

STUDENT

HANDBOOK

2018

JMS one
JMS two
JMS three
JMS four

Hons
PGDip
MA
PhD

{ SCHOOL OF
JOURNALISM
& MEDIA STUDIES }

VISION STATEMENT OF THE SCHOOL OF JOURNALISM AND MEDIA STUDIES

The School of Journalism and Media Studies strives to contribute to the commitment expressed in the South African Constitution to “heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights; [and] lay the foundations for a democratic and open society...”.

Our vision is informed by the following understanding of the media:

- » The media constitutes one of the powerful institutions that mediate our relation to, and experience of, the world.
- » The nature of such mediation is conditioned by the media’s particular political, economic, technological and historical contexts.
- » Consequently, these mediations contribute to the production and reproduction of the dominant relations of inequality that structure social life, and are implicated in questions of gender, class, culture, race, geography, sexuality, etc.

JOURNALISM AND MEDIA STUDIES thus aims to produce self-reflexive, critical, analytical graduates and media workers, whose practice is probing, imaginative, civic minded and outspoken. Such graduates are equipped to act as thoughtful, creative and skilled journalists and media practitioners, who are able to make meaningful and technically proficient media productions.

Moreover, Journalism and Media Studies seeks to make valuable intellectual contributions to the broader African media environment, to research, and to the integrated and ongoing education of media practitioners.

CONVERGENCE STATEMENT

As an addendum to the School of Journalism and Media Studies’ Vision and Mission, the Convergence Statement outlines critical and responsive approaches in our teaching, research and community service, which acknowledge the influence and the challenges of digital convergence on the transformation of journalism practice, media production, distribution and use.

The full convergence statement can be found on the JMS website at <http://www.ru.ac.za/jms/aboutus/visionstatement>.

ARTICLE XIX IN ISIXHOSA:

Inqaku le-19

Wonke umntu unelungelo lokucinga nokuthetha ngokukhululekileyo, eli lungelo liquka inkululeko yokuveza uluvo lwakhe ngaphandle kokuphazamiseka nokuzama ufumana ukuze udlulise ulwazi neengcinga nangaziphi na iintlobo zosasazo nokuba kukweyiphi na imida.



School of Journalism & Media Studies
Rhodes University, South Africa

**WELCOME TO
JOURNALISM & MEDIA
STUDIES (JMS).**

This handbook is designed to give you all the facts.

It outlines guides for communicating within the school and includes information about lecturers, degrees, projects, basic rules, and directs you to where you can get tips for referencing. Because this is a large school with many components, we have designed this handbook so that you can use it as a reference when you need to.

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HOW WE COMMUNICATE

NOTICE BOARDS

Exam marks will be posted on the noticeboard outside the *Grocott's Mail* offices (Room 005).

RUCONNECTED

Many of the courses offered in the School make use of this online course management system. It's used as a platform for housing course materials, you can be required to post assignments on it and it will often be used to provide you with feedback about your work. It is likely that at some point you will have to learn how to use it, but fortunately it is very simple.

You can access the system at <http://ruconnected.ru.ac.za> or alternatively at <http://www.ru.ac.za/studentzone/> by following the link under 'Academic'. Note that you need to use your email username and password to log onto RUConnected. Also, for most courses, your lecturer will provide you with an 'enrolment key' or password.

EMAILS

Checking your email is also a daily responsibility. Lecturers will email important announcements and some will send lecture notes to you. If you are having problems accessing your email it is up to you to contact the IT Division to have it fixed. In the meantime, check with a fellow student what emails have been circulated from the School.

LECTURERS' CONSULTATION TIMES

Lecturers have details of their consultation times on their office doors or in the course handouts. You may email them if you need to make an appointment to meet with them. Lecturers will often specify in the course handout how they would prefer to communicate with you. You should make the effort to meet and talk to your lecturer about course content and any queries you have about essays and exams.

THE ADMINISTRATION MANAGER AND SECRETARY

Administer students' records, essays, leave of absence and registration etc. Please note that you can consult with the Administration Manager in the mornings only, from 8.30 to 12.30pm, while the Secretary may be contacted during office hours.

YEAR CO-ORDINATOR

Each year is co-ordinated by a staff member who takes responsibility for class meetings, exam co-ordination, class records, class reps, option choices and lecture venues. If your concerns or queries are about the overall year programme, this is the person to talk to.

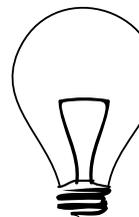
CLASS REPRESENTATIVES

Your elected reps meet twice a term with the year co-ordinator. Ask them to raise your concerns at these meetings and they will report back to you on school responses.

NEWS AWARENESS KNOW YOUR WORLD

Students should know what's being reported in the media, and be able to critically assess the coverage. These elements feed into course work throughout the degree, and are vital for employment after graduation.

To keep up with the news, you should at least be reading *Grocott's Mail*, as well as one other paper each day – in print or online. Also listen to radio news and current affairs on a daily basis, and try to catch at least one television bulletin as well. SAfm on Sunday mornings runs important discussions about the media. You can also profitably monitor sites like www.journalism.co.za and www.bizcommunity.com, as well as a host of blogs on the media. Keep up with the news, and enhance your learning experience.



HEAD OF SCHOOL

Most matters can be discussed with lecturers and the course co-ordinator. If you have tried these channels and still would like to meet with the Head of School (Prof Larry Strelitz), you may request an appointment via the secretary.

QUALITY CONTROL

You will be asked to complete an evaluation questionnaire after each course. Your comments are taken seriously and are an invaluable aid in our continuing efforts to improve teaching.

HANDOUTS AND COURSE READERS

Collect these in class from your course lecturer.

EQUIPMENT STORE TIMES:

- » 8.30 – 13.00pm
- » 14.00 – 17.00pm

Students must obtain permission from their production lecturers to use media equipment. If any equipment is stolen this must be reported to the police within 24 hours. Speak to your lecturer or technology manager, Michael Irwin immediately.

Students need to hand in used batteries to Dees so that they can be dealt with separately from other waste.

REPORTING TECHNICAL PROBLEMS

Any technical requests and queries concerning JMS equipment, technical facilities and access control problems should be directed to ammtech@ru.ac.za, or Room 136.

LANGUAGE POLICY AND IFJ COURSE

As communicators we enjoy the linguistic and cultural richness of our country and we are alert to the challenges and opportunities presented by our 11 official languages. For practical reasons, the language of teaching and learning of the school is standard SA English. At the same time, we want to empower our students to engage with the Grahamstown and South African milieu as capably and authentically as possible. Furthermore, our aim is to maximise students' future job opportunities - which entails at least some additional language capacity, and sensitivity to questions of cultural diversity.

For these reasons, all students who have registered as JMS1 students after 2011 are required to complete 'isiXhosa for Journalism'.

The purpose of this course is to enable students to work confidently and sensitively as journalists in multilingual and multicultural environments. It achieves this goal by focusing on what it means to work as a journalist in the environment in which Rhodes University is based. Because isiXhosa is the primary language of communication for the majority of people in this context, the course focuses on strengthening students' ability to communicate in this language. This aspect of the course is designed to accommodate students with widely different proficiency levels in isiXhosa, from those who are fluent to those who have no experience in speaking the language. The course also assists students in strengthening their ability to reflect in an informed way on how journalism is produced and circulated in multicultural contexts. They do so by exploring cultural and linguistic

questions and debates of relevance to the South African context, with particular reference to issues of relevance to environments in which isiXhosa is spoken. The knowledge students acquire in this way is, however, more widely applicable, strengthening their ability to engage with the languages and cultures that are of relevance to any work environment.

The course is credited separately from the Journalism and Media studies programme, and must be taken during the second year of the JMS degree. If students fail the course at the end of this year, they will be allowed to repeat the course during their third year of study.

The course must be completed before a student can graduate from their third year in JMS. Once the course has been passed, students can also proceed to isiXhosa 2. Students who plan to proceed to isiXhosa 2 in this way may apply to complete the isiXhosa for Journalism course during their first year.

THE AFRICA MEDIA MATRIX BUILDING

Procedures and regulations for access to the building, facilities, network and equipment.

The AMM Building has layers of technology in place to facilitate the work of the school, for both staff and students. The underlying principle which governs access to both the building and the technology is that all those who need access or are authorised to have it, should be able to avail themselves of it. To regulate this in a rational but non-intrusive way however, there are centralised control systems, and it is important that individuals using the

facility have a basic understanding of how the systems work

ACCESS AND NETWORK

In terms of the University Acceptable Use Policy (AUP) and School regulations, the following rules apply to all users of the AMM facilities and network:

1. All students are issued with students cards at the beginning of each year at the Student Bureau during Administrative registration.
2. All students registering for Journalism & Media Studies (JMS) for 2nd,

3rd, 4th and post-graduate years must then register at the JMS Administration office. During this process, student cards will be granted access to the AMM Building and facilities.

3. All students are required to register with the Administrations office before trying to access the building or log onto the computers. Card access assignment and computer logon credentials are provided during this process..
4. Student cards are for the exclusive use of the person to whom they are issued, and may not be given to any other student to allow access to the AMM or the facilities in the Building.
5. As the access system only operates for entry, students may enter the building or facilities in groups; with the understanding that all members of the group are entitled to access i.e. they are all JMS students.
6. While visitors are allowed into the Building, if they need access to the facilities in the Building, they must at all times be accompanied by an authorised user. The School resources are always under considerable pressure, and no capacity exists to host visitors who want to make use of the facilities, unless prior arrangements are made through the School Administration office.
7. Neither staff nor students are permitted to allow any other person to use their network or computer credentials to log-in to any computer on campus.
8. JMS has an extensive Distributed File System (DFS) to allow collaboration for coursework or project purposes,

so sharing is not a problem on this network.

EQUIPMENT

1. All students are required to sign the Equipment Use Policy at the AMM Equipment Store before any equipment can be issued to them. Please take the time to read the regulations properly, as the consequences of misuse or loss can be substantial.
2. Students are required to sign for equipment when it is issued to them, and are then required to return that equipment in person in order to sign it back to the Store. Failure to follow this procedure, should the equipment go missing, will mean that the person who signed will be held responsible.
3. Students must produce their student cards when requesting and returning equipment, which will only be issued to those whose names appear on the lists submitted by the course supervisors. The same card will need to be produced when returning the equipment.
4. Equipment is loaned for a specific period in order to provide for the numbers of students requiring equipment – failure to return equipment on time will mean the imposition of a fine and/or suspension of equipment use privileges.

SUPPORT

1. For technical support, the first line of contact is with the course supervisor.
2. If this is not readily available, contact ammtech@ru.ac.za with a message, or, in a building emergency such as

a fire, phone #5263 (including the hash) from any internal phone in the AMM Building.

3. Portable media equipment faults should be reported to the Store as soon as possible.
4. Equipment losses must be reported to the Store immediately, and if the loss has taken place off-campus, a police case number is required. A report must be sent to ammtech@ru.ac.za outlining the circumstances of any loss.

AMM AESTHETICS

Beyond its functionality, the AMM building is full of interesting artwork and media memorabilia. Those of you who'd like a tour of the building should enquire with our Admin office, and we'll gladly take you around.

Please note that the building, including the veranda area along the front entrance, is a strictly no-smoking zone. Ash trays and benches are provided at the braai area (enquire at reception).

JMS POLICY STATEMENT ON SINGLE-USE PLASTIC WATER BOTTLES

The School of Journalism and Media Studies supports calls for an end to the use of single-use plastic water bottles except in emergency situations. The environmental and health consequences of the manufacture, transportation, use and disposal of these bottles are well documented. The School does not supply single-use plastic water bottles for meetings, alumni events, conferences, etc. and requires catering suppliers to comply with this. Filtered water is available in the Africa Media Matrix and both staff and students are encouraged to make use of this in multi-use water bottles. A water filter/chiller is located on the 1st floor in the passage to the TV section and filtered water is also available to staff in the staff room.

WHO TO SPEAK TO

ACADEMIC QUERIES

FIRST YEARS

Kayla Roux

SECOND YEARS

Shepi Mati

THIRD YEARS

Simon Pamphilon

FOURTH YEARS

Brian Garman

HONOURS STUDENTS

Priscilla Boshoff

POSTGRAD DIPLOMA STUDENTS

Gillian Rennie

POSTGRAD MEDIA MANAGEMENT

Francis Mdlongwa

MASTERS STUDENTS

Lynette Steenveld

MARKS, LEAVE OF ABSENCE & ESSAY EXTENSIONS

Belinda De Lange

GENERAL QUERIES

Marissa van As

FIRST YEAR QUERIES AND TUTORIALS

Bianca Levin

Olutobi Akingbade

BORROWING JOURNAL EQUIPMENT

Dees Naidoo

SERIOUS QUERIES, CONCERNS

Belinda De Lange

CLASS REPS

VISION STATEMENT FOR CLASS REPS

- » Class representatives act as facilitators of communication, providing a conduit for feedback between staff and students. Together with the Year Co-ordinators and Head of School, they act to improve the communication between staff and classes in the school. By contributing to the streamlining of communication in the school, class reps will be involved in maintaining good relations rather than feeling that they have to deal with crises. Class representatives should seek to feed into a system that is geared towards preventing fires rather than having to put them out. By contributing to the streamlining of communication in the school, class reps will be involved in maintaining good relations rather than feeling that they have to deal with crises.
- » Class representatives should look for opportunities to exchange ideas and opinions that could feed into the way in which the school is run.
- » Reps are also expected to play a role in ensuring that students become full participants in the School as an academic community, contributing to intellectual debate and strategic discussions.

The aim of this should be that the school better understands its students, and that the students feel better aligned with the school.

A STUDENT COUNCIL

All student reps are members of the School of JMS Student Council. This council is managed by the student reps, and serves as a structure that can help reps to communicate with each other and with staff, and enhance the contributions that they can make to departmental processes at all levels. The JMS Student Council should meet at regular intervals, and should elect one of their members to act as convenor and chair.

ELECTION OF CLASS REPRESENTATIVES

Student reps should be elected by the second week of the first term of the academic year. This will be facilitated by the year co-ordinator and usually takes place in one of your lectures. Nominations are put forward and these are followed by a voting procedure (usually a show of hands).

Suitable candidates should be:

- » Confident (show the ability to speak in public)
- » Determined (be prepared to stand up for student interests)
- » Academically strong
- » Mature (interested in finding solutions to problems)

ORIENTATION FOR CLASS REPRESENTATIVES

Within the first few weeks of Term One, once class reps have been selected, all reps will attend an orientation meeting.

The aim of this session will be to prepare student reps for their responsibilities, and to make them aware of their rights

and duties. It can also be a forum in which to reflect on ways in which these systems can be strengthened. Students who formed part of the representative system in the previous year (who are still at Rhodes) are invited to this meeting, to help brief the new generation of student reps.

FACILITATING COMMUNICATION

Student reps are expected to play a proactive role in identifying any issues/questions that students may need to communicate about with staff.

This should happen on a day to day basis, as needed. Reps should stay in close communication such issues and questions with the teachers of relevant courses about and also (where appropriate) the relevant year co-ordinator.

In addition, in the middle of each term (Week Three or Four), a section of one of the Media Studies lectures in each year (in other words a lecture attended by all students in that year) will be used by class reps to consult formally with their classes.

Reps should liaise with lecturers regarding which section of the lecture they would like to make available for this purpose. Given that there is no Media Studies course in JMS4 in the second half of the year, class reps should convene a meeting with students for this purpose during Term Three and Four. The class reps are required to prepare for these meetings, by identifying questions that need discussion. They should record any comments or questions made at this meeting, and share this with the member of staff who

serves as their year co-ordinator. The year co-ordinator will share the minutes with the Head of School and staff who teach in that year. It is the year co-ordinator's responsibility to ensure that any issues and questions raised in this way are properly attended to.

A SYSTEM OF REDRESS

When a student wishes to communicate a concern to staff, they are expected to approach that staff member first, or (if appropriate) to ask their class rep to do this for them. If the student or the class rep feels that the issue has not been dealt with adequately, they should speak to the relevant year co-ordinator. After this, their next point of recourse is the Head of School and finally the Dean. The School is proposing that if a student feel that the people involved in this process do not have their best interests at heart, they can approach the Administrative Manager of the School (Belinda de Lange). She will then draw on a pool of people consisting of the year board co-ordinators to mediate for the student. Her task will be to identify someone within this group of people who would be able to deal with the issue in an objective and fair way.

REPRESENTATION ON BODIES AND FORA

Student reps are expected to attend the various decision making bodies that form part of the School of JMS and to represent students' interests in the discussions that take place there. This includes the following (note that it is the responsibility of the chair of each of these meetings to make contact with relevant class reps in order to ensure that they can attend):

- The Year Boards: each board consists

of teachers who are responsible for courses in a particular year of the JMS programme. There is, in other words, a board each for JMS1, JMS2, JMS3 and JMS4, and also for the Honours programme, for the MA and PhD programme, and for diploma courses. These boards meet regularly to discuss the management of each year. Some of the sessions in these meetings may be closed to class reps, so that staff are free to talk openly to each other about sensitive issues.

- The School Meeting: this is the highest decision making body of the school, where policy decisions can be made of relevance to the School of JMS. The members of the school meeting are all staff of the School of JMS. This meeting takes place at least once a term.

- The Executive Committee of the School of JMS: This consists of the HOS (Prof Larry Strelitz); the deputy HOS (Prof Anthea Garman); the Technical Manager (Mike Irwin); the Administrative Manager (Belinda de Lange) two representatives of the teaching body; a postgraduate student rep and an undergraduate student rep. This committee meets every two weeks to discuss the administrative, technical, financial and academic management of the school. Its role is to execute the mandate that it is given by the School of JMS, through the School Meeting. It is understood that some sessions of Exco will be closed to these representatives, where appropriate.

- The Curriculum Forum: this body is responsible for spearheading curriculum development within the School of JMS. It concerns itself with questions of transformation, and with the general improvement of teaching and learning in the school. It meets at the beginning of

each year to set an agenda of priorities with regards to curriculum development issues that need to be prioritised in that year. Task groups are then mandated to deal with these priorities, and to report back to the Forum for approval of the plans they come up with the transformation and its members.

In each year, class reps should liaise with each other to ensure that one of their members attend the above meetings. If they are not available for a given meeting, they can also mandate a member of their class to stand in for them.

CLASS REP GUIDE

As a class representative, you are responsible for identifying and communicating the general interests of your class.

THINGS YOU DO AS A CLASS REP:

- » Represent your class to individual lecturers, the year co-ordinator and with the Head of School.
- » Find out the concerns and issues of your class. This could include matters such as workload, timetable, course structure, assessment problems, communication concerns, deadline extensions and course material.
- » Gather information from the students about what they think is and isn't working well.
- » Act as a liaison between students and staff.
- » Attend meetings with the year co-ordinator at least twice a term.
- » Interact with the class, gather students' input for meetings, and give them feedback.
- » Ensure that students are informed about developments and decisions that concern them. This includes

decisions made in the meeting with the Head of School and at meetings with the year co-ordinator; and

- » Actively look for ways to solve problems faced by the students and make recommendations to the Head of School.

HOW TO GO ABOUT IT:

- » Have a positive attitude. The school stands to gain from hearing the voices of the students. You, as students, gain from a good relationship with the school.
- » Make yourself known to the class and the lecturer. Make sure students have your email address. You and your class make this system work.
- » Take the concerns of the class seriously and respond effectively to student issues.
- » Assess if the responses you are getting are representative of the class at large.
- » Make use of email to elicit feedback from the students. You can also circulate questions on a piece of paper in class, or ask for a show of hands, depending on the nature of the issue.
- » In bigger classes, use the tutorial groups to make the process of gathering feedback easier.
- » Make sure you have a good understanding of the issues at hand. Ask for clarification from students if necessary.
- » Plan and prepare for meetings with lecturers, the year co-ordinator and the Head of School.
- » If a lecturer is not responsive, you may take up your issue with the year co-ordinator.
- » Do not be intimidated by the school or your lecturers. This relationship should be one of mutual respect.

THINGS CLASS REPS ARE NOT EXPECTED TO DO:

- » Champion your own cause.
- » Handle harassment cases and serious issues of conflict. (In these cases, refer students to an appropriate support body.)
- » Assist students with personal, emotional or psychological problems. (Again, rather refer

students to an appropriate support body.)

- » Raise a problem involving a particular staff member at your meeting with the Head of School. (Take up such matters either directly with the lecturer or with the year co-ordinator.)
- » Vent. (This system is intended to be constructive.)

WORK RULES

DP REQUIREMENTS, LEAVES OF ABSENCE AND EXTENSIONS

DP requirements differ across faculties and departments within faculties, and may even be observed or enforced differently by lecturers within a particular department. The following are the DP requirements for the School of Journalism and Media Studies. They should be taken as a given for all courses within the school, unless specifically stated otherwise in a particular course outline.

THE REQUIREMENTS ARE STRAIGHTFORWARD:

- » You must attend 100% of all course meetings and events, including lectures, tutorials, pracs, tests and examinations.
- » You must submit all practical and essay assignments by the due date and time.
- » If you are unable to attend any meeting you must apply for a Leave of Absence (LOA) from the administration manager (Belinda de Lange, room 003, email: b.delange@ru.ac.za)

- » If you are unable to submit an assignment by the due date and time you must apply for an extension from the administration manager (this is the same form as the LOA, and is available from AMM reception).
- » If you obtain an extension, you must meet the deadline for that extension.
- » If you are unable to attend course meetings for any extended period (a week or more), you must make an arrangement with your lecturer (or get a friend or family member to do so if you are unable to do so yourself) to obtain course notes, lecture notes, readings or other materials.
- » No matter how valid your reasons for an extended absence may be, you will not be permitted to continue with a course if you miss more than 20% of meetings. If you start to approach this threshold, you (or a family member if you are incapacitated) must contact the Head of School to make the necessary arrangements and negotiate your options.
- » LOA applications should be made

in advance. However should circumstances prevent this, you must apply for an LOA through the AMM office no later than seven days from date of tutorial absence/ non-submission of work etc. Failure to apply within seven days in person (student) or via email to ammadmin@ru.ac.za (via a family member, in the case of the student being incapacitated) means that you will be marked absent or receive zero, and this may result in the immediate removal of your DP.

- » DP appeals should be lodged within seven days from date of issue of a DP refusal (DPR), otherwise the appeal will not be considered and the DPR will stand.

GROUNDINGS FOR LOAS AND EXTENSIONS:

MEDICAL

Applications must be accompanied by a certificate from a medical practitioner or a note from a counsellor or the Rhodes Sanatorium. This certificate or note must set out the nature of the illness or ailment as well as the period for which you were booked off. A doctor's note simply confirming that you had an appointment and were diagnosed with a minor ailment will not be sufficient grounds for obtaining an LOA or extension.

DEATH OR SERIOUS ILLNESS OF AN IMMEDIATE FAMILY MEMBER

The school is flexible about the documentation or proof required in such circumstances. In some cases notification from another family member will be sufficient, in others we may

require a death certificate or doctor's note. Discuss with the administration manager.

PARTICIPATION IN OFFICIAL SPORTING EVENTS

Applications must be submitted in advance of the event, and must be accompanied by an official letter from the Sports Officer. Applications will be treated according to the circumstances. (You may, for example, be granted leave from a Friday afternoon tutorial if you are travelling to Johannesburg for a weekend event; it is unlikely that leave would be granted for a similar event taking place in Port Alfred, even if the rest of the team is leaving early on Friday afternoon).

No LOAs will be granted retrospectively for sporting events. You will not be granted extensions on assignments because of sport commitments.

OTHER CIRCUMSTANCES

Events

LOAs are generally not granted for religious events or celebrations, for weddings, for 21st or other milestone birthday celebrations, for other social events, or for unofficial sporting events. However, applications will be treated according to the circumstances and the applicant's general academic performance. All applications here must be made well in advance. No extensions will be granted in these circumstances.

Clashes and technical problems:

It is inevitable that assignment deadlines in one course will coincide with deadlines in another course. It is also inevitable that there will be problems with networks, computers and printers. However, our assignments are given out

well in advance of the deadline, and the school will generally not grant extensions on these grounds.

HANDING IN OF ASSIGNMENTS & DEADLINES

- » Place your assignments in the appropriate assignment box on or before deadline.
- » The assignments will be taken out of the assignment box on deadline and the Admin staff will tick off names on a class list.
- » Do not hand assignments to the lecturer or your submission will not be recorded.
- » Faxed and emailed assignments will not be accepted.
- » Late assignments will score 0 and will not be marked or commented on. However, you must still hand them in as they will count for DP purposes.
- »

KEEP COPIES OF ALL YOUR WORK!

We take care to avoid losing work – but cannot take responsibility if something goes astray. Keep a copy of the work you handed in (not a rough draft) both in print and digital formats. We suggest students buy a USB flash memory stick from the IT division, which is a far more reliable way of keeping records of work done than computer disks or hard drives, which tend to crash.

RETURN OF ESSAYS TO STUDENTS

Every effort is made to mark and return assignments in good time. However, in certain instances, high teaching loads may result in delays. Even with delays, all assignments should be returned within the term, or within the first fortnight of the following term. When the assignments have been marked and are ready to be collected, the school secretary will send a message on email to the class list for students to collect them, but only between 8.30am and 12.30pm. These assignments will be filed in alphabetical order in the building foyer. You may collect only your own assignment. You cannot collect assignments from the lecturers unless instructed by them to do so.

PLAGIARISM

Visit <http://www.scifac.ru.ac.za/plag.htm> for more details.

Rhodes University measures itself against the highest international standards of academic and professional practice as regards plagiarism. As the School of Journalism and Media Studies, we not only consider academic plagiarism to be a major offence, but we also recognise that it is a practice abhorred by journalists. In order to make clear what this school understands by plagiarism, we wish to spell out its definition, both in an academic context and a media production context.

GENERALLY, PLAGIARISM IS DEFINED AS: Taking and using the ideas, writings, works or inventions of another as if they were one's own.

ACADEMICALLY

This definition covers a wide range of practices, ranging from minor infractions such as inadequate referencing, through to more serious misdemeanours such as copying blocks of text and not acknowledging the original author, and then to very serious offences such as stealing an entire essay or assignment from another student or from the Internet, or infringing copyright. Rhodes policy is not to treat incomplete or unsatisfactory referencing, which is more a matter of negligence than deceit, as plagiarism. However, when marking assignments in which this occurs, staff retain the right to penalise students by subtracting marks, according to the degree of negligence and the academic level at which the student is writing. Marking systems in this school allocate certain marks to correct referencing and correct academic style.

REFERENCING:

The style followed by this school for all academic essays is found in Visser, Nicholas, 1992, *Handbook for Writers of Essays and Theses*. Cape Town: Maskew Miller Longman. See “Reference Guidelines” at: <http://www.ru.ac.za/jms/studentresources/>

JOURNALISTICALLY

Media workers in South Africa uphold the principle of giving credit to the originator of work being used. However, in practice there are many slippery

situations that take place in newsrooms.

In this school, we expect you to be rigorous about giving credit where credit is due. While academic style has rigid guidelines about referencing work, journalistic practice tends not to use footnotes, bibliographies, etc. As a result, all borrowings must be credited within the media production, and this takes care and attention. But the principle remains. Credit whatever is not your original work whether a press release, news agency, another reporter, an archive, news conference, experts you consulted, books, surveys, research projects; or Internet sites.

Unlike academic referencing, this does not need to be as detailed, but must be complete enough to allow another person to find the exact source you consulted and used.

RHODES UNIVERSITY'S DISCIPLINARY PROCEDURES FOR DEALING WITH PLAGIARISM

Depending on the nature of the plagiarism, penalties can range from detracting marks to exclusion from Rhodes. In all cases, a record will be kept of the offence.

PLAGIARISM DETECTION

Students should be aware that Rhodes uses electronic software (Turnitin) to detect plagiarism. Lecturers may use this software to check assignments.

PRESENTATION OF ACADEMIC ESSAYS AND JOURNALISM STORIES**ALL WRITTEN WORK MUST:**

- » Be typed on white A4 paper in Times New Roman 12 point, with 1.5 spacing.

CONTAIN A COVER SHEET WITH

- » Your full name
- » Your student number
- » Your year of study
- » The name of the course
- » The lecturer's name (in full and correctly spelt)
- » The title of the assignment
- » The due date

THE FOLLOWING DECLARATION MUST APPEAR WITH YOUR SIGNATURE:

I hereby declare that this essay is my own work. I have acknowledged all other authors' ideas and referenced direct quotations from their work. I have not allowed anyone else to borrow or copy my work.

ACADEMIC ESSAYS MUST:

- » Contain an abstract on a separate sheet at the beginning of the essay.
- » Have a bibliography at the end, also on a separate sheet. Only works consulted in the body of your essay need to be referenced in the bibliography. Please use the prescribed book *Handbook for Writers of Essays and Theses* by Nicholas Visser (Maskew Miller Longman) for the correct referencing style.

JOURNALISM STORIES MUST:

- » Contain a headline at the top on the first page of the story.

- » On the second line an accurate word count of the story (without headline and without source list) must appear.
- » Before the story starts the name of the student must appear as a byline.
- » In the right hand corner a “slug” (one word name for the story) plus a page number must appear.
- » All news stories must contain a detailed source list on a separate sheet attached to the end of the story. Every person, document, book, research project, website, etc, you consulted must be listed here with contact numbers, URLs, etc. Unlike an essay bibliography, it is important to detail even those sources you consulted but who do not appear in the text of the story. (Note: this requirement is a classroom obligation and not one which is used in actual media houses or newsrooms.)

See the Rhodes Journalism Style Guide on our website:

<http://www.ru.ac.za/jms/studentresources>

ALL WORK:

- » Must be proof-read; must be spell-checked and must be neat and clean.
- » Marks will be deducted for work that does not conform to these requirements.
- » Please note: we use SA English and not American English in this school – set the settings and spell checker on your computer to SA and not US English and be aware of using Americanisms.

A NOTE ON PLAGIARISM FROM THE HEAD OF SCHOOL

In the past we've had to deal with numerous cases of plagiarism. In some instances we've had to remove the DPs of second-time offenders. Even for first time offenders, the consequences are severe: we notify the Rhodes University Academic Administration Division and the offence is placed on the students' permanent academic record. This means that should a related issue arise at any time in our or any other department during your degree at Rhodes your DP Certificate will be removed with immediate effect. In addition, you may then face exclusion from the university.

While many of the cases we've had to deal with pertain to individual infractions, a number have involved two or more students working together on an essay or set of seminar questions and then each handing in a jointly produced document for assessment. While we obviously are not averse to students working together (and in fact encourage it), you need to separate out the sharing and clarification of ideas and understandings through discussion and the committing of these to paper for the assignment. The former is a joint activity, the latter is individual and involves expressing the understandings you've arrived at in your own words.

Each time you sign the cover sheet you commit yourself to such an understanding.

Rhodes University has an official policy on plagiarism which specifically asks staff to be on the lookout for infractions and to deal with any such cases in accordance with the policy. To aid staff, the university has computer-based plagiarism detection software which it encourages staff to use.

The policy notes the following:

- » Plagiarism is theft compounded by fraud and involves taking and using the ideas, writings, works or inventions of another as if they were one's own.
- » In an intellectual community, as universities are meant to be, this is tantamount to stealing somebody's possessions – except in this instance you are stealing their ideas or research. There are various degrees of plagiarism, but all are serious.
- » The definition of plagiarism covers a wide range of misdemeanors including: using the direct words of someone else without using quotation marks (even if you give a page reference), the syndication (sharing) of a single piece of work by more than one student, the borrowing and using of someone else's assignment (with or without their knowledge), or stealing an essay from someone else or the internet.
- » The intention, negligence or innocence of the student is not relevant to the findings of whether or not plagiarism has occurred.

The University distinguishes three categories of plagiarism – from one to three – each seen as increasingly serious. In short:

CATEGORY A OFFENCE: first time, minor infringement usually handled by staff member who detects the infringement. In the School we usually give the student(s) zero for the assignment and give them a plagiarism warning. This warning goes onto the students' university record in case further infractions occur.

CATEGORY B OFFENCE: relates to repeated offences of a minor nature or to a relatively minor offence at a more senior year than first year. It can also apply to a first time more serious offence. These offences go to the School plagiarism committee and can result in the loss of a students' DP.

CATEGORY C OFFENCE: Extremely serious infringement which the department/school feels should be adjudicated by the Senate Standing Committee on Plagiarism. The penalty here is more than the removal of a DP.

Note that in all of these cases, the student can appeal the decision taken by the lecturer of plagiarism committee.

Finally, the policy points out that if you plagiarise, you learn absolutely nothing. Producing assignments and essays is an important learning experience and should be treated as such. In addition, if you plagiarise you will lose your DP, have a permanent statement of your dishonesty on your student record, or be rusticated from the university.

Yours

Larry Strelitz

HEAD OF SCHOOL

INTERNSHIPS, VAC JOBS AND COMMUNITY ENGAGEMENT

SCHOOL POLICY ON INTERNSHIPS, FREELANCE WORK, VAC JOBS AND COMMUNITY ENGAGEMENT

JMS 2

It is a DP requirement that all JMS2 students complete 40 hours of observation work at an approved media organisation in their second year (this needs to be done in 2016, so work done in JMS1 will not count). This work must be completed by the end of the September vacation 2017, as it feeds into the SA Media Institutions course assignment, which is submitted in the third term. The work must take place in an organisation that deals primarily with journalism in a commercial environment: daily and weekly newspapers, TV and radio news broadcasters, community newspapers (including freesheets) and community radio stations which produce their own news broadcasts are all acceptable.

Work in student media organisations (Activate/ Oppidan Press/RMR) will not count, nor will work on Cue or Rhodos. We respect our local student media and believe that the experience you gain there is invaluable, but they are simply not “institutions” in the sense that the fourth term course requires. The one exception is CueRadio, which for all intents and purposes is run as an SABC satellite under the direction of SABC editors. Work here will count. If you have any doubt as to whether a particular organisation would be approved or if you are struggling to find a placement, please consult with

the JMS2 co-ordinator. Please note the requirement is simply that you be present at the organisation and get to observe how it operates. If the only way you can gain access to a particular newsroom is by offering to make coffee and run errands for the week, then be prepared to do this. Obviously, it would be good if you could do some journalistic work, but this is not a requirement and you will not be penalised if you are unable to do so. Students are strongly encouraged to keep a diary of their observation work. Guidelines for participant observation work, a letter for prospective employers and an evaluation form will be available early in the first term.

JMS 3

Although there is no formalised programme for internships, some courses might require it. Approaches to extracurricular work vary from specialisation to specialisation, and you are advised to consult the lecturer in your media specialisation about vac work.

JMS 4

At this level, internships are included as a component of some of the practical specialisations. You will need to find out from the lecturer in charge of your specialisation whether you will have to do an internship. The School also allows fourth year students to set up and complete an internship at a media institution as their fourth term intensive course. This has to be arranged by the student, and the media institution has to be approved by JMS.

Any internship, volunteer work, or freelance work, in which you become involved while studying at the School of Journalism and Media Studies, whether through your own initiative or not, has to be cleared with the appropriate staff. This applies even when such work does not formally count towards your course requirements, because the host organisation will inevitably link you with Rhodes. Also, the school needs to be aware of where students are placed, so that it is possible to identify cases in which students are placing too heavy a burden on one particular host.

Please note that as a School, we do not require organisations that you work for to pay you for your time.

SO ALL STUDENTS HAVE THE FOLLOWING RESPONSIBILITIES:

- » You are required to inform your year co-ordinator of work arrangements once you have agreement from the host organisation, so that the school has it on record. This has to happen before the job takes place.
- » If you intend such work to be considered as part of your applications for courses in future, or hope to receive extra credit for such work, it needs to be approved by the year co-ordinator or lecturer. (See specific details for each year below.) Such approval has to happen before the job is undertaken.

JMS 1

Vac work is not a credit requirement for JMS1. *However, students wishing to apply for entry to JMS2 must complete vac work in order to meet the application criteria (see the application conditions on page 31).* If you do undertake vac work, you are not required to become actively involved in the production of media. Instead, the emphasis should be on observing the processes that inform media production at your host organisations.

You should provide your host with a letter explaining this policy, to ensure that they are aware that the school is placing no pressure on them to provide you with practical assignments. You are required, however, to write up your observations about your experience of such work and include this in the portfolio that forms part of your application for JMS2.

You also need to ensure that an appropriate person at your hosting organisation assesses your performance on the evaluation form provided, and submit this with your JMS2 portfolio. Also note that while you are not required to produce news articles during your vac work, any and all media that you do happen to produce during the course of the year will help to bolster your portfolio.

COMMUNITY ENGAGEMENT

Unlike other universities that are in vast metropolises, Rhodes University and JMS form an integral part of a very particular context – the community of Grahamstown and surrounds. Here, JMS students as media practitioners have the unique advantage of direct access to, and the ability to dynamically interact with and contribute to, this context because of its immediate proximity. Indeed, because of the naturally explorative and inquisitive nature of journalism, and its inherent need to find and share the story, JMS has always been a community engagement pioneer. At the time we use various media platforms such as involvement with local community radio to make a positive contribution to the lives of the people of Grahamstown and the Makana area as a whole. JMS is also currently engaging with a variety of communities further afield – using the School's extensive skills base to assist these communities in developing their own community media platforms and outlets. As students, remember that there are amazing stories to tell and awesome contributions to make, within a vibrant environment that in many ways is a microcosm of what South Africa faces as a whole – and we encourage you to engage constructively with it as part of the pragmatic aspects of your studies.

CURRICULUM 2018

The curriculum offered by the School of Journalism and Media Studies is based on the assumption that university-level education should produce media practitioners and scholars who are intellectually astute – both in the study and the production of media. Thus, students are expected to become familiar with debates about media – both within the realm of scholarship and as it operates amongst media practitioners. They are, furthermore, expected to explore the implications of these debates through their own practice of media production. In this way the School aims to produce self-reflexive, critical and analytical graduates whose practice is probing, imaginative, civic minded and outspoken.

To see detailed information on the courses in each year please turn to the relevant pages of the handbook.

In the **FIRST YEAR**, students are introduced to the theory and practice of journalism. They learn a range of journalism skills, including journalism for web-based platforms. They are also introduced to core concepts in media and New Media studies.

In the **SECOND YEAR** students learn about the histories of South African media to gain a broad understanding of the current media landscape. They then deepen this understanding by scrutinising the institutions and systems that define South African media production, and study the media texts that are generated in this environment. They also learn to conceptualise, research and produce publications, both for print and broadcast purposes.

In **THIRD YEAR**, students embark on specialised media production courses, choosing between communication design, photojournalism, radio journalism, television journalism, or writing and editing. These elective modules run throughout the year. In order to establish a theoretical foundation for these electives, students also complete a Theory of Practice

course in Term One. In the remainder of the year, they take part in three media studies courses that are designed to contextualise the work that they do as media practitioners. This includes a module in conflict-sensitive journalism (second term); law and ethics for journalists (third term); and media and its audiences in a digital age (fourth term).

If students go on to **FOURTH YEAR** and graduate with a BJourn, they can either continue with their specialisation, or decide to diversify by taking courses in writing, new media or photojournalism. The focus is on the role of media in social change.

The **HONOURS** programme establishes a foundational ability in the study of media (for some students, it operates as a preparation for an academic career in such study). Specialist content areas are also offered.

The **MASTERS** programme develops deeper knowledge and builds independent research competencies and, as such, potentially prepares students for the autonomous research work that is central to a PhD. These

programmes are therefore designed to operate as building blocks within a coherent postgraduate programme.

The **PHD** programme is for students who would like to go into a specific research area and do a media related thesis.

The one-year **POSTGRADUATE DIPLOMA IN JOURNALISM AND MEDIA STUDIES** is an option for students who have graduated with a non-journalism degree and would like to fast-track their career in the media sector. The programme includes skills and principles of reporting, the study of debates

surrounding the nature and role of journalism in society and the application of media law and ethics. Students spend part of the year (and the course), as reporters at Grocott's Mail.

The **POSTGRADUATE DIPLOMA IN MEDIA MANAGEMENT (PDMM)** is designed to equip recent graduates and media professionals with the knowledge and skills they require to perform in a mid-level management position within a public, corporate or community media organisation. The course focuses on operational and theoretical aspects of media management.

SCHOLARSHIPS

Rhodes University and The School of Journalism and Media Studies do not normally offer scholarships to students before they commence their studies; thus, scholarships are not available for first year students. Thereafter, a variety of undergraduate and postgraduate scholarships/bursaries are available, based on certain criteria.

AT UNDERGRADUATE LEVEL, MOST AVAILABLE SCHOLARSHIPS ARE PERFORMANCE-BASED AND REQUIRE NO APPLICATION. These are usually bequests or donations by alumni of the school and other parties – awarded to strongly performing students. Certain media organisations also offer scholarships in particular areas of study from time to time; and students are informed if there are scholarships for which applications are required.

Certain **JMS-SPECIFIC POST-GRADUATE SCHOLARSHIPS ARE AVAILABLE.** Please enquire about availability and application with the course coordinator.

Rhodes University also offers **MASTERS SCHOLARSHIPS** to students who excel. These are for Masters and PhD students and are open to all Faculties and are therefore not reserved for Journalism students. Please consult the Postgraduate Financial Aid web page (<http://www.ru.ac.za/research/postgraduates/funding>) or email pgfinaid-admin@ru.ac.za for further details.

RHODES UNIVERSITY AND NFSAS (National Student Financial Aid Scheme of South Africa) also offer financial aid to students who need help meeting certain financial obligations. For more information on financial aid, please click on the following link: <http://www.ru.ac.za/studentfunding>

TUITION REBATES

REWARDS FOR EXCELLENCE

Tuition rebates are awarded to undergraduate achievers:

- » A **rebate of 50%** to students who obtain distinctions (75%+) in all their subjects
- » A **rebate of 25%** to students who obtain distinctions (75%+) in all but one of their subjects
- » A **rebate of 12.5%** to students who obtain distinctions (75%+) in all but two of their subjects.

Rebates are considered at the end of first, second and third years, (in the case of a four-year degree) for subjects considered appropriate to the student's degree and year of study (i.e. first-year courses in the first year of study and second-year courses in the second year of study).

FIRST SEMESTER		SECOND SEMESTER	
Term 1	Term 2	Term 3	Term 4
INTRODUCTION TO THE THEORY AND PRACTICE OF JOURNALISM Rod Amner		INTRODUCTION TO JOURNALISM & DIGITAL MEDIA Kayla Roux	INTRODUCTION TO THE STUDY OF THE MEDIA TBA



JMS 1 YEAR CO-ORDINATOR

Kayla Roux
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Room 237



JMS 1 TEACHING ASSISTANTS

Bianca Levin
b.levin@ru.ac.za
Room 009
Olutobi Akingbade
o.akingbade@ru.ac.za
Room 009

JMS 1

A big welcome to all JMS 1 students. The first year is designed to introduce you to media studies and give you a basic knowledge of journalistic skills.

TERM 1 TO 4: Four LECTURES per week. One hour-long TUTORIAL per week.

TIMES AND VENUES FOR LECTURES

There are four lectures a week.
The venue is Eden Grove Red.
Monday 16.05
Tuesday 12.20
Wednesday 14.15
Thursday 15.10

TUTORIALS AND LOA'S

You will be allocated to a weekly tutorial according to your timetable and will be notified regarding your group via the JMS 1 listserv, no later than the second week of first term. Attendance at all JMS 1 tutorials and the submission of all work throughout the year by deadline are necessary course requirements should

you wish to retain your DP Certificate. This Certificate is what you will need in order to write your examinations.

Should you have a legitimate reason with supporting documentation as to why you cannot attend a tutorial or submit an assignment, Leaves of Absence should be applied for in advance, but no later than seven days following absence/non-submission. An application is not a guarantee of an approval. The AMM office is the only place where LOA's can be lodged. Tutors or lecturers may not grant these.

For further information on LOA's please refer to the LOA section of this handbook.

TERMS 1 & 2

At the School of Journalism and Media Studies we believe that studying journalism offers enormous practical, political, ethical and theoretical challenges, and that this prepares you to be reflective, critical practitioners in a range of careers. In this introductory, semester-long course we will explore both the theory and practice of journalism, because in our view the two cannot be separated – theory can help to explain and improve practice and practice can help to explore and refine theory.

You can expect to encounter and practice a number of foundational journalism skills this semester: for example, how to find compelling story ideas, how to conduct thorough journalistic research, how to organise your information into written form and how to edit what you've written. But, you will also draw on interdisciplinary critical

theories to help you situate your practical knowledge critically within broader economic, historical and theoretical contexts.

In other words, you will be expected to nurture knowledge and critical understanding of journalism as a social practice, but also to produce publishable and socially valuable journalism.

TERM 3

In this course, students explore how Digital Media use changes social practices of journalism within mass media. In addition, students are introduced to emerging concepts, tools and routines related to digital networked journalism and contemporary media work. Cognisant of a multi-platform approach to reporting, students learn to prepare, gather, curate, write, augment, publish and promote various forms of basic journalism on online news sites, blogs and social media.

TERM 4

In this term, you will be introduced to the study of the media. We move from common-sense understandings and professional understandings of the media into theoretical-critical territory. We start to learn the language and concepts media theorists use to ask questions about and understand how the media works in the world we live in today. We also focus on certain key features of the media saturation of our world.

MARK ALLOCATION**COURSE WORK: 62.5%****MADE UP AS FOLLOWS:**

Introduction to Journalism: 37.5%;
Introduction to digital media: 12.5%
Introduction to the study of the media: 12.5%;

EXAMS: 37.5%**MADE UP AS FOLLOWS:**

June exam: 12.5%
(3 hours, 1st semester work)
November exam: 25%
(3 hours, 2nd semester work)

ENTRY TO JMS 2

There are 120 places in JMS 2.

TO MAKE SURE YOU QUALIFY FOR A PLACE:

- » Work consistently all year and aim for good marks in every course and exam.
- » Hand in all work required for the coursework component of your courses. To miss even one assignment is to jeopardise your chance of a place.
- » You need to do **VACATION WORK** in the first half of the year to get industry-related experience. You must get a media-related job (minimum 40 hours) during the April or June vacations and/or you may choose to work for campus or Grahamstown media such as Activate, The Oppidan Press, Grocott's Mail, Radio Grahamstown or RMR during the course of the year. Students who do a variety of media work are at an advantage in their applications, but only work from 201 will be considered.

You will be briefed in more detail on what is to be included in your JMS 2 application in the first term, and all relevant information will be posted online.

YOUR JMS 2 APPLICATION MUST CONTAIN THE FOLLOWING:

1. A completed questionnaire that provides the information we require to help us realise the goals we have set ourselves as a school;
2. Concise and reasoned responses to a set of evaluative questions;
3. A portfolio of extra-mural activities: for example, evidence of active membership of student societies, a report on involvement in volunteer work, or a report on participation in any form of social action;
4. A critical reflection on your vacation work and/or campus media work;
5. An evaluation form to be completed by your media employer/s;
6. A questionnaire on your tutorial performance to be completed by your tutor. Your tutor will complete this on your behalf. You do not need to submit it yourself.
7. This information, your tutor's report, and most importantly, your academic marks, are used to inform the selection process for acceptance into JMS 2.

You will submit your application in October; date and place to be announced. You will not be considered for a place in JMS 2 if you do not make this submission.

When the final year results are announced we will offer 120 places to successful candidates.

To ensure your place, you must send us a letter of confirmation (method to be specified) to reach the school by a set date to be announced. If we do not get your letter, we will not hold your place for you and it will be offered to someone else.

NB: You will not qualify to enter JMS 2 unless you have passed at least two other first year credits in addition to JMS 1.

Vacation work is to be completed during the April and/or June/July vacations. Do not leave this to the September vacation.

FIRST SEMESTER		SECOND SEMESTER	
Term 1	Term 2	Term 3	Term 4
MEDIA STUDIES			
INTRODUCTION TO CULTURAL STUDIES Priscilla Boshoff	MAKING SENSE OF MEANING MAKING Brian Garman	MEDIA HISTORIES Harold Gess and guests	INSTITUTIONS OF SA MEDIA Shepi Mati
MEDIA PRODUCTION			
INTRODUCTION TO BROADCASTING Jeanne du Toit / Steven Lang		INTRODUCTION TO WEPD Thandi Bombi / Gillian Rennie	
INTRODUCTION TO WEPD Thandi Bombi / Gillian Rennie		INTRODUCTION TO BROADCASTING Jeanne du Toit / Steven Lang	



JMS 2 YEAR CO-ORDINATOR

Shepi Mati
s.mati@ru.ac.za
Room 107

This year students establish a sound knowledge of the basic principles of media production and media studies.

TIMES AND VENUES FOR LECTURES

There are three media studies lectures per week and one media production lecture.

Monday 8.40 Media Production

Fine Arts Minor (Broadcasting)
Psychology Major (WEPD)

Tuesday 9.35 Media Studies

Psychology Major

Wednesday 10.30 Media Studies

Psychology Major

Thursday 11.25 Media Studies

Psychology Major

VAC OBSERVATION WORK

(see page 17-18)

MEDIA PRODUCTION PRACTICALS

Each student is automatically allocated to one practical slot a week. Please check your timetable at <http://www.scifac.ru.ac.za/misc/TimeTable/lookup.php>

JMS 2

MEDIA STUDIES COURSES

SEMESTER ONE: MEDIA TEXTS AND HISTORY

TERM ONE: INTRODUCTION

TO CULTURAL STUDIES: REPRESENTATION, NARRATIVE AND GENRE

This course introduces students to the foundational concepts and methodologies of Cultural Studies, an eclectic field of study which seeks to explore how meaning and “culture” is produced within specific social formations and how this meaning-making is caught up in, or contests, structures of power. Using a Cultural Studies approach, we make a critical enquiry into media representations and their relationship to aspects of contemporary lived culture. More specifically, we use these theoretical lenses to look at a popular local media production, Intersexions, and the gender

roles that it proposes for South African men and women.

TERM TWO: MAKING SENSE OF MAKING MEANING

We communicate with one another through signs which come in a myriad forms – writing, speaking, gestures, facial expressions, music, pictures, food, clothes, etc. Meaning is embedded in these signs and in this course (which builds on the Representation, Narrative and Genre course) students will be introduced to using Semiotics as a tool to understand how we as makers of media are also makers of meaning.

SEMESTER TWO: SOUTH AFRICAN MEDIA INSTITUTIONS

TERM THREE: MEDIA HISTORY

Using the specific knowledge resources of the members of the School, the

JMS2 Media Histories course will examine media histories from the perspectives of the platforms of print, especially newspapers, and radio and TV broadcasting. The course will focus on key moments in South African media histories, particularly news media histories, from a political economy viewpoint to understand the forces that shaped and were shaped by our media past so as to be able to apply lessons learnt to the present and explore

MEDIA PRODUCTION COURSES

You will be assigned to a group in either the WEPD or Broadcast Production course in the first semester and, in the second semester, you will swap.

INTRODUCTION TO WEPD (WRITING, EDITING, PHOTOGRAPHY, DESIGN)

Introduction to WEPD is an integrated, introductory course in media production that is applicable to any of the visually-based mediums, i.e. print and/or online. This practical course fuses writing, editing, photojournal and design to teach students how to put together from scratch a publication suitable for either paper or screen.

INTRODUCTION TO BROADCASTING

Although the course focuses exclusively on radio, it is designed to lay the foundation for both broadcast electives

MARK ALLOCATION

MEDIA STUDIES: 50%

SEMESTER 1: Term 1: Representation, Narrative and genre/Term 2: Semiotics

- » Term 1 Assignments = 12.5%
- » Term 2 Assignments = 12.5%

SEMESTER 2: Term 3: Media Histories and Term 4: Institutions

possible media futures.

TERM FOUR: INSTITUTIONS OF SA MEDIA

This course focuses on media institutions and the power relations that define media production (especially journalism in the South African context). This includes reflection on news values, sources, gatekeeping, beats, and newsroom cultures. It also examines the economics of media production.

that are offered to JMS students in their third year – that is, radio and television. It also serves as important preparation for students who intend to specialise at third year in photojournalism or at fourth year in New Media, since both these specialisations require of students to work with audio. The course deals with the conceptualisation of content, field work, writing for broadcast purposes, voicing, editing, programme design and programme promotion. It also explores the expanding potential of producing radio in a digital age. Radio features produced during the course will be aired on RMR and published on-line.

- » Term 3 Assignments = 7.5%
- » Term 4 Assignments = 7.5%
- » November exam = 10%

MEDIA PRODUCTION: 50%

- » No exam is written
- » 25% each for print and broadcast

ENTRY TO JMS3

PLEASE NOTE THE FOLLOWING:

Entry to Journalism and Media Studies 3 is predicated upon a candidate obtaining a minimum of 50% for both the Media Studies and Production components of the Journalism and Media Studies 2 course. A candidate who fails to obtain 50% for one of the components but passes on aggregate will be granted a non-continuing pass.

The production and media studies courses are equally weighted. Previously, a student who obtained, say, 65% for production and 45% for media studies would have obtained an aggregate of 55% for JMS2 and would have been accepted into JMS3 automatically. This is no longer the case. A student obtaining the same marks now would pass JMS2 but would not be allowed to continue into JMS3. However, a student obtaining 50% and 60% (for the same aggregate of 55%) would be allowed to continue.

JMS 3

COURSE STRUCTURE

FIRST SEMESTER		SECOND SEMESTER	
Term 1	Term 2	Term 3	Term 4
MEDIA LAW AND ETHICS Simon Pamphilon (12.5%)		MEDIA & SOCIETY Priscilla Boshoff (12.5%)	RADICAL DISCOURSES ONLINE Lorenzo Dalvit (12.5%)
THEORY OF PRACTICE (ELECTIVE-BASED) (12,5%)			
ELECTIVES COMMUNICATION DESIGN – Simon Pamphilon PHOTOJOURNALISM – Jenny Gordon RADIO – Shepi Mati TV – Dinah Arnott WRITING & EDITING – Sim Kyazze (25%)		ELECTIVES continued (12.5%)	ELECTIVES continued (12.5%)

**JMS 3 YEAR CO-ORDINATOR**

Simon Pamphilon
 s.pamphilon@ru.ac.za
 Room 228

TIMES AND VENUES

In third year there are two double-periods and two single-periods per week. These are allocated differently between the semesters (see alongside). There are also triple-period pracs on Wednesdays and Thursdays (You will be allocated to one of these).

CHEM MINOR (MEDIA STUDIES)**1ST SEMESTER**

- » Tuesday 12.20pm - 1.05pm
- » Wednesday 12.20pm - 1.05pm

CHEM MINOR (MEDIA STUDIES)**2ND SEMESTER**

- » Tuesday 12.20pm - 1.05pm
- » Wednesday 12.20pm - 1.05pm
- » Friday 2.15pm - 3.55pm

AMM (ELECTIVE LECTURES & PRACS)

Venues are elective specific. You will be notified of venues via email.

- » Tues 2.15pm - 3:55pm
- » Fri 2.15pm - 3:55pm (1st semester only)
- » Wednesday OR Thursday 2.15pm-5pm (all terms)

JMS 3

MEDIA STUDIES COURSES**MEDIA LAW AND ETHICS (FIRST SEMESTER)**

This course examines ethical and legal issues relating to the practice of journalism and editorial decision-making in news production.

THEORY OF PRACTICE (FIRST SEMESTER)

This course is taught within the individual electives. Using approaches common to Journalism Studies, this component of the elective will focus on key areas of practice alongside applied theory. Note that the marking

and weighting for this component of JMS3 differ from one elective to another. Check the respective elective course outlines for details.

MEDIA & SOCIETY (TERM 3)

This course will provide a sustained critique of the media/cultural imperialism thesis, with its claims that the globalisation of the media is resulting in world cultural homogenisation. Drawing on ethnographic approaches to media consumption, this course will examine the complex meanings that local audiences make of global media.

Students will conduct a piece of focus group research with a local audience and use the findings to reflect on this body of theory.

RADICAL DISCOURSES ONLINE (TERM 4)

Digital media promises to revolutionise public debate by giving a “voice to the voiceless” (Norris, 2004). By problematising which voices, who are the voiceless and why this is the case, we explore the relationship between old and new media and open the discussion around the emergence of truly alternative voices and viewpoints. This course draws on current debates around the relationship between technological and social development as well as your own reflections on your experience as media consumers and producers.

ELECTIVE OPTIONS

RADIO

This course aims to provide students with a sound foundation in news and current affairs production. Attention will also be given to the practicalities of setting up and managing a production agency, with special emphasis on the newsroom. You will gain the conceptual skills necessary for the critical discussion of radio production and of current institutional developments in radio.

TELEVISION

In this course students are taught to produce television journalism and are encouraged to think creatively about ways in which the moving image can be incorporated into the digital space. The course is an introduction to the principles of television news production, documentary-making, online and community journalism. During the first and second term they learn shooting and editing techniques, field reporting, how to write for television news, live streaming technology and how to produce short documentaries. They also gain extensive experience in interviewing and structuring a story and learn how to put together a broadcast bulletin. ‘In addition to the more traditional notions of TV journalism, students will explore the changing nature of news consumption in the online space. In the third term they will produce stories alongside local teenagers, experiencing the challenges and rewards of participatory journalism first-hand. The course provides some theoretical grounding in the principles of television journalism.

WRITING AND EDITING

This course helps you go beyond the simple reproduction of vocational skills and knowledge, to develop more imaginative and effective conception, research and writing approaches. You will be introduced to debates surrounding concepts of ‘community’ and ‘civic’ journalism which are explored more deeply during the Critical Media Production course in Term 4, and you’ll be expected to question some of the common-sense assumptions underpinning the practice of journalism.

You will also be encouraged to innovate, experiment and develop alternative news values that encompass everyday problems, as well as offer a more careful examination of community interests. The course is part of a continuum that starts in JMS 1 (and is as such, geared towards reinforcing basic news reporting and writing skills); but it’s also branches out and deepens complexity through longer features, creative non-fiction, immersion journalism and magazine-style writing that is good enough to publish in Grahamstown media.

COMMUNICATION DESIGN

This course aims to equip students with a solid foundation in the theory and practice of communication design, layout and editing, with an emphasis on the production of news publications. The course will cover principles of design, typography, using artwork (photos and illustrations), writing headlines and captions, basic copy editing and editorial decision-making, and reproduction and printing.

You will also be introduced to various Adobe software packages including InDesign and Photoshop.

PHOTOJOURNALISM

This course will equip students with a sound grounding in photojournalism and documentary photography as well as equipping them with photography and photo-editing skills. In the second half of the year they will be taught about multimedia production. In addition, the course explores the history of photography and photojournalism as well as the critical theory and ethics of the medium.

MARK ALLOCATION

- » **ELECTIVE PRACTICE**
62.5% of year mark, or (roughly)
* 50% for production
* 12.5% for Theory of Practice
(Actual weightings will differ from one elective to another – see your respective course outlines for details)
- » **MEDIA LAW AND ETHICS**
12.5% of year mark
- » **MEDIA & SOCIETY**
12.5% of year mark
- » **RADICAL DISCOURSES ONLINE**
12.5% of year mark

(Please see following page for information on getting into JMS 4)

GETTING INTO JMS 4

There are limited spaces available in fourth year, so simply passing JMS 3 does not guarantee you a place. We are looking for students who perform well in both their media studies and practical specialisation, and students who achieve below 60% for either their final JMS 3 practical or media studies mark will severely jeopardise their chances of advancing into JMS 4.

PLEASE NOTE:

- » When applying for JMS 4 you must provide a letter of motivation, an official academic transcript, and in some cases portfolios of work and references. Specialisation lecturers may interview candidates.
- » Students are not eligible to apply for entry into JMS 4 if they have not completed JMS 3 and their other major.
- » If you are carrying credits other than those of your second major, you may apply for JMS 4, but this might jeopardise your chances of acceptance. You may carry up to a maximum of one minor credit into JMS 4.
- » All acceptances are provisional until approved by JMS 4 board and the Dean of Humanities.

FIRST SEMESTER		SECOND SEMESTER	
Term 1	Term 2	Term 3	Term 4
REPRESENTATION, IDENTITY AND SOCIAL CHANGE (2 days per week) Venue: Fine Art Lecture Theatre Lynette Steenveld		MEDIA SPECIALISATION (5 days per week)	MEDIA INTENSIVE (5 days per week)
MEDIA SPECIALISATION (3 days per week) DESIGN – Brian Garman MULTIMEDIA STORYTELLING – Harold Gess & Jeanne du Toit TELEVISION – Alette Schoon WRITING & EDITING – Anthea Garman DIGITAL MEDIA – Kayla Roux			



JMS 4 YEAR CO-ORDINATOR

Brian Garman
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 Room 210

NOTE

1. Some specialisations may require that you remain for some time during the June/July vacation to work on CueMedia or other projects
2. The Intensives continue to the end of the term four swot week.
3. Some specialisations require that you remain during the November exam period to complete portfolios or to prepare other assessment tasks.

TIMES AND VENUES

MEDIA STUDIES

For your media studies course in terms one and two you will have a lecture as a whole group on Monday mornings (10.00-13.05) and in the afternoons from 14.15-16.00. You will be divided into specialisation specific seminar groups, which will meet weekly on a day and time to be announced. Your lecture venue is the Fine Art Lecture Theatre.

MEDIA SPECIALISATIONS

Lecturers will specify times and venues for the media specialisations for which you are enrolled. These will be presented in the course outlines that you are given.

JMS 4

MEDIA STUDIES

REPRESENTATION, IDENTITY AND SOCIAL CHANGE

The focus of the fourth year is on media for social change. The RISC course provides initial insights for thinking about what this means. The course is designed to interrogate the ways in which social representations offer up different ways of understanding people, places and events, and the kinds of identities that are constructed through these representations. It does this by problematising representational practices from around the world, and uses 'Southern Theory' as a way of making sense of the representational practices that we are confronted with.

By focusing on Africa and the framework provided by coloniality/ decoloniality theory, we are able to probe representational practices in relation to race and gender. It is hoped

that these frameworks will enable students to see the ways in which their own practices are shaped by various kinds of 'common sense', and in so doing offer them more critical ways of engaging in their own practice, so that they can use their media production as a means of social change. Students will be regarded as researchers whose objects of study are both commercial and other media, as well as their own work. In this way the course will attempt to integrate 'media studies' and 'media practice', and in so doing contribute to the education of reflective and critical media producers, as well as media-literate citizens.

SPECIALISATIONS

COMMUNICATION DESIGN

This course is designed to build on the skills that were introduced in third year and explore new areas of design,

both in the practical and theoretical spheres. Students will learn through engagement with a number of different projects which include among others: type design, newspaper and magazine design, web and web-based multimedia design, corporate identity, branding and poster design. Other projects may be incorporated as opportunities arise. Many of the components of JMS 4 design will require that students conduct their own research into the theoretical and practical complexities of projects. Throughout the course students will be introduced to a variety of designs and design-related theory with which they will be required to reflect on their practical production. There is a strong emphasis on producing in-depth, creative, experimental and well-considered designs.

DIGITAL MEDIA

This course immerses students in contemporary thinking, study and practices associated with 'new' media's institutional use. Praxis covers online writing and editing, data journalism, multimedia production, online marketing and web scripting and Internet technologies, among others.

Research involves informed and critical reflection on the interplay between mass media, emergent media use, journalism and society. Students undertake several online assignments and projects for the course.

MULTIMEDIA STORYTELLING

The JMS4 Multimedia course is principally about storytelling and this is not limited to 'journalism'. The course is intended to encourage students to experiment with different storytelling methods, styles and media.

Multimedia should be thought of beyond the idea of a video/sound/slides combination and be experimented with more broadly. Web-based interactive multimedia, found images/video/audio combined with new elements, multi-dimensional media, map-based multimedia, animation, etc. are all to be considered and explored. Site-specific installation can also be looked at, be it in the form of exhibition, audio tours, or something else. Multimedia storytelling need not be linear and students will be encouraged to think outside of the boundaries of the linear model.

Documentary storytelling forms a backbone to the course but other forms, including fiction, instructional, and process storytelling, are also valid parts of the course. Studying various genres and borrowing methods, creative devices, etc. is an effective tool in bringing a fresh perspective or method to other genres of storytelling.

This course is about breaking down of the boundaries between specialisations, both for the individual multi-skilled media practitioner and for the specialised media practitioner working as part of a team. The independent multi-skilled practitioner works as a solo media practitioner bringing all necessary skills to the project. The specialised media practitioner brings particular skills and knowledge to a team.

Storytelling is only as good as the knowledge and content that underpins it and for this reason, skills in research, fact-checking, note taking, interviewing for research, organization of information, etc are an important aspect of the course.

TELEVISION

This course provides a practical

understanding of general TV production techniques and the ability to put them into practice in a variety of genres, including a full-length 24-minute documentary. Although some students may proceed from this course to become specialists in specific fields of production, it is designed primarily to produce multi-skilled professionals. The outcomes of the course include high level journalism, technical and creative skills, and the ability to integrate theory and practice.

If cueTV is convened, working on cueTV is compulsory for JMS4 TV students, unless otherwise arranged with the TV4 lecturer. Students should note that copyright on all media products generated in this course resides with the School.

NOTE:

1. Students need to supply themselves with an external hard drive, which should be USB2 AND Fire Wire enabled.
2. Students need to have completed a three week industry internship in third year before embarking on JMS4 TV.

WRITING AND EDITING

The writing and editing specialisation draws together and deepens all the skills you have gathered over your previous three years of studying journalism. In the first semester, the JMS 4 writers will alternate week-by-week as 'general' reporters and then as beat reporters for the Grocott's Mail digital-first platform and newspaper based in the Africa Media Matrix.

Writers will spend one week in the newsroom:

- » Covering breaking, event-based and general news assignments;

- » Conducting community engagement strategies for Grocott's Mail and
- » Designing innovative story ideas and forms for use in Grocott's Mail.

They will spend the second week of their rotation with their beat editor and in the field:

- » Deepen their knowledge of one of the following beats: public life/ municipal affairs, education, health, environment, enterprise, arts/culture/ entertainment;
- » Assessing where gaps in the paper's coverage of their beat could be enhanced over time and
- » Crafting sustained and targeted journalism to develop this beat.

Writers will be supported by a photojournalism lecturer and will be expected to take usable photographs in their day-to-day reportage. Writers will also be expected to design and develop a blogging platform and will be supported in using other forms of social media in their journalistic practice. And since writing students will share the GM newsroom with radio and TV students in 2016, there will also be scope for the development of converged media productions.

As part of their course work, writers will be expected to work as staff reporters on Cue, the official daily platform of the National Arts Festival from 30 June - 10 July 2016.

In term three, writers will undertake an immersion journalism project in which a subject, a research method and a sustained period of time are used to produce a major piece of written work suited to a major, serious magazine, or digital platform.

The final term of the year is designated for an Intensive of each student's choice. In addition to the

experience of doing journalism, students will also reflect on and analyse their experiences as well as read and engage with one another's work during weekly seminars.

MEDIA INTENSIVES

A media intensive course in which students select from a range of options to explore and experiment with traditional, as well as digital, networked and interactive platforms, genres and formats for journalism and media production/work. Not all specialisations will be able to do one of the media intensives that are offered.

JMS 4 MARK ALLOCATION

- » Representation, Identity and Social Change: 20%
- » Media specialisations: 60%.
- » Media intensives: 20%

For each of these, check your course outlines for the mark breakdowns as they will vary for each course.

SUB-MINIMUM REQUIREMENTS AT JMS 4

In order to complete JMS 4, students must pass the RISC course (50%) and the media specialisation and obtain a sub-minimum of 45% in the media intensive course.

FIRST SEMESTER		SECOND SEMESTER	
Term 1	Term 2	Term 3	Term 4
INTRODUCTION TO DIGITAL JOURNALISM AND MEDIA STUDIES		THE DIGITAL JOURNALIST AT WORK IN THE WORLD	SPECIALISED JOURNALISM



PGDIP JMS CO-ORDINATOR

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TIMES AND VENUES

Times and venues for each course will be announced during the first week of each term.

POST-GRADUATE DIPLOMA IN JOURNALISM AND MEDIA STUDIES (PGDIP JMS)

The Postgraduate Diploma in Journalism and Media Studies is called *Journalism Now* and aims to prepare students for careers as critical and skilled journalists. By the end of the course, students should have a portfolio of journalistic work across a range of platforms which showcases a diversity of story approach and format. This work (some of which may have been published) should also demonstrate aspects of the critical thinking which underpins all study undertaken in the School of Journalism and Media Studies. To achieve this dual aim, the coursework demonstrates a mode of thinking and being known as praxis, in which production and theory are integrally conceived and created. To this end, it may not be superficially discernible which parts of the coursework are 'journalism' and which parts are 'media studies' as both are indispensable to responsible journalism in 2018 in South Africa.

COURSE STRUCTURE

This course consists of four academic terms across the calendar year.

Term 1 and Term 2 will introduce the student to journalism and media studies via exposure to and active participation in writing, editing, research, photography, audio, video, design and social media. In the course of these two terms, students will practice journalism in a range of formats (e.g. news, feature, analysis) and across a range of beats (e.g. health, education, arts, politics). Ethics is a core foundational concept for this section of the course and for all that follows it.

Term 3 will be a period of consolidation. Skills will be refined, conceptual framing will be deepened, reporting will be extended and digital skills will be expanded. Mandatory community engagement will commence during this term in a project which aims to broaden the scope of intervention and students' individual experience. Mandatory

immersion in Grocott's Mail will provide students with a community publishing platform for their reporting and editing (TBC).

Term 4 will be a term in which students specialise in an area of journalism. The School offers a suite of options for senior students in this term. Choosing which option to pursue is governed either by a spirit of discovery (study an avenue new to you) or a desire to deepen (study an area you want to strengthen). The options offered vary every year and depend on the availability of staff and other resources.

Throughout all four terms, our work will centre on the core concepts of:

- Journalistic ethics
- Personal curiosity
- Professional creativity
- Collaborative learning
- Wide reading

Additional coursework requirements

- Vacation internship
- Student media participation

VACATION INTERNSHIP

Students undertake a minimum 40 hour internship (about a work week) in an approved journalism-related job during either their April, June or September vacation. Completion and evaluation of a vacation-based internship is required for Duly Performed (DP) purposes.

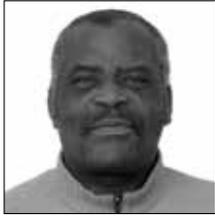
EVALUATION

This course is assessed via a suite of three bodies of work:

1. **A PORTFOLIO OF JOURNALISTIC PRODUCTION**
2. **A PORTFOLIO OF MEDIA STUDIES RESEARCH PAPERS, AND**
3. **A PORTFOLIO OF PRAXIS WRITING WHICH CRITICALLY REFLECTS ON DIVERSE EXPERIENCES**

Students must fulfil the Duly Performed requirements for each module of the programme, and gain a pass mark (50%) in each course to qualify for the postgraduate diploma.

JMS POST-GRADUATE DIPLOMA IN MEDIA MANAGEMENT (PDMM)



PDMM COURSE CO-ORDINATOR

Francis Mdlongwa
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COURSE STRUCTURE

The course comprises the following eight core modules, and a portfolio assessment of projects, where students reflect on the interconnectedness of the various modules and how these can be applied to media management.

MEDIA MANAGEMENT CONTEXTS, POLICY AND INSTITUTIONS

Assesses the role of media in society and the critical issues media managers need to consider regarding democratisation, regulation, diversity and transformation. The module explores the structure of media organisations, governance and the impact of external regulatory frameworks, investigating how these can be addressed through internal policy development.

MEDIA MANAGEMENT AND LEADERSHIP

Provides a firm grounding in leadership and management theories and develops the skills and attitudes required to effectively motivate and manage teams of media professionals in a way that promotes performance. The module also incorporates a focus on skills needed in the areas of change management, decision-making and strategic planning.

HUMAN RESOURCE MANAGEMENT

Provides an overview of the different theoretical and practical issues involved in human resource planning and development at a media organisation. The module covers core human resource management functions and deliverables such as: staff planning and policy development; job analysis; recruitment performance management; motivation; training and discipline.

MARKETS, AUDIENCES AND ADVERTISING

Provides an understanding of media markets and the strategic and analytical skills needed in ensuring media products achieve optimum penetration in competitive environments. Covers the knowledge required to conduct, commission or analyse appropriate research and the fundamentals for positioning, marketing and promoting media products.

MEDIA ECONOMICS AND FINANCIAL PLANNING

Addresses the economic fundamentals of running a sustainable media organisation: budgeting; cost control; revenue generation as well as strategies for fundraising and accessing financial support. Provides participants with the financial planning, budgeting, monitoring and reporting skills required to ensure an organisation meets its fiscal goals.

MANAGING MEDIA CONTENT

Introduces participants to different approaches to content management and provision in the print and broadcast industries. The module investigates topics such as media product development; niche packaging; convergence; and programming trends emerging in broadcasting. It also explores strategies for marrying audience and reader needs with advertisers' demands.

MARK ALLOCATION

Students must obtain passing grades for at least seven of the eight core modules and a passing grade for the final portfolio in order to qualify for the Postgraduate Diploma in Media Management.

CREDIT VALUE

- » 8 core modules
12 credits each (10% each)
- » Portfolio assignment 24 credits (20%)

CIRCULATION AND DISTRIBUTION

Addresses the pivotal strategic role a circulation department can play in a print media enterprise. The module is designed to enhance participants' understanding of the imperatives driving circulation decisions as well as to introduce them to strategies for effective sales management and distribution; pricing; subscriptions and sales team training.

NEW TECHNOLOGY AND CONVERGENCE

Explores different ways in which media organisations use new media to add value to existing products, increase their market share and attract additional revenue. Focuses on different models of convergence, online content provision and the use of cellular technology as well as the impact emerging technologies are likely to have on media enterprises.

JMS POST-GRADUATE DIPLOMA IN ECONOMICS JOURNALISM (PG DIP EJ)



PG DIP EJ YEAR CO-ORDINATOR

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THE PDEJ IS A PART-TIME COURSE TAUGHT OVER TWO YEARS.

The Post-Graduate Diploma in Economics Journalism (PGDip EJ) builds on the journalistic skills of the participants by giving them the intellectual tools to report on issues and events in the Economics arena in a way that improves their career prospects and deepens their understanding of business journalism. Because it is a part-time course, it is ideal for working journalists who want to switch to business journalism or any professional who wants to study business journalism part-time.

TIMES AND VENUES

The course relies heavily on self-driven assignments, though two one-week-long periods of intensive course-work at Rhodes University in each of the two years of the course is obligatory.

COURSE STRUCTURE

The programme consists of five modules. Four of the modules are subject-specific and each revolves around week of lectures/seminars at the Rhodes University campus in Grahamstown. The capstone module is a self-driven, journalistic assignment.

The four modules are:

ECONOMICS FOR JOURNALISTS (MACRO AND MICRO)

This will focus, in particular on the national accounts, gross domestic product, money and inflation, fiscal and monetary policy, and unemployment. In addition, students will explore ways of dealing journalistically with numbers and statistical data. The module will examine in particular the price mechanism and markets, demand and supply, consumer behaviour, production and costs. The course will explore the interplay between macro-economics and micro-economics,

in particular the way companies, industries and consumers are affected by macro-economic conditions.

COMPANIES AND MARKETS

The purpose of this module is to introduce students, firstly to companies and business and how to report on them, and secondly, financial markets and the securities that operate in them. Inter alia the students will learn how to interpret company accounts and annual reports, and to understand the details and implications of corporate actions

such as mergers and acquisitions. The module also examines stocks, bonds, money-market instruments and currencies, as well as indices tracking price changes in those instruments. It encompasses issues of empowerment, labour and skills.

GLOBALISATION AND DEVELOPMENT

The purpose of this module is to enable participants to understand how to report on the particular development challenges South Africa faces in the context of both the domestic political and economic environment and

international economic relations that affect domestic politics and economics; the module equips students to write about poverty and inequality, and development, within the broad area of international economic relations, and reflect on how theories and practices should be reported.

ECONOMICS, MEDIA AND SOCIETY

This module introduces students to theories about the role of media in society, with particular reference to economics and business media. It also examines issues of business media ethics.

MARKS AND OBLIGATIONS

In total over the two years of the course there will be a number of major and minor assignments plus the capstone assignment. The assignments for each of the five modules will count 20% towards the final mark. All assignments MUST be completed in order for the candidate to pass.

A comprehensive, locally published text which covers the requirements of what will be taught and which will be supported by readers is *Economic Indicators* by Philip Mohr (R238, ISBN 9781868886586).

JMS HONOURS

JMS HONOURS CO-ORDINATOR



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Term 1	Term 2	Term 3	Term 4	
Critical Social Theory (CST) (15%)	<i>Elective (10%)</i> Film in the Global South Jeanne Prinsloo & Priscilla Boshoff (10%)	Critical Research Methods (CRM) (15%)	Research paper (25%)	HONOURS: Research Paper 25% 3 Compulsory@ 15% = 45% 3 Electives @ 10% = 30%
Critical Media Studies (CMS) (15%)	<i>Elective (10%)</i> On the move: space, place and belonging. Lorenzo Dalvit	<i>Elective (10%)</i> Informational superpower. Kala Roux	<i>Elective (10%)</i> The Pirate's guide to the internet. Alette Schoon	
		Sociality beyond the abyss (term 3). Lynette Steenveld		
ACADEMIC WRITING PROGRAMME (COMPULSORY). PROF ANTHEA GARMAN				

COURSE STRUCTURE

Honours students will complete three compulsory papers (3x15%), three elective papers (3x10%) and one research essay of 10-15000 words (25%). The three compulsory papers are Critical Social Theory, Critical Media

Studies and Critical Research Methods. Any three electives can be chosen from the list of those offered below. Students will conceptualise and write up their research papers in the fourth term, in consultation with their allotted supervisors.

COMPULSORY PAPERS:

CRITICAL SOCIAL THEORY (CST)

PROFESSORS STEENVELD, DALVIT & STRELITZ.

Critical Social Theory offers students an introduction to social theory or frameworks for thinking about how the social world is structured. In other words, it offers various approaches to making sense of the world. As all theory-making arises from particular historical conditions, this course will link key historical 'moments' to the kinds of hegemonic theories that arose at particular times, but will focus in particular on 'theories from the south' that challenge this hegemonic epistemological (knowledge) framing of the world. The course is oriented towards understanding coloniality, decoloniality and transmodernity as our 'hegemonic' framework for understanding our world.

CRITICAL MEDIA STUDIES (CMS)

PROFESSORS STEENVELD, DALVIT & STRELITZ

Critical Media Studies offers an overview of frameworks used to think about the media's relation to society. It will complement the Critical Social Theory course, showing how particular approaches to the study of media arose at particular times. In particular, it will focus on critical theories of the media, rather than positivist ones, and will include perspectives that take coloniality, decoloniality and transmodernity as given.

CRITICAL RESEARCH METHODS (CRM)

PROF STRELITZ, DR JEANNE DU TOIT, DR ALETTE SCHOON

The purpose of this course is to clarify what is required at each of the stages of the research process as well as provide an overview of the key theoretical frameworks (methodology) in social science research and the research methods associated with them. This involves the following processes:

- The identification of a problem, question or issue worth researching;
- » Selecting an appropriate research design for one's study;
 - » Undertaking the actual research. This involves the collection of relevant data using appropriate research methods;
 - » Being cognizant of the ethical principles that guide social science research;
 - » Reflecting on and theorizing one's research findings.

Within the context of the Mellon project, this course will necessarily be framed by a consideration of discussions on what it means to 'decolonize research'.

ELECTIVES:

FILM IN THE GLOBAL SOUTH (TERM 2)

PROF JEANNE PRINSLOO AND DR PRISCILLA BOSHOFF

This introductory film course is informed by critical cultural and postcolonial studies and film theory. Central to this approach is a concern with identity and the politics of representation across class, race, gender and geographical lines.

Students will be introduced to the formal and stylistic elements of film analysis to enable them to read and critically discuss film, specifically crime fiction and the gangster genre. These have notably engaged with the themes of class stratification and economic inequities, alongside gender relations, since their inception in Hollywood cinema in the mid twentieth century. The course focus will primarily be on South African films within this genre before and after the political transition – from Cry Freedom, set during apartheid and telling the story of Donald Wood and Steve Biko, to Mapantsula, Tsotsi, The Number, Hijack Stories and Jerusalema. The intent is to probe the filmic constructs that relate to the Coloniality of Being and “the effects of coloniality in lived experience and not only in the mind” (Torres 2007: 240). The gangsters serve as the figures of damnés whose actions can be read as attempts “to overcome the imposed limits by the cruel reality of damnation” (Torres 2007: 253). By studying these films as cultural constructs we are able to consider how they narrate for the audience the fault lines of social inclusion and exclusion in the context of coloniality, and to examine and how shifts in the nature of representation have occurred over recent times.

The seminars will be accompanied by a screening programme of two movies a week.

ON THE MOVE: SPACE, PLACE AND BELONGING (TERM 2)

PROF LORENZO DALVIT

We live in an age characterised by the unprecedented movement of people, information and resources. While the global dimension is often foregrounded,

increased access to personal, portable and permanently connected media also affects how people navigate and relate to their immediate context. In this course we explore the potential of digital media to challenge as well as reproduce inequalities with respect to socialities and mobilities at the global, national and local level. We start with a historical perspective on the evolutions and revolutions associated with different media. We cover key concepts such as digitality, virtuality and glocality. We discuss how technology mediates places in terms of representation (e.g. in migration) and interaction (e.g. in location-based services and augmented reality). We reflect on issues of belonging (online as well as offline) in light of South Africa’s history of spatial segregation as well as new and emerging divides along gender, socio-economic status, language spoken etc. We draw on academic readings and case studies on mobile use by members of marginalised groups (e.g. rural communities, disabled people, language minorities) as well as current news and personal experiences.

SOCIALITY BEYOND THE ABYSS (TERM 3)

PROF LYNETTE STEENVELD

This course explores what it means to live on the ‘other side of the line’ in a world marked by ‘a system of visible and invisible distinctions, the invisible ones being the foundation of the visible ones’. Drawing on decolonial theories we will probe coloniality of being and the socialities constructed on ‘the other side of the line’ in a world scarred by the dichotomies of excess and waste; ruin and construction; digital technologies and orality.

THE NEW INFORMATION SUPERPOWERS: ARE GOOGLE AND FACEBOOK TAKING OVER THE WORLD? (TERM 3)

MS KAYLA ROUX

This course serves as an introduction to a number of key debates in critical digital and social media studies. From informational algorithms and social media surveillance to a new breed of fast-growing multinational corporations, digital and social media have completely revolutionized the way we organize our lives and access information. More specifically, they have introduced formidable and complex new paradigms of power, influence, and control in our lives. Students will examine the relationship between digital technologies and society, interrogating the power relations that characterise digital capitalism, the ways social struggles play out online, and the political economy of new informational superpowers. Students will apply theoretical concepts drawn from critical digital media studies to contemporary case studies such as the free digital labour performed by millions of Facebook users on a daily basis, or the powerful surveillance technology that makes Google products so efficient and effective.

THE PIRATE’S GUIDE TO THE INTERNET (TERM 4)

DR ALETTE SCHOON

This course will help you understand the various elements that underpin the internet across the globe, particularly the material infrastructure that makes notions such as “the cloud” actually work, such as cables, routers and network protocols. Understanding such material infrastructure will provide

a precise conceptual vocabulary for revisiting some of the classical literature around the notion of the digital divide. In contrast to the digital divide’s passive construct of the disconnected, the literature on pirate infrastructure considers how various digital platforms for copyright infringement become disruptive spaces for digital access for those living in marginalised postcolonial spaces. We will investigate the history of piracy on the internet, considering platforms such as Napster, torrents, etc. We will also explore how the global open source software movement and the copyleft movement have challenged notions of fair use, access and intellectual property on the internet. Finally we will explore the mobile internet and access for the less-connected. These debates will enable you to understand radical critiques around access to the internet, information and media. This will allow you to produce research around notions of digital inequality and be able to compare different notions of what is meant by “the internet” in different social spaces.

JMS MASTERS COURSE STRUCTURE

FIRST SEMESTER		SECOND SEMESTER	
Term 1	Term 2	Term 3	Term 4
CRITICAL SOCIAL THEORY (10%): Prof Lynette Steenveld & Prof Lorenzo Dalvit. COMPULSORY	FILM IN THE GLOBAL SOUTH (10%). Prof Jeanne Prinsloo & Dr Priscilla Boshoff OPTION	CRITICAL RESEARCH METHODS (10%) Prof Larry Strelitz and others. COMPULSORY	THE PIRATES GUIDE TO THE INTERNET (10%) Dr Alette Schoon. OPTION
CRITICAL MEDIA STUDIES (10%): Prof Lynette Steenveld, Prof Lorenzo Dalvit & Dr Alette Schoon COMPULSORY	ON THE MOVE: SPACE, PLACE AND BELONGING (10%). Prof Lorenzo Dalvit OPTION	INFORMATIONAL SUPERPOWER (10%) Ms Kala Roux OPTION	
		LIVING AND THINKING (SOCIALITY) BEYOND THE ABYSS (10%) Prof Lynette Steenveld and Prof Larry Strelitz OPTION	
ACADEMIC WRITING PROGRAMME (COMPULSORY). PROF ANTHEA GARMAN			



MASTERS DEGREE CO-ORDINATOR

Lynette Steenveld
 l.steenveld@ru.ac.za
 Room 204

JMS MA IN MEDIA STUDIES

FIRST YEAR OF STUDY, COURSEWORK:

Coursework students must take 3 compulsory courses (30% total) and two options in their first year (20% total).

We have devised an exciting new post-graduate programme which will be focused on our Mellon funded research programme on 'socialities in a digital world', understood from the perspective of 'southern theory'.

All Honours, Masters and PhD students will participate in the programme at different levels, and with their work weighted and assessed in different ways. There are two routes to the MA degree by coursework:

- » Option 1: Course work (theory courses count 50%) and thesis (50%) (Co-ordinator Prof Lynette Steenveld)
- » Option 2: Course work (theory

courses count 24% and production counts 26%), and thesis (50%). (Co-ordinator Prof Anthea Garman)

Course work consists of 3 compulsory courses, and options

Compulsory courses:

1. Critical Social Theory
2. Critical Media Studies [term 1]
3. Critical Research Methods [term 3]

Optional Courses offered this year:

1. Film in the Global South. [term 2]
2. On the move: space, place and belonging. [term 2]
3. Informational superpower. [term 3]
4. Sociality beyond the abyss. [term 3]
5. The Pirate's guide to the internet. [term 4]

See below for course descriptions.

Research Component

The course work will be completed by the end of the 3rd term, and typically students begin working on their thesis proposals in the 4th term. We have devised a 'parallel' programme that runs throughout the year which is designed to support postgraduate writing and research, including proposal and thesis thinking, planning and writing.

Students are required to write a 30,000-word thesis based on primary research. Each student will be assigned a supervisor, but we have designed a programme in which you will meet regularly as a group so that you do not feel isolated in the thesis-writing process. Once your proposal is complete it must be submitted to the School's Post-graduate Committee

(including the Ethics Committee) which reviews all proposals and determines whether they are ready to be submitted to the Faculty of Humanities' Higher Degrees Committee. Once this Committee approves your proposal you may go ahead with your thesis. Please see the schedule of submission dates to both the School and the Faculty's Higher Degrees Committee.

Please read the post-graduate handbook online for details re requirements for supervision relationship, as well as for the proposal.

All students need to understand that they are READING FOR A DEGREE. We expect students to work at least a 40-hour week.

COMPULSORY PAPERS:

CRITICAL SOCIAL THEORY (CST)

PROFESSORS STEENVELD, DALVIT & STRELITZ.

Critical Social Theory offers students an introduction to social theory or frameworks for thinking about how the social world is structured. In other words, it offers various approaches to making sense of the world. As all theory-making arises from particular historical conditions, this course will link key historical 'moments' to the kinds of hegemonic theories that arose at particular times, but will focus in particular on 'theories from the south' that challenge this hegemonic epistemological (knowledge) framing of the world. The course is oriented towards understanding coloniality, decoloniality and transmodernity as our 'hegemonic' framework for understanding our world.

CRITICAL MEDIA STUDIES (CMS)

PROFESSORS STEENVELD, DALVIT & STRELITZ

Critical Media Studies offers an overview of frameworks used to think about the media's relation to society. It will complement the Critical Social Theory course, showing how particular approaches to the study of media arose at particular times. In particular, it will focus on critical theories of the media, rather than positivist ones, and will include perspectives that take coloniality, decoloniality and transmodernity as given.

CRITICAL RESEARCH METHODS (CRM)

PROF STRELITZ, DR JEANNE DU TOIT, DR ALETTE SCHOON

The purpose of this course is to clarify what is required at each of the stages of the research process as well as provide an overview of the key theoretical frameworks (methodology) in social science research and the research methods associated with them. This involves the following processes:

- » The identification of a problem, question or issue worth researching;
- » Selecting an appropriate research design for one's study;
- » Undertaking the actual research. This involves the collection of relevant data using appropriate research methods;
- » Being cognizant of the ethical principles that guide social science research;
- » Reflecting on and theorizing one's research findings.

Within the context of the Mellon project, this course will necessarily be framed by a consideration of discussions on what it means to 'decolonize research'.

ELECTIVES:

FILM IN THE GLOBAL SOUTH (TERM 2)

PROF JEANNE PRINSLOO AND DR PRISCILLA BOSHOFF

This introductory film course is informed by critical cultural and postcolonial studies and film theory. Central to this approach is a concern with identity and the politics of representation across class, race, gender and geographical lines.

Students will be introduced to the formal and stylistic elements of film analysis to enable them to read and critically discuss film, specifically crime fiction and the gangster genre. These have notably engaged with the themes of class stratification and economic inequities, alongside gender relations, since their inception in Hollywood cinema in the mid twentieth century. The course focus will primarily be on South African films within this genre before and after the political transition – from Cry Freedom, set during apartheid and telling the story of Donald Wood and Steve Biko, to Mapantsula, Tsotsi, The Number, Hijack Stories and Jerusalema. The intent is to probe the filmic constructs that relate to the Coloniality of Being and "the effects of coloniality in lived experience and not only in the mind" (Torres 2007: 240). The gangsters serve as the figures of damnés whose actions can be read as attempts "to overcome the imposed limits by the cruel reality of damnation" (Torres 2007: 253). By studying these films as cultural constructs we are able to consider how they narrate for the audience the fault lines of social inclusion and exclusion in the context of coloniality, and to examine and how shifts in the nature of representation have occurred over recent times.

The seminars will be accompanied by a screening programme of two movies a week.

ON THE MOVE: SPACE, PLACE AND BELONGING (TERM 2)

PROF LORENZO DALVIT

We live in an age characterised by the unprecedented movement of people, information and resources. While the global dimension is often foregrounded, increased access to personal, portable and permanently connected media also affects how people navigate and relate to their immediate context. In this course we explore the potential of digital media to challenge as well as reproduce inequalities with respect to socialities and mobilities at the global, national and local level. We start with a historical perspective on the evolutions and revolutions associated with different media. We cover key concepts such as digitality, virtuality and glocality. We discuss how technology mediates places in terms of representation (e.g. in migration) and interaction (e.g. in location-based services and augmented reality). We reflect on issues of belonging (online as well as offline) in light of South Africa's history of spatial segregation as well as new and emerging divides along gender, socio-economic status, language spoken etc. We draw on academic readings and case studies on mobile use by members of marginalised groups (e.g. rural communities, disabled people, language minorities) as well as current news and personal experiences.

LIVING AND THINKING (SOCIALITY) BEYOND THE ABYSS (TERM 3)

PROF LYNETTE STEENVELD

This course explores what it means to live on the 'other side of the line' in a

world marked by 'a system of visible and invisible distinctions, the invisible ones being the foundation of the visible ones'. Drawing on decolonial theories we will probe coloniality of being and the socialities constructed on 'the other side of the line' in a world scarred by the dichotomies of excess and waste; ruin and construction; digital technologies and orality.

THE NEW INFORMATION SUPERPOWERS: ARE GOOGLE AND FACEBOOK TAKING OVER THE WORLD? (TERM 3)

MS KAYLA ROUX

This course serves as an introduction to a number of key debates in critical digital and social media studies. From informational algorithms and social media surveillance to a new breed of fast-growing multinational corporations, digital and social media have completely revolutionized the way we organize our lives and access information. More specifically, they have introduced formidable and complex new paradigms of power, influence, and control in our lives. Students will examine the relationship between digital technologies and society, interrogating the power relations that characterise digital capitalism, the ways social struggles play out online, and the political economy of new informational superpowers. Students will apply theoretical concepts drawn from critical digital media studies to contemporary case studies such as the free digital labour performed by millions of Facebook users on a daily basis, or the powerful surveillance technology that makes Google products so efficient and effective.

THE PIRATE'S GUIDE TO THE INTERNET (TERM 4)

DR ALETTE SCHOON

This course will help you understand the various elements that underpin the internet across the globe, particularly the material infrastructure that makes notions such as "the cloud" actually work, such as cables, routers and network protocols. Understanding such material infrastructure will provide a precise conceptual vocabulary for revisiting some of the classical literature around the notion of the digital divide. In contrast to the digital divide's passive construct of the disconnected, the literature on pirate infrastructure considers how various digital platforms for copyright infringement become disruptive spaces for digital access for those living in marginalised postcolonial spaces. We will investigate the history of piracy on the internet, considering platforms such as Napster, torrents, etc. We will also explore how the global open source software movement and the copyleft movement have challenged notions of fair use, access and intellectual property on the internet. Finally we will explore the mobile internet and access for the less-connected. These debates will enable you to understand radical critiques around access to the internet, information and media. This will allow you to produce research around notions of digital inequality and be able to compare different notions of what is meant by "the internet" in different social spaces.

PRACTICE-BASED MA DEGREE

PRACTICE-BASED MA CO-ORDINATOR



Anthea Garman
a.garman@ru.ac.za
Room 225

PRACTICE-BASED COURSEWORK AND THESIS MA OVERVIEW

A Practice-based MA degree consists of Coursework, a media Practice Project and a Thesis. The degree is undertaken over a period of two years.

COURSE STRUCTURE

The two-year programme comprises Coursework, a Practice Project and a Thesis.

COMPULSORY AND OPTIONAL COURSES FOR AUDITING 2018

Term 1	Term 2	Term 3	Term 4
CRITICAL SOCIAL THEORY (10%): Prof Lynette Steenveld & Prof Lorenzo Dalvit. COMPULSORY	FILM IN THE GLOBAL SOUTH (10%): Prof Jeanne Prinsloo & Dr Priscilla Boshoff OPTION	CRITICAL RESEARCH METHODS (10%): Prof Larry Strelitz and others. COMPULSORY	THE PIRATES GUIDE TO THE INTERNET (10%): Dr Alette Schoon. OPTION
CRITICAL MEDIA STUDIES (10%): Prof Lynette Steenveld, Prof Lorenzo Dalvit & Dr Alette Schoon COMPULSORY	ON THE MOVE: SPACE, PLACE AND BELONGING (10%): Prof Lorenzo Dalvit OPTION	INFORMATIONAL SUPERPOWER (10%): Ms Kala Roux OPTION LIVING AND THINKING (SOCIALITY) BEYOND THE ABYSS' (10%): Prof Lynette Steenveld and Prof Larry Strelitz OPTION	
ACADEMIC WRITING PROGRAMME (COMPULSORY). PROF ANTHEA GARMAN			
PROJECT (26%) With Project supervisor: Friday 16 March first pitch meeting of the Prac MA group with the Prac MA board.			

The compulsory courses are: Critical Social Theory, Critical Media Theory and Critical Research Methods. We strongly recommend that students choose at least one optional course to audit (ie not for marks) to enrich their knowledge and experience during their degree.

THE PRAXIS NATURE OF THIS DEGREE

The projects undertaken by MA students in the School of Journalism and Media Studies should be research-based, probing and imaginative, self-reflexive, critical, analytical and civic minded, as well as technically excellent. As such, students will explore knowledges of production in the context of social and media theories which seek to understand the significance and/or role of these kinds of media productions in society. The media produced need to be more than simple media artefacts but – in the context of broader theoretical research – need to make intellectual contributions to the broader media environment.

THE PROJECT-THESIS RELATIONSHIP

Each student's work is likely to be somewhat unique to the research interest and research question being posed, but the Project-Thesis-theory relationship can take one of a number of forms:

» The practice project can be considered as an artefact which is constructed in a particular medium, and is based on the interest/concern of the student. It is research based, and will be assessed in terms of criteria established for forms of artefact 1,2, or 3 below. In this case the

practice project may have no relation to the thesis, or the thesis may use some aspect of the practice-project as the basis of its research.

» The practice project can be created to generate data for the thesis. In this case, the practice project is constructed in relation to a particular research question which will be undertaken in the thesis, but which is based on the data generated by the practice project. The practice project is undertaken first, and then is followed by the thesis. This is usually the case in action-research, in which there are several iterations of the practice/research cycle which is the basis of the thesis.

» Other iterations of this relationship are also conceivable.

The Project can take various forms:

1. It can be experimental in form or approach that is not standard in media work.
2. It can be an MA-level production that is significantly different from undergraduate-level work.
3. It can explicate a particular concept in media theory (or in media practice).
4. As a research method, the artefact can also generate data for the Thesis.

NOTE: Distinct criteria will be established for each of the above forms of the Practice Project.

THE WEIGHTING OF EACH OF THE COMPONENTS OF THE DEGREE:

• Coursework: 24% -- Social Theory module 8%, Media Theory module 8%,

DATES FOR SUBMISSION OF PROPOSALS TO HUMANITIES HIGHER DEGREES COMMITTEE 2018

SUBMISSION TO MA PROPOSAL COMMITTEE	MA PROPOSAL COMMITTEE MEETING	SUBMISSION TO HIGHER DEGREES COMMITTEE	HIGHER DEGREES COMMITTEE MEETING
12 February	15 February	28 February	14 March
19 March	22 March	5 April	19 April
30 April	3 May	14 May	28 May
18 June	21 June	4 July	17 July
13 August	16 August	29 August	12 September
15 October	18 October	31 October	14 November

DOCTORATE IN JOURNALISM AND MEDIA STUDIES (PHD)



PHD CO-ORDINATOR

Lynette Steenveld
l.steenveld@ru.ac.za
Room 204

Judged in terms of key performance indicators, Rhodes University is one of South Africa and Africa's outstanding universities with a proud reputation as a 'Scholarly University'.

Advancing the frontiers of knowledge to change society for the better, Rhodes provides a quality education to students from diverse social, economic and national backgrounds. The University produces the best undergraduate pass rates, outstanding graduation rates, and ranks amongst the highest per capita research outputs and percentage of staff with doctorates of all South African universities.

Doctoral studies are undertaken by full thesis and under the guidance of supervisors.

Students are accepted depending on staff availability, the candidate's academic record, and in relation to the topic.

At JMS you can either do a full-time or part-time PhD, depending on your research subject and time constraints.

For more information on specialities and staff available, contact:
ammadmin@ru.ac.za

PROJECTS AND EVENTS

The School operates a dynamic range of publications, projects and events – many of which involve JMS students.

GROCOTT'S MAIL

Grocott's Mail is a weekly newspaper that serves the community of Grahamstown and provides a space where students in the School can gain hands-on experience. It is the oldest independent newspaper in the country and provides a unique opportunity for students to learn how a newspaper works. This year a range of our specialisation students will work in the *Grocott's Mail* newsroom. The production of the newspaper takes place in the School.

GROCOTT'S DIGITAL

Grocott's Digital is a cutting edge intervention that leverages the convergence of traditional print news with dynamic online platforms and gives students a vibrant avenue of learning in this sphere. Students produce online news and features, and explore the craft of story-telling through text, sound, pictures and video on live web platforms. Grocott's Digital includes Grocott's Online and a digital subscription of the newspaper, social media and networks that extend the publisher's market and reach, as well as Grahamstown Now – a realtime mobile web platform.

THE RHODES JOURNALISM REVIEW

is a specialist magazine for journalists. The contributors consist of practitioners in the field, media experts, academics, monitors and researchers. The *Rhodes*

Journalism Review takes a strongly interventionist stance, setting agendas and promoting debates on critical media issues for journalists. It communicates successfully with striking and highly accessible design. The magazine is an integral part of the School of Journalism and Media Studies' outreach to the wider world of journalism in South and Southern Africa, and into the rest of Africa. A monthly web-based version RJRALIVE is published at www.rjr.ru.ac.za

SOUTH AFRICAN RESERVE BANK CENTRE FOR ECONOMICS JOURNALISM (SARBCEJ)

Funded by the South African Reserve Bank, the Centre was established to improve the quality of economics journalism on the continent through teaching, research and engagement with industry. SARBCEJ, situated in the JMS, offers a Post-Graduate Diploma in Economics Journalism, a part-time, two-year course targeting working journalists, and contributes to teaching economics journalism in fourth year and on the regular Post-Graduate Diploma in Journalism. SARBCEJ also administers scholarships for the standard Post-Graduate Diploma. The SARBCEJ website is <http://sarbcej.ru.ac.za/>

THE CENTRE FOR HEALTH

JOURNALISM offers post-graduate degrees in Journalism and Media Studies with a specialisation in Health Journalism and Communication. The Centre offers resources and courses for working journalists. The director is Professor Harry Dugmore who can be contacted on h.dugmore@ru.ac.za.

EASTERN CAPE COMMUNICATION

FORUM (ECCF) is a non-profit organisation that works with local independent media in the Eastern Cape. There are about 40 independent publications from weekly to monthly and about 20 licensed newspapers from the Eastern Cape. The ECCF acknowledges the role that community media plays in our communities and understands the challenges the sector faces. For more visit their website: <http://www.eccf.org.za/>

CUE ONLINE

Cue Online is run daily during the National Arts Festival. This includes a website, mobile site, online advertising, and social media and networking channels. The team also produces and promotes original stories and complementary multimedia (audio slideshows, online video, podcasts) for Cue's wired audiences.

CUEPIX is the National Arts Festival photographic agency formed in 1999, and staffed by fulltime professional photographers and photojournalism students. This picture agency has catered for all the media photographic needs at the festival for six years. It provides a steady stream of images and text to the mainstream media and Cue newspaper. You can view pictures from previous festivals at www.cuepix.ru.ac.za.

CUE RADIO is an annual radio training project run by the school. Students produce professional broadcast material about the National Arts Festival, and are supported by school staff and top industry professionals. Although Cue Radio is a relatively young initiative,

it has quickly established itself as a vital training ground for radio and a space for innovative news production – particularly in the burgeoning field of culture and entertainment radio!

CUETV is the annual special television training project run by the school, in which students produce television material about the National Arts Festival, and are supported by school staff. CueTV has taken many forms over the years, from a local broadcast to a continent-wide satellite channel and online viewing site. If CueTV is convened, working on CueTV is compulsory for JMS4 TV students, unless otherwise arranged with the TV4 lecturer – and no student would want to miss this amazing opportunity to shoot breath-taking material.

RUTV is a local news and current affairs programme produced by television students. Students generate story ideas, shoot, write and edit these stories and then go on to produce a programme. The end product is web streamed to the AMM foyer monitors and other venues on campus. Stories vary widely – from trends, news and human interest stories in greater Grahamstown, to campus-based student issues. The RUTV4 Film Festival is a prestigious annual event, where all fourth year television students' top documentaries are shown. <http://rutv4.ru.ac.za> YOUTUBE: <https://www.youtube.com/user/paddyd2>

SOCIAL MEDIA

The School has an active social media network that connects JMS students and graduates on various platforms. The JMS website is a bustling page with regular news updates about events in

the School and student and alumni achievements. The page aims to provide relevant information and resources for staff and students, with interesting stories, images and multimedia about the ins and outs of the School. Our Facebook and Twitter pages invite staff and students to take part in the on-going discussions in the School, and aim to be informative and to keep in touch with alumni. *Facebook:* www.facebook.com/jmsrhodes *Twitter:* @RhodesJMS *Youtube:* <https://www.youtube.com/user/RhodesTV>

FUTURE JOURNALISTS PROGRAMME

The Future Journalist Programme (FJP) is an initiative of Highway Africa at the School of Journalism & Media Studies.

The FJP's mandate is to give a limited number of young (and mostly Black) journalism and media studies students from across South Africa, a set of skills and a big dose of confidence through residential workshops that include presentations, seminars, role-play exercises and occasional experiential learning.

From inception, the FJP Autumn, Winter and Summer schools were not supposed to replace tertiary education for aspiring media workers. Rather, it was supposed to complement them through exposure to innovative ways of media production without the pressure of course work or exams.

Because of the resources within the Africa Media Matrix (AMM), most FJP schools have been held in Grahamstown, which has always been a wonderful experience for students from other universities.

The FJP might not run this year because of limited funding.

HIGHWAY AFRICA CONFERENCE

The Highway Africa Conference is hosted by Rhodes University's School of Journalism and Media Studies in partnership with the Department of Communications (South Africa), Corporate South Africa, development agencies and media associations.

For seventeen years the Highway Africa Conference has been at the centre of Africa's debates on journalism, media and Information and Communication Technology (ICT). The Conference has over the years become the largest annual gathering of African journalists in the world. In the last eight years Highway Africa has evolved into a multi-pronged programme with the following components:

- » Research: mapping the terrain of the challenges of the interface of technology, journalism and the media;
- » Education and Training: responding to the identified gaps this project makes a practical intervention by re-skilling, upskilling, educating and training journalists;
- » Reporting Development: a project that seeks to challenge and transform how African journalism and media cover the development agenda. The project consists of three elements – a web portal (www.reportingDNA.org), an annual Reporting Development Forum and training workshops.
- » Conference: the flagship of the programme, it is a forum for critical reflection on journalism, media, technology, democracy and development in Africa.

The 2018 Conference Theme focuses on Civic Media and Digital Citizenship and will be on 30-31 August this year.

SOL PLAATJE INSTITUTE FOR MEDIA LEADERSHIP (SPI)

The Sol Plaatje Institute for Media Leadership is the School's media management training arm. Its core purpose is to enable recent graduate and working professionals to develop the skills and knowledge they need to lead successful media enterprises. The Institute's educational and training activities include the Postgraduate Diploma in Media Management and a basket of short courses that target editors and managers of print, broadcast and on-line media. The Institute will offer the following short courses:

SPI SHORT COURSE DATES 2018:

- » **ESSENTIALS OF NEWSPAPER MANAGEMENT**
13-17 May (Johannesburg),
20-24 August (Johannesburg)
- » **ESSENTIALS OF BROADCAST MANAGEMENT**
12-16 March (Johannesburg);
20-24 August (Johannesburg)
- » **ESSENTIALS OF DIGITAL MEDIA MANAGEMENT**
12-16 February (Johannesburg)
23-27 July (Johannesburg)
- » **ESSENTIALS OF MANAGING PEOPLE (HR)**
17-21 September (Grahamstown)
- » **GOVERNMENT MEDIA: ESSENTIAL TOOLS FOR EDITORS AND JOURNALISTS**
26 Feb - 02 March (Johannesburg)
16-20 April (Pretoria)
23-27 July (Grahamstown)
- » **ESSENTIALS OF NEXT NEWSROOM MANAGEMENT**
22-26 October (Johannesburg)

- » **ESSENTIALS OF MEDIA LAW AND ETHICS IN THE ERA OF DIGITAL AND SOCIAL MEDIA**
12-16 November (Johannesburg)

In addition to its regular offerings the SPI also designs and facilitates tailor-made programmes for a variety of organisations interested in promoting sustainable media in Africa. The Institute also conducts research into aspects of media management policy and practice and its research department frequently produces short books and research reports of interest to people in the media industry.

Go to <http://spi.ru.ac.za/> or contact the short course coordinator: spi@ru.ac.za.

THE PUBLIC SERVICE ACCOUNTABILITY MONITOR (PSAM)

The Public Service Accountability Monitor (PSAM) has been engaged in social accountability monitoring since 1999. PSAM works across Southern Africa and aims to improve public service delivery and the progressive realisation of human rights by using various social accountability monitoring tools to monitor the public resource management cycle. These tools enable citizens to hold government officials accountable for the delivery of services and the performance of their duties.

PSAM also offers a training course which provides an introduction to a rights-based approach to social accountability monitoring, the social accountability system and a complete set of tools for public resource management monitoring (budget analysis, expenditure tracking, performance monitoring, integrity monitoring, oversight tracking). The course is aimed at members of civil society engaging in, or planning

to engage in, social accountability monitoring and advocacy work (in particular, decision-makers and trainers on social accountability monitoring and advocacy). It also targets Parliamentarians and journalists who routinely cover Parliament and government in their work.

PLEASE VISIT THE PSAM WEBSITE FOR MORE INFORMATION AND DATES OF THE COURSES:
<http://www.ru.ac.za/psam/>

JMS ACADEMIC STAFF

Extended biographies can be found under staff at www.ru.ac.za/jms



PROFESSOR (MEDIA STUDIES) AND HEAD OF SCHOOL
Larry Strelitz
l.strelitz@ru.ac.za Room 105

Larry teaches Media Research Methods at Honours and Masters level. His primary research focus is in the area of qualitative audience studies.



PROFESSOR (WRITING & EDITING) AND DEPUTY HEAD OF SCHOOL
Anthea Garman
a.garman@ru.ac.za Room 231

Anthea Garman teaches writing and editing and multimedia storytelling. She supervises postgraduate research students and is the co-ordinator of the Practice-Based MA. She is the editor of the Rhodes Journalism Review.



TEACHING ASSISTANT (JMS 1)
Olutobi Akingbadi
o.akingbadi@ru.ac.za Room 009

Olutobi is a PhD candidate with research interests in the intersection of health journalism and communication with digital media and contemporary societal issues. He has previously served as Tutor in the department and will be one of the JMS 1 teaching assistants.



LECTURER (WRITING & EDITING)
Rod Amner
r.amner@ru.ac.za Room 229

Rod teaches the JMS1 introductory journalism course and works with fourth year students in the Writing & Editing specialisation. He is working on a practice-led PhD which aims to connect everyone interested in education in Makana – learners, parents, teachers, experts, officials and others – with each other in a networked communicative ecology. He also supervises a number of Masters students, who are experimenting with media practices that aim to deepen democracy and development in some way. He will be on sabbatical in the second semester.



LECTURER (TELEVISION)

Dinah Arnott
d.arnott@ru.ac.za Room 110

Dinah teaches Television Production. She is trained as a video editor and has worked on a range of productions, from independent documentaries to soapiers. Her Masters research was on the representation of apartheid in South African cinema.



TEACHING ASSISTANT (WRITING AND EDITING)

Thandi Bombi
t.bombi@ru.ac.za Room 009

Thandi is the TA for Writing and Editing, and also works with students on a weekly supplement called Makana Sharp! for Grocott's. She is in her second year of the MA in JMS.



SENIOR LECTURER (MEDIA STUDIES)

Priscilla Boshoff
p.a.boshoff@ru.ac.za Room 109

Dr Boshoff is a senior lecturer at the School where she teaches media and cultural studies at both undergraduate and postgraduate level. Her interest in popular culture has led to the development of a variety of courses, informed by post-colonial and post-structural theory, that examine the representations of race, class and gender in local television, edutainment programming, news, and magazine journalism. Recently her research focus has included media criminology, examining the social construction of ideas of crime, criminality and the criminal in South African tabloids.



ASSOCIATE PROFESSOR (MEDIA STUDIES)

Lorenzo Dalvit

Prof Lorenzo Dalvit is an Associate Professor of Media and Cultural Studies. His areas of academic interest include digital media theory and education, power and inequality in the Information Society and ICT for local and rural development. He has co-authored over 100 publications and has supervised more than 30 students across various disciplines (Media Studies, Education, African Languages, Computer Science). He is involved in various ICT-for-development initiatives and international collaborations.



ASSOCIATE PROFESSOR

Harry Dugmore
h.dugmore@ru.ac.za Room 206

Harry's research areas include health literacy, representations of health and sexualities in African media, and participatory journalism in the digital age. Harry offers supervision at Masters and PhD level in health-related areas, and in digital journalism. He is currently on a year-long sabbatical.



SENIOR LECTURER (RADIO)

Jeanne du Toit
j.dutoit@ru.ac.za Room 108

Jeanne du Toit is based in the Radio Section of the School. She teaches a broadcast course in the second year of the undergraduate programme and also co-teaches on the PG Dip JMS and the JMS4 multimedia storytelling course. In addition, she assists in the teaching of the IsiXhosa for Journalism programme, runs an internship course for senior student and supervises postgraduate students. She is the chair of the curriculum forum of the School of JMS and has a doctorate focusing on journalism education.



SENIOR LECTURER (COMMUNICATION DESIGN)

Brian Garman
b.garman@ru.ac.za Room 210

Brian teaches JMS4 Communication Design and Basic Web Design and JMS2 Representation and Meaning. He is responsible for coordination of the JMS4 year. His current interests include typography and discourse analysis of visual texts and he has a fascination for anything pop-up. The projects that he is involved in include CueMedia (publisher), *Rhodes Journalism Review* (designer), SciCue (editor and production manager), *Grocott's Mail* and various freelance design projects.



LECTURER (MULTIMEDIA STORYTELLING)

Harold Gess
h.gess@ru.ac.za Room 209

Harold is the course coordinator for fourth year Multimedia Storytelling, coordinates the JMS2 Media Histories course, and offers and honours paper in Environmental Journalism. His research interests include photography, environmental journalism, and food journalism



LECTURER (PHOTOJOURNALISM)

Jenny Gordon
j.gordon@ru.ac.za Room 211

Jenny teaches Photojournalism. Her chief photographic interests are documentary and environmental portraiture. Jenny is also interested in training people within vulnerable communities to use photography to tell their stories.



LECTURER (WRITING & EDITING)

Simwogerere Kyazze
s.kyazze@ru.ac.za Room 230

Sim is teaching JMS3 Writing & Editing. He is interested in Community Media, Social Capital, and Media and Public Affairs in Africa.



TEACHING ASSISTANT (RADIO)

Steven Lang
s.lang@ru.ac.za Room 015

Steven is the teaching assistant for the JMS 2 Broadcast course. He is currently a PhD candidate in Science Communication. He was employed for more than 20 years in broadcasting at the SABC where he worked as a field reporter, studio producer and Executive Producer of Current Affairs at SAfm radio. In 2008 he moved to print and took up the post of editor of Grocott's Mail from 2008 to 2013. Since leaving the newspaper he has been pursuing his studies and doing freelance work.



TEACHING ASSISTANT (JMS 1)

Bianca Levin
b.levin@ru.ac.za Room 009

Bianca is currently doing her second year of Masters in Journalism and Media Studies. She is a JMS 1 TA and will assist with all first year queries.



LECTURER (RADIO)

Shepi Mati
s.mati@ru.ac.za Room 107

Shepi worked for 11 years as producer and later manager of the Institute for Democracy in South Africa (IDASA). He has also freelanced for broadcasters such as SABC, BBC and Deutsche Welle International and for online publication The Journalist. He comes armed with experience in teaching broadcast journalism from Cape Peninsula University of Technology.



TEACHING ASSISTANT (DIGITAL MEDIA)

Anima McBrown
a.mcbrown@ru.ac.za Room 009

Anima will be assisting Kayla Roux with the 4th-year Digital Media specialisation, as well as digital media lectures for first years and PG Dip students. She is currently doing her Masters in Journalism and Media Studies.



TEACHING ASSISTANT (WRITING AND EDITING)

Mako Muzenda
m.muzenda@ru.ac.za Room 009

Mako is the TA for Writing and Editing, and also works with students on a weekly supplement called Makana Sharp! for Grocott's. She is currently doing her Masters in Journalism and Media Studies.



LECTURER (WRITING, EDITING AND DESIGN)

Simon Pamphilon
s.pamphilon@ru.ac.za Room 228

Simon teaches the JMS3 Communication Design course, as well as Media Law and Ethics. Simon is the JMS3 course co-ordinator.



PROFESSOR (MEDIA STUDIES)

Jeanne Prinsloo
j.prinsloo@ru.ac.za

Jeanne teaches Media and Texts at Masters and Film at Honours level. Her research is concerned broadly with issues of representations and identities. More recently she has focused on sexual identities and internet usage, and the debates on sexualisation, media and children.



TEACHING ASSISTANT (PHOTOJOURNALISM)

Kyle Prinsloo
k.prinsloo@ru.ac.za Room 009

Kyle is the TA for photojournalism. He will be assisting with Photojournalism 3 and PG Dip.



LECTURER (WRITING AND EDITING)

Gillian Rennie

g.rennie@ru.ac.za Room 214

Gillian teaches Writing and Editing in the School and she is also the course coordinator for the PG Dip in JMS. Before that, she worked for a long time for a variety of print media. She loves a good metaphor, the Eastern Cape's blue sky, and believes that cats know everything already (though you'd have to disregard their disregard for semicolons).



LECTURER (DIGITAL MEDIA)

Kayla Roux

k.roux@ru.ac.za Room 106

Kayla is the Digital Media lecturer for first-year and PGDip students, and teaches the Digital Media fourth-year specialisation. She is currently pursuing her Master's degree in Journalism and Media Studies.



SENIOR LECTURER (TELEVISION)

Alette Schoon

a.schoon@ru.ac.za

Alette teaches Television Production. Her professional projects include producing inserts for SABC2 on culture and development, educating and training professional journalists in new approaches to TV News and exploring the impact of mobile media. She recently completed her PhD.



ASSOCIATE PROFESSOR (MEDIA STUDIES)

Lynette Steenveld

l.steenveld@ru.ac.za Room 204

Lynette's main areas of interest include the intersections of identity (race, class, gender, sexuality, and nationalisms), politics and the media (news and popular culture, including film and tabloids). She currently teaches the JMS4 course on Representation, Identity and Social Change. She heads the Mellon-funded Project which probes 'socialities in a digital age' from the perspective of theories of coloniality/decoloniality. She teaches Honours and Masters courses on Critical Social Theory and Critical Media theory which support the Mellon project. She is also head of the Mellon Seminar Series, '*Southern Eistemologies: Thinking Beyond the Abyss for a Transformative Curriculum*'. Lynette also supervises MA and PhD students across the range of her research interests. She is the post-graduate co-ordinator, and currently Chair of the Board of *Grocott's Mail*, the local community newspaper owned by Rhodes University.

JMS ADMINISTRATION STAFF

Extended biographies can be found under staff at www.ru.ac.za/jms



ADMINISTRATION MANAGER

Belinda De Lange

b.delange@ru.ac.za Room 003

Belinda joined the school in January 2008 to manage the general and academic administration for JMS. She manages, co-ordinates and develops the administrative and financial infrastructures and administrative services of the school.



FINANCIAL ADMINISTRATOR

Gerald Brown

g.brown@ru.ac.za Room 002

Gerald joined JMS in 2012 and has rapidly cemented himself as an invaluable member of our administration team. He is responsible for a variety of financial administration duties, including keeping records of transactions, financial reports, processing payment requests and travel bookings among many tasks he fulfils.



POST-GRAD ADMINISTRATOR & SOCIAL MEDIA MANAGER

Ettioné Ferreira

e.ferreira@ru.ac.za Room 002

Ettioné provides administrative support for the MA and other post-graduate degrees. She is also the social media manager and web-editor for JMS. She is currently completing her MA in Digital Media.



ADMIN ASSISTANT

Marissa van As

m.vanas@ru.ac.za Room 004

Marissa joined the school in March 2017 as the Admin Assistant. Being the first point of contact for the School, she interacts daily with staff, students and visitors alike, answering or redirecting queries and dealing with the day-to-day administrative tasks.

JMS TECHNICAL STAFF

Extended biographies can be found under staff at www.ru.ac.za/jms



TECHNOLOGY MANAGER
Michael Irwin
m.irwin@ru.ac.za Room 134

Michael is in charge of the Technical Staff in the AMM building, and oversees and co-ordinates the use of all technology, technical facilities and equipment in the School of Journalism and Media Studies. His research interests include Information Security and Technical Service Implementation. All technology and facility queries should be directed to ammtech@ru.ac.za.



TELEVISION PRODUCTION MANAGER
Paddy Donnelly
p.donnelly@ru.ac.za Room 112

With years of international industry experience, Paddy manages the TV studio and provides pragmatic insight and support to student productions.



WEB AND MULTIMEDIA SYSTEMS ADMINISTRATOR
Lwandiso Gwarubana
l.gwarubana@ru.ac.za Room 136

Lwandiso joined the Technology Section in mid 2016 and is responsible for the web and multimedia aspects of the JMS teaching and operations programme including video conferencing and video streaming.



ELECTRONICS AND SYSTEMS ENGINEER
Andre Jourdan
a.jourdan@ru.ac.za Room 135

Andre is the Electronics and Systems Engineer in the Technology Section, and is responsible for the operations of the various teaching technology systems, as well the AMM Building technology.



TECHNICAL OFFICER: RESOURCES
Dees Naidoo
d.naidoo@ru.ac.za Room 121/122

Dees runs the Technology Section Equipment Store, from which all portable media production equipment is issued, and he is responsible for administering the equipment inventory of the School.



GENERAL TECHNICAL ASSISTANT
Vuyo Nyezwa
v.nyezwa@ru.ac.za Room 122

Vuyo is the General Technical Assistant in the Technology Section, doing the handyman work in the AMM, and he operates the messenger service for the School.

GROCOTT'S MAIL

The David Rabkin Project For Experiential Journalism publishes *Grocott's Mail*



EDITOR

Sue Maclellan
sue@grocotts.co.za

Production manager and former subeditor for *Grocott's Mail*, Sue has worked as a copy sub for Republican Press and Caxton magazines, and as a layout and senior copy sub for the *Sunday Tribune* and other KZN titles, later Independent Production. Arts, leisure, sports (cycling) writing and some news reporting have been mostly for these titles and now for *Grocott's Mail*. Sue has been the editor since 2014.

HIGHWAY AFRICA

Extended biographies can be found under staff at www.ru.ac.za/jms



DIRECTOR

Chris Kabwato
c.kabwato@ru.ac.za

Chris is the Director of Highway Africa – a Pan-African programme that focuses on research, education, conferences and news on journalism, media and digital technologies.

THE PUBLIC SERVICE ACCOUNTABILITY MONITOR (PSAM)

Extended biographies can be found under staff at www.ru.ac.za/jms



ACTING CO-DIRECTOR OF PSAM AND HEAD OF MONITORING AND ADVOCACY PROGRAMME

Jay Kruuse
j.kruuse@ru.ac.za

Jay is an admitted attorney who joined PSAM in 2005 to evaluate joint anti-corruption initiatives and a commission of inquiry into public sector maladministration. He has headed up PSAM's research and monitoring activities since January 2007. He is now the acting co-director. He is particularly interested in socio-economic rights, governance and accountability issues.

SOL PLAATJE MEDIA LEADERSHIP INSTITUTE (SPI) STAFF

Extended biographies can be found under staff at www.ru.ac.za/jms



DIRECTOR

Francis Mdlongwa
f.mdlongwa@ru.ac.za

Francis heads the Sol Plaatje Institute (SPI) for Media Leadership – Africa's only university-level institute which trains graduates and editors in media leadership and management. He joined the SPI in 2004 and his teaching commitments include modules on the Post-graduate Diploma in Media Management and facilitation of professional short courses for media leaders. Francis provides overall leadership in all areas of the SPI's activities.

SOUTH AFRICAN RESERVE BANK CENTRE FOR ECONOMICS JOURNALISM (SARBCEJ) STAFF



DIRECTOR

Ryan Hancocks
r.hancocks@ru.ac.za Room 205

Ryan is in charge of the SARBCEJ. The Centre aims to improve the coverage of economics, finance and business journalism on the continent. There is a strong focus on community engagement and knowledge sharing through targeted training in economics fundamentals and media ethics. Ryan offers supervision at a Masters level to students keen on progressing research in economics and business journalism. He teaches the PGDip E) course and Financial Journalism specialisation for PGDip.

STUDENT LEVIES

CONSUMABLES

Consumables are the supplies that students use during practical courses, such as toner and paper in the lab printers, tapes, videos, CDs, disks, batteries, telephone costs, printing costs (for course publications).

JMS 1	R100
JMS 2	R50
JMS 3	R470
JMS 4	R530
PGDips	R510
Hons	R100
MA	R250

HANDOUTS AND DALRO

In order to keep pace with the latest research and media information, we compile course readers from media material, journals and books. There are few textbooks prescribed for Journalism and Media Studies. Also note that copyright (paid to Dalro) and printing costs of course readers come to 75c per page multiplied by the number of students in a class. The school sets the ideal number of pages for a course reader at 100 pages, so 75c x 100 pages x (say) 120 students = R9000 per one lot of readers. The costs do not just cover readers, but also miscellaneous photocopying and stationery requirements for lectures, and the school handbook.

HANDOUTS AND DALRO (COPYRIGHT COSTS)

JMS 1	R150
JMS 2	R300
JMS 3	R400
JMS 4	R660
PGDip	R440
Hons	R450
MA	R2000
PDMM	R2800

FIELDTRIPS

JMS 3 + 4 Specialisations @ R1500 per fieldtrip (where applicable: not all specialisations have fieldtrips).

COMPUTER LABS

JMS1 AND JMS2 – PUBLIC LABS ON CAMPUS

- » Jacaranda lab – 110 computers – open to all students
- » Eden Grove – 90 computers – open to all students
- » Fountain lab (Physics building) – 30 computers – open to all students
- » Guthrie lab (Physics building) – 20 computers – open to all students

PUBLIC LABS ON CAMPUS FOR POST-GRADUATE STUDENTS

- » Elm lab (Physics building) – 10 computers
- » Aspen lab (next to senior common room) – 20 computers
- » Thesis room (Struben building) – five computers for thesis-writing only
- » Research Commons in the Rhodes Library – 50 computers

AFRICA MEDIA MATRIX

The AMM building has various computer labs that are assigned for teaching and production as required. These labs are on the upper level of the AMM building. TV and Radio have dedicated labs in their own production areas.

Room 213 – Writing and Editing

Room 212 – Design

Room 221 – New Media

Room 222 – Photojournal

Room 223 – Postgraduate lab