



ICOM201

International Television and Beyond

S2 Day 2016

Department of Media, Music, Communication and Cultural Studies

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General Information

Unit convenor and teaching staff

Unit Convenor

Dr Usha Harris

usha.harris@mq.edu.au

Contact via usha.harris@mq.edu.au

Y3A 165I

Please email for an appointment.

Credit points

3

Prerequisites

15cp

Corequisites

Co-badged status

Unit description

This unit discusses international television programs and the way in which these are constructed and distributed by media companies, and how they are interpreted within different cultures. The globalisation of production and distribution models for the television industry are examined, as are the interpretive practices audiences bring to bear on television programming that originates from elsewhere. News and current affairs television are studied, as are entertainment and educational programming.

Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

Learning Outcomes

On successful completion of this unit, you will be able to:

Demonstrate understanding of key theories and concepts in the study of international television.

Acquire research skills by employing quantitative and qualitative media research methods.

Critically analyse and interpret research data using appropriate framework.

Present written arguments in a coherent form and demonstrate skills in oral presentation.

Assessment Tasks

Name	Weighting	Due
<u>TV Game Show</u>	20%	Weeks 4-12
<u>Content Analysis</u>	30%	11pm Fri 16 September
<u>Audience ethnography</u>	50%	11pm Tues 11 November

TV Game Show

Due: **Weeks 4-12**

Weighting: **20%**

In an allocated tutorial, in teams of three, you will design and present a television game show that draws on the readings for that week and tests the knowledge of your peers. Your show should be based on one or more existing TV game shows from anywhere around the world. During the presentation, all team members will act as hosts for show.

The presentation should begin with an engaging 5 minute summary of key theories and concepts from the readings for that week (make references to key scholars/authors where appropriate). Each team member should contribute to this part. Include a brief history of the game show (or shows) you are drawing on, then clearly explain how to play it. Creatively come up with ways that will involve ALL students and will require them to discuss their views on the weekly topic, lecture and readings. It is strongly encouraged that you have small group activities as well as whole class discussions built into the show.

Note that while many TV shows request simple right/wrong answers, for this assignment use your creative licence to ensure there are aspects that allow for some extended discussion (e.g. around why a certain answer is right or wrong). Involving students in the analysis of TV clips on YouTube in relation particular concepts is also strongly encouraged.

Briefly end your presentation with a clear articulation of what you hope your classmates learnt from participating in the show, linking back to the key concepts for this week.

Each student must also demonstrate his or her contribution towards the planning of the team activity. Before commencing your game show provide the tutor with a printed one-page explanation which details what each member was involved in during the preparation and delivery stages of the game show as well as their contribution to the summary of the key concepts in the readings.

The presentation should take about 40 minutes, allowing some time at the end for feedback.

Students will be assessed on their ability to:

- Demonstrate understanding of key theories, concepts and wider debates in the study of international television based on the readings through examples, comparison and

contrast.

- Demonstrate awareness of cross-cultural or alternative perspectives, through encouraging considerate and insightful analysis of examples of television content from around the world.
- Create an effective, compelling and creative tutorial that invites all peers into a meaningful discussion of issues without the tutor's help.
- Demonstrate effective teamwork.
- Submit a well-formatted, clearly written one-page handout for the tutor that highlights key ideas and concepts, and details the contribution to the activity of each member, and includes references.

This Assessment Task relates to the following Learning Outcomes:

- Demonstrate understanding of key theories and concepts in the study of international television.
- Present written arguments in a coherent form and demonstrate skills in oral presentation.

On successful completion you will be able to:

- Demonstrate understanding of key theories and concepts in the study of international television.
- Present written arguments in a coherent form and demonstrate skills in oral presentation.

Content Analysis

Due: **11pm Fri 16 September**

Weighting: **30%**

This assignment assesses your ability to critique two culturally divergent global television news services by analysing their online news content.

Length: 1200 words.

Carry out a content analysis of Internet television of two reputable news organizations, one Western and one non-Western by studying elements such as language, pictures and headlines in the reporting of a major international event or issue that is covered by both news organisations. The issue could, for instance, be related to politics, business/economics, a conflict, a natural disaster, or a particular person or celebrity. The issue should be important enough that it attracts sustained media coverage for at least 2 weeks.

In selecting your two television networks, ensure that they are comparable (e.g. both are global networks, or both are national-level networks). Students with skills in languages other than English are encouraged to compare an English and non-English language news organisation's coverage of the same issue, with key references, headlines and quotes translated into English. If you are interested in this inter-lingual option, your tutor and/or convenor can provide further

assistance.

Over a 2-week period gather data from each TV news website looking at the news agenda relating to that event or issue. From the data gathered write a comparative analysis of news content focusing on the following questions:

- How is the issue or event framed? From what cultural/national perspectives are the stories being reported?
- What are the predominant news values?
- What sources are used as evidence? Who are the experts quoted? (i.e. their cultural, political or social orientation, whether they are from an elite or non-elite country or group)
- Who is the target audience? How do you know?

Your insights and analysis should be supported by examples from the evidence gathered from the TV news websites as well as course readings and other literature.

Include samples of your page views as an appendix for each website (no more than 4 pages).

Examples of global news networks you may choose include:

- BBC
- Al Jazeera
- CNN
- CCTV
- France24
- Xinhua News Agency
- ABC News World
- TimesNow.tv

Submit your analysis and samples as one document to Turnitin.

Students will be assessed on their ability to:

- Clearly articulate the aim and method of their research.
- Present robust data, using evidence to build an argument.
- Draw connections from different forms of evidence.
- Structure the essay in a clear, logical and engaging way.
- Provide a strong argument through interpretation of data and reference to relevant concepts.
- Effectively integrate cited material, with complete and appropriate referencing.
- Write clearly, concisely and directly, without spelling or grammatical errors.

On successful completion you will be able to:

- Demonstrate understanding of key theories and concepts in the study of international television.
- Acquire research skills by employing quantitative and qualitative media research methods.
- Critically analyse and interpret research data using appropriate framework.
- Present written arguments in a coherent form and demonstrate skills in oral presentation.

Audience ethnography

Due: **11pm Tues 11 November**

Weighting: **50%**

For this assignment you are required to develop a log (worth 20%) and research report (worth 30%) on the television viewing behaviours of a group of people (3-4 people) with whom you are in contact covering weeks 8-11. The participants may be members of your family (siblings, parents, grandparents, cousins), a selection of friends, people at work (e.g. if TV is shown in the workplace), or others who you are able to access watching TV. Not all your participants need to be viewing at the same time but there should be something that unites them as a group. The participants you follow may consume television in any of its myriad forms e.g. broadcast, online, on laptops or on mobile phones.

As an ethnographer your role is to temporarily step out of your participants' world and imagine you are from a different country or culture looking back at them with new eyes. What would you notice about their TV viewing habits that is interesting or unusual? Your main approach for this assignment is not to interview participants, but to observe them. However, if you are a participant ethnographer you may comment on conversations around shows that you have with your participants or that they have with others.

For ethical reasons, ensure you get verbal permission from your participants to observe them. You may use pseudonyms to protect the identity of your participants in your report.

Log 20%

Use the log sheet that will be available on ilearn and fill out details from your **observations over the 4 weeks**. Use Marie Gillespie's observations on the use of television among South Asian families in Southall as a guide (Gillespie 1995, Week 9 readings). These log sheets and all working notes on observations must be included in an appendix at the end of your report.

Your log must provide details on the following:

- Day, time, channel, type (e.g. free-to-air, pay TV)
- How TV is viewed (e.g. on TV screen, laptop, tablet, mobile phone)
- The nature of the content (programs watched, genre, language, advertisements etc.)
- Duration of viewing
- Other uses of television (e.g. to watch DVDs, use of games consoles etc.)

- The people who shared or participated in the viewing events (describe them)
- Activities that took place during the viewing events (e.g. Were participants doing something else at the same time as watching TV? What else was going on around them? If participants were having talking at the same time or tweeting, include salient quotes in your notes)

Research Report 30%

In your report explain:

- the aim of your research (including research questions)
- your method (who you observed, why, when, where, and how; whether you were a participant as well as an observer; explain how readings on audience ethnography informed your approach)
- a key theory (or couple of theories) that underpins your study e.g. globalization, glocalisation, cultural proximity, old and new technology etc.
- your key observations (findings) over the 4 weeks (include detailed observations and specific quotes from your log)
- a discussion that links your findings back to the key theories
- your ideas for further research that may be interesting to follow up on

Link your discussion as much as possible to key 'international' concepts. For instance, when describing your participants you may consider their cultural, ethnic, and national backgrounds. You may explain the programs they watch in international terms e.g. what countries they come from, whether they are global formats, hybridisations, or local etc. You may consider what might be driving your participants' TV choices culturally as well as any intersections with other factors like gender, class and generational differences as appropriate.

Length: 1500 words

Submit your report and log as one document to Turnitin.

You will be assessed on your ability to:

- Clearly articulate the aim and method of their research.
- Use robust and varied data from ethnographic observations.
- Make connections using different forms of evidence.
- Keep a comprehensive log with relevant and substantial observational data over a four-week period.
- Refer to at least 4 relevant sources from the unit reader and at least 3 thoughtfully chosen academic sources beyond the reader.
- Structure the report in a clear, logical and engaging way.
- Discuss ideas with relevant frameworks, linking concepts to insights based on the

findings.

- Effectively integrate cited material, with complete and appropriate referencing.
- Write clearly, concisely and directly, without spelling or grammatical errors.

NB: Detailed marking rubrics for all assessment tasks can be found on ilearn.

On successful completion you will be able to:

- Demonstrate understanding of key theories and concepts in the study of international television.
- Acquire research skills by employing quantitative and qualitative media research methods.
- Critically analyse and interpret research data using appropriate framework.
- Present written arguments in a coherent form and demonstrate skills in oral presentation.

Delivery and Resources

LECTURES AND TUTORIALS

ICOM201 consists of a weekly 1-hour lecture and a weekly 1-hour tutorial.

Lectures will be pre-recorded and available via Echo

Tutorials begin in week 2. There are no tutorials in week 13. Instead students are asked to use this time to consolidate their ethnographic research data.

REQUIRED READINGS

The required unit readings can be found listed under Unit Schedule and electronically on ilearn under the weekly topics. Readings are available on the library's e-Reserve. Students are expected to read the weekly readings before each week's tutorial, make notes on the readings using the key questions and points in the unit schedule as a guide, and bring these to class to inform their discussion.

RECOMMENDED READINGS

Other recommended texts are available in the reserve section of library, and include:

Alvarado, M., Buonanna, M., Gray, H., Miller, T., (Eds.) (2014). *The SAGE Handbook of Television Studies*, SAGE Publications.

Curtin, M., Holt, J., Sanson, K. (Eds.) (2014,) *Distribution Revolution: Conversations about the Digital Revolution of Film and Television*, Oakland: University of California Press.

Straubhaar, J. (2007). *World Television: from Global to Local*, Los Angeles: Sage.

Sunetra, S. N. (2014). *Globalization and television : a study of the Indian experience, 1990-2010*

First edition., New Delhi : Oxford University Press, 2014

Moran, A. and Keane, M. (Eds.) (2004). *Television Across Asia: Television industries, program formats and globalization*, London: RoutledgeCurzon.

Wilson, T. (2004). *Playful Audience: From talkshow viewers to Internet users*, Creskill, NJ: Hampton Press.

Parks, Lisa and Kumar Shanti (Eds.) (2003). *Planet TV: a global television reader*. New York ; London : New York University Press

Ammon, Royce J., (2001). *Global television and the shaping of world politics: CNN, telediplomacy, and foreign policy*. Jefferson, N.C.: McFarlan

French, David and Richards, Michael (Eds.) (2000). *Television in Contemporary Asia*. New Delhi: Sage.

Thussu, Daya Kishan (2000). *International Communication. Continuity and change*, London: Arnold pp.200-223

Barker, Chris. (1997). *Global Television: An Introduction*, Oxford: Blackwell Publishers

Thomas, A. O. (1996). Global diasporic and subnational ethnic, audiences for satellite television in South Asia, *The Journal of International Communication*, 3(2). pp.61-75

ILEARN

Students are also expected to regularly follow the unit on ilearn and stay informed of special announcements and additional information posted there.

ASSIGNMENT SUBMISSION

All written assessments are to be submitted online via Turnitin, accessed through the ICOM201 ilearn site.

EMAIL

Students should record their tutor's email address at the beginning of the semester and all questions about ICOM201 should be emailed to the tutor in the first instance. Please contact the convenor if you have any concerns that cannot be addressed by the tutor. Generally student emails will be replied to within 48 business hours. Students should not expect emails to be returned on weekends and after hours. Students should ensure that they can receive emails sent to their MQ email addresses.

Unit Schedule

Week 1 Unit Overview and Assessments

Discussion of Unit outline and assessments – Please see iLearn

No Tutorials are scheduled for this week.

Complete readings for Week 2

Week 2 Study of Television

Until the arrival of the Internet in the late 1990s, television was the most glamorous field of study and research across the many fields of media scholarship. While technologies may eventually blur the distinctions between television and Internet content, audiences and broadcaster, the old box remains the key to widespread public access to information, entertainment and communication around the world.

Tutorial activity: What is technology disruption and how is it impacting on both the production and distribution of television? Name some key approaches to television study as discussed by Burton.

Curtin, M. Holt, J., Sanson, K. (2014,) Introduction: Making of the Revolution in Curtin, M. Holt, J., Sanson, K. (Eds) *Distribution Revolution Conversations about the Digital Revolution of Film and Television*, Oakland: University of California Press.pp. 1-17

Burton, Graeme (2000) *Talking Television. An introduction to the study of Television*, New York: Arnold, pp.13-40

Week 3 Trends and Flows

Whether you've got access to one channel or 500, television has spread to virtually all parts of the world in one way or another over the last 50 years. At one level it is global and flows across national borders, at another it is local and reflects the character of its audiences.

Tutorial activity: What are the characteristics of transnational television? What are the global frameworks within which the study of global television may be conducted as discussed by Straubhaar? Define and discuss cultural proximity in relation to audience reception of global television?

Moran, Albert (2013). Global Television Formats: Genesis and Growth Critical Studies in Television: The International Journal of Television Studies 8: 1 19, doi:10.7227/CST.8.2.2 pp. 130–40

Chalaby, J. K. (2005), 'Towards an Understanding of Media Transnationalism', in J. K. Chalaby (ed.), *Transnational Television Worldwide: Towards A New Media Order*, London: I. B. Tauris, pp. 1-13.

Straubhaar, J. (2007) *World Television: From Global to Local*, Thousand Oaks: Sage, pp. 1-29

Week 4 Television News

Beyond direct experience, television news plays an important role in shaping the viewers' knowledge about places, people and events around the world. However, the view of the world through television news can be distorted and disorientating. This can cause dire political, cultural and social misunderstanding.

Tutorial activity: Define and discuss two of the following - News Agenda, agenda setting, gate keeping and news values. What are some key professional practices and cultural factors that

influence news production? Watch television news segments and identify some of these.

Joye, S. (2009). The hierarchy of global suffering: A critical discourse analysis of television news reporting on foreign natural disasters. *Journal of International Communication*, Vol.15(2), p.45-61

Hatchen, W. & Scotton, J. (2007). *The World News Prism: Global Information in a Satellite Age*, Malden: Blackwell Publishing pp. 35-63

Thussu, Daya Kishan (2007) *News as entertainment: the rise of global infotainment*. London: SAGE pp.15-42

Noblet, K (2001) Producing and marketing news for the International Audience, in Silva T. (Ed.) *Global News, Perspectives on the Information Age*, Ames, Iowa: Iowa State University Press, pp.53-63

Extra Reading for your assignment

Aguiar, L (2009) Framing a Global Crises: An Analysis of the coverage of the latest Israeli-Palestinian Conflict by Al Jazeera and CNN

Watson, J. (1998) *Media Communication: An introduction to theory and Process*, London: Macmillan Press, pp. 105-129.

Scheufele, D.A. and Tewksbury, D. (2007). 'Framing, Agenda Setting, and priming: The Evolution of Three Media Effects Models' *Journal of Communication* 57 pp 9-20

Week 5 Reporting Conflict – The Power of Pictures

Television has been the battleground for fighting ideological wars.

Tutorial activity: Watch coverage of a conflict by CNN and Al Jazeera and discuss how their reporting may differ. Do they reflect any of the ten proposals for war coverage discussed by Galtung?

Heywood, E. (2015) Comparing Russian, French and UK television news: portrayals of the casualties of war, *Russian Journal of Communication*, 7:1, 40-52, DOI: 10.1080/19409419.2015.1008940

Iskandar, Adel and Mohammed el-Nawawy (2004) ' Al-Jazeera and War Coverage in Iraq' in Allan, Stuart and Zelizer, Barbie (Eds.) *Reporting war: journalism in wartime*. London: Routledge pp. 315-332

Galtung, J and Vincent R. (1992) *Global Glasnost*, New Jersey: Hampton Press. Pp. 193-234.

Week 6 Development Television

Television has played an important role in the developing world in educating and informing the population as well as in the project of nation building.

Tutorial Discussion: Using the case study of Doordarshan discuss the development mandate of

television broadcasting in India. How can television contribute to bringing a diversity of views in pluralistic societies such as nations in Africa?

Fursich, Elfride and Shrikhande, Seema (2007) 'Development Broadcasting in India and Beyond: Redefining an Old Mandate in an Age of Media Globalization' *Journal of broadcasting & Electronic Media*, 51(1), pp.110-128

Amienyi, Osabuohien, P. (2004) Broadcasting and National Development in Africa, in Okigbo, Charles, C. and Eribo, Festus (Eds)., *Development and Communication in Africa*, Lanham: Rowman & Littlefield Publishers, Inc. pp.105-114

Ramafoko, S. Andersson, G., Weiner, R. (2012) Reality television for community development: the Kwanda initiative in South Africa, NORDICOM Review: *Nordic Research on Media and Communication*, Sept, 2012, p.149(14)

Week 7 State-Funded TV Services

Public service broadcasting has traditionally aimed at social agendas associated with concepts like nation-building, education and information dissemination. In recent years these concepts have been challenged by conservative political agendas that emphasise a reduced role for government in public services.

Tutorial activity: Discuss the principles of public service broadcasting and how it contributes towards a democratic society? How is Chinese State television different to western public service broadcasting?

Petley, Julian, (2006) Public Service Broadcasting in the UK in Gomery, D. and Hockley, L. (eds) *Television Industries*, London: BFI. Pp.42-44

Aufderdeide, Patricia (2006) Television, Public Service Broadcasting, Public Interest Mandates – US, in Gomery, D. and Hockley, L. (eds) *Television Industries*, London: BFI. Pp. 45-48.

Hu Zhengrong and Hong Li (2008) 'China's television in Transition' in Ward, D. (ed.) *Television and public policy: change and continuity in an era of global liberalization*. New York: Lawrence Erlbaum Associates.

Semester Break

Week 8 Hybridity, Identity and TV Consumption

Many people worry about the amount of foreign TV programs that appear on their screens. This relates to the concern that exposure to foreign values, behaviours and practices will ruin local cultures and traditions. This debate remains one of the strongest themes in the study of international flows of programming.

Tutorial Discussion: How does audience identity play out in TV consumption?

Ayish, Muhammad (2011) Television Reality Shows In The Arab World, *Journalism Studies*,

12:6, 768-779, DOI: 10.1080/1461670X.2011.614816

Coutas, Penelope (2006) 'Fame, Fortune, Fantasi: Indonesian Idol and the new Celebrity' *Asian Journal of Communication* Vol. 16, No. 4 December pp. 371- 392

Levine, E. (2009) National television, global market: Canada's *Degrassi: The Next Generation*, *Media, Culture & Society*, Vol.31(4), p.515-531

Week 9 TV Audience Research

Television can be found almost everywhere: from the lounge room to the airport lounge people can be found glued to it – or are they? Audience research illustrates the social, cultural, political and economic dimensions of television and just what it means to the viewer.

Tutorial Discussion: What are the differences between effects study and reception study in television research.

Stehling, M. (2013) From Localisation to Translocalisation: Audience Readings of the Television Format Top Model, *Critical Studies in Television*, Vol.8(2), pp.36-53

Seiter, Ellen (2002 reprint). *Television and New Media Audiences*, Oxford: Clarendon Press, pp.9-33

Gillespie, Marie (2000). Transnational Communications and Diaspora Communities, in Cottle, Simon *Ethnic minorities and the media*, Open University Press: Buckingham, pp.164-178

Lindhof, Thomas R. and Taylor, Bryan C. (2002) *Qualitative Communication Research Methods* 2nd Edition, pp.158-169

Extra reading

Morley, David. (1992) *Television, Audiences and Cultural Studies* Hoboken : Taylor and Francis,

Gauntlett, David and Hill, Annette (1999). *TV Living*, London and New York: Routledge, pp.21-51

Wilson, T. (2004). *The Playful Audience: From Talk Show Viewers to Internet Users*. New Jersey: Hampton Press Inc. pp. 51-74.

Setijadi, Charlotte (2005) 'Questioning Proximity: East Asian TV Dramas in Indonesia', *Media Asia*, Vol 32 N0 4

La Pastina, A. C. (2001). Product placement in Brazilian Prime Time Television: the case of the reception of a Telenovela, *Journal of Broadcasting and Electronic media*, 45(4) pp.541-557

Week 10 Indigenous and Community Television

Indigenous and community groups want access to television production for cultural maintenance and social action. Aboriginal people in Australia and Canada are leading the world in the production of proactive messages for their people to counter mainstream programming.

Tutorial Discussion: Why is it important for indigenous and marginalised groups to have access

to the means of television production?

Ginsburg, Faye (2003). *Embedded Aesthetics: Creating a Discursive Space for Indigenous Media in Parks*, Lisa and Kumar Shanti (Eds.) *Planet TV: a global television reader*. New York ; London : New York University Press.

Medrado, Andrea (2005) 'Community Television: A Case Study from Favela da Rocinha, Brazil.' Conference Paper, International Communication Association; 2005 Annual Meeting, New York, NY, 25p

Week 11 Commercial Imperatives - Entertainment TV

Television is a promotional space that is aimed at matching audiences with advertisers. The pressures of commercialisation have reconfigured all aspects of television to generate profits and encourage the consumption of products and services.

Tutorial Discussion: How have commercial imperatives changed the business of television? Discuss the success of *Ugly Betty* as a format programming in different markets.

Taylor, C.R. & Okazaki, S. (2015) Do Global Brands Use Similar Executional Styles Across Cultures? A Comparison of U.S. and Japanese Television Advertising, *Journal of Advertising*, Vol.44(3), p.276-288 DOI: 10.1080/00913367.2014.996306

Chia, J. & Chan-Olmsted, S. M. (2012) Substitutability between Online Video Platforms and Television, *Journalism & Mass Communication Quarterly*, Vol.89(2), pp.261-278

Week 12 New Media and Beyond

New media technologies like the Internet and mobile communications have completely reconfigured the entertainment and information business. Television audiences are disappearing and moving onto interactive and on-demand services while digital TV remains an unrealised revolution.

Tutorial discussion: Discuss your own consumption habits of television and Internet.

Liebowitz, S. J., & Zentner, A. (2012). Clash Of The Titans: Does Internet Use Reduce Television Viewing?. *Review Of Economics & Statistics*, 94(1), 234-245.

Molyneaux, H. et. al. (2008) 'New Visual Media and Gender: A Content, Visual, and Audience Analysis of YouTube Vlogs.' Conference Paper, International Communication Association; 2008 Annual Meeting, 12p

Week 13 Review

Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy http://mq.edu.au/policy/docs/academic_honesty/policy.html

New Assessment Policy in effect from Session 2 2016 http://mq.edu.au/policy/docs/assessment/policy_2016.html. For more information visit http://students.mq.edu.au/events/2016/07/19/new_assessment_policy_in_place_from_session_2/

Assessment Policy prior to Session 2 2016 <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy prior to Session 2 2016 <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Complaint Management Procedure for Students and Members of the Public http://www.mq.edu.au/policy/docs/complaint_management/procedure.html

Disruption to Studies Policy http://www.mq.edu.au/policy/docs/disruption_studies/policy.html *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/support/student_conduct/

Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit ask.mq.edu.au.

What is required to complete the unit satisfactorily

You are required to attend all tutorials. As participation in the process of learning is linked to and underpins the unit Learning Outcomes, you will need to either apply for Disruptions to Studies to cover any missed tutorial (if the disruption is greater than three consecutive days) or supply appropriate documentation to your unit convenor for any missed tutorial (if less than three consecutive days).

Late Submissions

Tasks 10% or less. No extensions will be granted. Students who have not submitted the task prior to the deadline will be awarded a mark of 0 for the task, except for cases in which an application for Disruption to Studies is made and approved.

Tasks above 10%. Students who submit late work without an extension will receive a penalty of 10% per day. This penalty does not apply for cases in which an application for Disruption to Studies is made and approved.

Work commitments are not an acceptable reason for late submission. It is your responsibility to factor in workloads and manage your time accordingly.

We do understand, however, that your university time may be disrupted or destabilised for various serious reasons. If you find yourself overwhelmed and are struggling to meet an essay deadline or attend class please consult with your tutor or the course convenor as soon as possible. You may be referred to appropriate student support services and it may be possible to negotiate a mutually agreeable arrangement.

Disruption of Study

Please see http://www.mq.edu.au/policy/docs/disruption_studies/policy.html#policy

Applications must include valid supporting documentation.

Additional information

MMCCS website https://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/departments/media_music_communication_and_cultural_studies/

MMCCS Session Re-mark Application <http://www.mq.edu.au/pubstatic/public/download/?id=167914>

Information is correct at the time of publication

University Policy on Grading

The grade a student receives will signify their overall performance in meeting the learning outcomes of a unit of study.

Grades will not be awarded by reference to the achievement of other students nor allocated to fit a predetermined distribution.

In determining a grade, due weight will be given to the learning outcomes and level of a unit (ie 100, 200, 300, 800 etc).

Graded units will use the following grades and be aligned/mapped to the listed numerical range:

HD	High Distinction	85-100
D	Distinction	75-84
Cr	Credit	65-74
P	Pass	50-64
F	Fail	0-49

High Distinction Provides consistent evidence of deep and critical understanding in relation to the learning outcomes. There is substantial originality and insight in identifying, generating and communicating competing arguments, perspectives or problem solving approaches; critical

evaluation of problems, their solutions and their implications; creativity in application as appropriate to the discipline.

Distinction Provides evidence of integration and evaluation of critical ideas, principles and theories, distinctive insight and ability in applying relevant skills and concepts in relation to learning outcomes. There is demonstration of frequent originality in defining and analysing issues or problems and providing solutions; and the use of means of communication appropriate to the discipline and the audience.

Credit Provides evidence of learning that goes beyond replication of content knowledge or skills relevant to the learning outcomes. There is demonstration of substantial understanding of fundamental concepts in the field of study and the ability to apply these concepts in a variety of contexts; convincing argumentation with appropriate coherent justification; communication of ideas fluently and clearly in terms of the conventions of the discipline.

Pass Provides sufficient evidence of the achievement of learning outcomes. There is demonstration of understanding and application of fundamental concepts of the field of study; routine argumentation with acceptable justification; communication of information and ideas adequately in terms of the conventions of the discipline. The learning attainment is considered satisfactory or adequate or competent or capable in relation to the specified outcomes.

Fail Does not provide evidence of attainment of learning outcomes. There is missing or partial or superficial or faulty understanding and application of the fundamental concepts in the field of study; missing, undeveloped, inappropriate or confusing argumentation; incomplete, confusing or lacking communication of ideas in ways that give little attention to the conventions of the discipline.

Academic Honesty

Academic honesty is an integral part of the core values and principles contained in the [Macquarie University Ethics Statement](#). Its fundamental principle is that all staff and students act with integrity in the creation, development, application and use of ideas and information. This means that:

- all academic work claimed as original is the work of the author making the claim
- all academic collaborations are acknowledged
- academic work is not falsified in any way
- when the ideas of others are used, these ideas are acknowledged appropriately.

See Academic Honesty Policy: https://mq.edu.au/policy/docs/academic_honesty/policy.html

Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

Learning Skills

Learning Skills (mq.edu.au/learningskills) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

Student Enquiries

For all student enquiries, visit Student Connect at ask.mq.edu.au

IT Help

For help with University computer systems and technology, visit http://www.mq.edu.au/about_us/offices_and_units/information_technology/help/.

When using the University's IT, you must adhere to the [Acceptable Use of IT Resources Policy](#). The policy applies to all who connect to the MQ network including students.

Familiarity with iLearn, the essay submission software Turnitin and Microsoft Word are expected.

Students are encouraged to regularly save and back-up their work as extensions cannot generally be given for computer mishaps.

Graduate Capabilities

Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Assessment task

- TV Game Show

Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary

solutions to problems.

This graduate capability is supported by:

Learning outcome

- Demonstrate understanding of key theories and concepts in the study of international television.

Assessment tasks

- TV Game Show
- Content Analysis
- Audience ethnography

Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

Learning outcome

- Critically analyse and interpret research data using appropriate framework.

Assessment tasks

- Content Analysis
- Audience ethnography

Problem Solving and Research Capability

Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

Learning outcome

- Acquire research skills by employing quantitative and qualitative media research methods.

Assessment tasks

- Content Analysis

- Audience ethnography

Effective Communication

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

Learning outcome

- Present written arguments in a coherent form and demonstrate skills in oral presentation.

Assessment tasks

- TV Game Show
- Content Analysis
- Audience ethnography

Changes from Previous Offering

The weekly unit readings have been revised.

The final assignment is worth 50%. It has been revised into two assessable but interconnected components - Log (20%) and research report (30%) - to be submitted as one document into turnitin.