

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

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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 Jerusalem. 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



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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
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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

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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:
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