. Please see your lecturer for information about becoming the class representative for this paper. For additional information go to the Class Reps link at <https://www.ousa.org.nz/support/class-reps>

4. Library Services

Learn how to use the Library and improve your research skills refer:

<http://otago.libguides.com/selfhelp>

Media, Film and Communication Subject Guide for quality resources

<http://otago.libguides.com/mfco>

Blackboard Study Smart tab for MFCO students:

MFCO_ALL_FYDNS: A site for all Media, Film and Communication students

For all general enquiries ask staff at a Library help desk or send an email to ask.library@otago.ac.nz

For in-depth enquiries contact the Media, Film & Communication Librarian:

Marni Boynton

Central Library, Dunedin.

marni.boynton@otago.ac.nz ph: +6434797827

5. Academic Grievance Procedures

If you have academic problems with your course you should talk to the tutor or lecturer concerned within a reasonable timeframe. If you are not satisfied with the result of that meeting you should put your concerns to the Head of Programme. If you do not wish to approach the Head of Programme directly you may do so through the student representative for this paper. See the University Calendar (Policies and Statutes) for more information.

6. General University Requirements

Students should familiarize themselves with the University's requirements, particularly those regarding assessment and course of study requirements, and formal academic grievance procedures, contained in the University Calendar. The Calendar also contains a section on Policies and Statutes which ensures that members of the University community are able to work, learn, study and

participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The section contains information on what is acceptable conduct and what steps can be taken if there is a complaint.

7. Academic Integrity

Academic integrity means being honest in your studying and assessments. It is the basis for ethical decision-making and behaviour in an academic context. Academic integrity is informed by the values of honesty, trust, responsibility, fairness, respect and courage. Students are expected to be aware of, and act in accordance with, the University's Academic Integrity Policy.

Academic Misconduct, such as plagiarism or cheating, is a breach of Academic Integrity and is taken very seriously by the University. Types of misconduct include plagiarism, copying, unauthorised collaboration, taking unauthorised material into a test or exam, impersonation, and assisting someone else's misconduct. A more extensive list of the types of academic misconduct and associated processes and penalties is available in the University's Student Academic Misconduct Procedures (<http://www.otago.ac.nz/administration/policies/otago116850.html>)

It is your responsibility to be aware of and use acceptable academic practices when completing your assessments. To access the information in the Academic Integrity Policy (<http://www.otago.ac.nz/administration/policies/otago116838.html>) and learn more, please visit the University's Academic Integrity website (www.otago.ac.nz/study/academicintegrity) or ask at the Student Learning Centre or Library.

8. Disability Information and Support

The Media, Film and Communication Programme encourages students to seek support if they are having difficulty with their studies due to a disability, temporary or permanent impairment, injury, chronic illness or Deafness.

For further information:

Tel: +6434798235

Email: disabilities@otago.ac.nz

Web: www.otago.ac.nz/disabilities/

9. OUSA Student Support Centre

OUSA's Student Support Centre exists to make the student experience as trouble-free as possible. It is free and confidential and services include financial support and advice, advocacy, queer support pastoral care, accommodation pastoral care, education quality support network and other pastoral care.

For further information:

Tel: +64344795448

5 Ethel Benjamin Place

help@ousa.org.nz

10. Māori Centre - Te Huka Mātauraka

Tēnei rā te mihi atu ki a koe, otirā, ki a koutou katoa kua tae mai ki tēnei wāhanga o te ipurangi kimi kōrero ai mō ngā mahi e haria ana i Te Whare Wānanga o Otago. Nō reira, nau mai, haere mai. Kia kaha mai ki te kimi i ngā whakamārama mō ngā akoranga e pīrangi ana koe. Ko tō mātou hiahia kei tō mātou nei Whare Wānanga ngā akoranga e hāngai ana ki tāu e hiahia ai.

The Māori Centre is a support service for all students of iwi descent. The Centre aims to encourage iwi Māori to participate and succeed in tertiary education. The Centre offers support for academic, cultural and social needs from pre-enrolment through to graduation and operates from a kaupapa Māori base (Māori philosophy) and provides services such as:

Liaison	Academic	Resources
Recruitment/school visits	Supplementary tutorials	Library books
Student support groups	All subjects/papers	Old examination papers
Welfare advice	Study skills	Lecture notes
Iwi/Community networks	Exam preparation	TV, Video & OHP
Scholarships/Grants	Peer study groups	Study & seminar rooms

The Māori Centre will also give you the opportunity to meet other Māori students and whanaunga studying at Otago: <https://www.otago.ac.nz/maoricentre/index.html>

11. Kaiāwhina Māori (Te Kete Aronui) Māori Student Support Officer (Division of Humanities)

Tenaya Brown
Tel: +6434798681
Email: humanities.kaiawhina@otago.ac.nz
Office: Room 5C9, 5th Floor, Arts (Burns) Building

12. Media, Film and Communication Programme Kaiāwhina Māori Student Support:

Dr Anne Begg
Tel: +6434703421
Email: anne.begg@otago.ac.nz
Office: Room 3N1, 3rd Floor, Arts (Burns) Building

13. Pacific Islands Students' Support Officer

Telesia F Lei-Mata'fa
Email pacificsupport.humanities@otago.ac.nz
Office: 5C9a, 5th Floor, Arts (Burns) Building
Tel: +6434799616

14. International Student Support

The Media, Film and Communication Programme encourages international students to seek support if they are having difficulties with their studies or meeting other challenges while they are a student at Otago.

In addition to support provided in the Programme, students can also contact International Student Support:
Telephone: +6434798344

Email: international.support@otago.ac.nz

Website: www.otago.ac.nz/international

Location: Archway West Buildin

15. Link to students' web page:

<https://www.otago.ac.nz/mfco/resources/index.html>