Title: Bachelor of Communication (Media)
Program code: BP221/BP221ACC
Program plan code: BP221/BP221ACC
Welcome to Media

The Media Program provides an exciting approach to educating the next generation of creative media makers. Contemporary media professionals are creative, multi-skilled communicators; able to deliver innovative content for a wide range of new and existing platforms, from film, television and radio to mobile media and the web. Our graduates are fluent with technology and the evolving media environment.

The Media Program provides the skills and knowledge to let you meet the challenges posed by contemporary media industries. The program emphasises project and collaborative work. It integrates practical production with conceptual analysis, creative practice with critical reflection, and individual experimentation in a context of solid professional and industry knowledge. It will provide you with a broad knowledge of all aspects of media, and put you in a position to be able to decide your specific career direction.

From extensive consultation with industry and graduates, Media aims to achieve the following list of graduate capabilities:

- Be creative and critical media practitioners.
- Have knowledge of media industries, theories and practices in Australian and international contexts.
- Be equipped to pursue a media career and further study.
- Be able to initiate, undertake and evaluate applied research.
- Be able to initiate, undertake and evaluate media productions.
- Be able to work collaboratively.
- Be able to direct and evaluate your own learning.
- Be literate across a range of media.

We hope you find your time with us engaging and rewarding.

David Carlin
Media Program Director
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### 1. PROGRAM INFORMATION – B COMM (MEDIA)

#### PROGRAM MAPS

**Program Map 2010 – February Start (3 year structure)**

<table>
<thead>
<tr>
<th>Sem</th>
<th>Communication Strand</th>
<th>Professional Strand</th>
<th>Contextual Studies Strand</th>
</tr>
</thead>
</table>
| 1   | COMM2411 Communication and Social Relations | COMM2107 Writing Media Texts  
COMM2108 Editing Media Texts | Contextual Studies Major course |
| 2   | COMM2413 Communication Histories and Technologies | COMM2220 Broadcast Media  
COMM2219 Networked Media | Contextual Studies Major course |
| 3   | COMM2403 Communication Debates and Approaches | COMM2251 Integrated Media 1  
**Choose one from:**  
COMM2248 TV 1  
COMM2250 Radio 1 | Contextual Studies Major course |
| 4   | COMM2243 Integrated Media 2  
**Choose one from:**  
COMM2249 TV 2  
COMM2252 Radio 2 | Contextual Studies Major course  
Student Elective 1 |
| 5   | COMM2320 Media Industries 1  
COMM2322 Production Project 1 | Contextual Studies Major course  
Student Elective 2 |
| 6   | Communication Strand course | COMM2321 Media Industries 2  
COMM2323 Production Project 2 | Either  
Contextual Studies Major course*  
Or  
Communication Course  
Or  
Student Elective 3# |

*: Students must complete 5 x 12 credit point courses from one Major Discipline area to satisfy the Contextual Studies Major requirements (see page 13 for Major choices and progression rules). Students must continue in the same Major Discipline area commenced in first year. Students not electing to do the 6 x 12 credit point course Major option, can choose to do a course from another Major here if they wish.

#: Students are only permitted to complete a maximum of 4 x 12 credit point courses outside the School of Media and Communication.
### Program Map 2010 – July Start (2.5 year structure)

<table>
<thead>
<tr>
<th>Sem</th>
<th>Communication Strand</th>
<th>Professional Strand</th>
<th>Contextual Studies Strand</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
| 2   | COMM2411 Communication and Social Relations |                     | Contextual Studies Major course  
Student Elective 1  
**Choose one from:** Contextual Studies Major course*  
*Or Communication Strand course |
|     |                       |                     |                           |
| Spring |                     | COMM2107 Writing Media Texts  
COMM2108 Editing Media Texts |                     |
| Summer |                     | COMM2220 Broadcast Media  
COMM2219 Networked Media |                     |
| 3   | COMM2413 Communication Histories and Technologies | COMM2251 Integrated Media 1  
**Choose one from:** COMM2248 TV 1  
COMM2250 Radio 1 | Contextual Studies Major course |
| 4   |                       | COMM2243 Integrated Media 2  
**Choose one from:** COMM2249 TV2  
COMM2252 Radio 2 | Contextual Studies Major course  
Student Elective 2 |
| 5   | COMM2403 Communication Debates and Approaches | COMM2320 Media Industries 1  
COMM2322 Production Project 1 | Contextual Studies Major course |
| 6   | Communication Strand course | COMM2321 Media Industries 2  
COMM2323 Production Project 2 | Contextual Studies Major course |

*Students must complete 5 x 12 credit point courses from one Major Discipline area to satisfy the Contextual Studies Major requirements (see page 13 for Major choices and progression rules). Students must continue in the same Major Discipline area commenced in first year. Students can choose a course from an alternative Major Discipline here.
### Program Map 2010 – February Start (articulated structure)

<table>
<thead>
<tr>
<th>Sem</th>
<th>Communication Strand</th>
<th>Professional Strand</th>
<th>Contextual Studies Strand</th>
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<tbody>
<tr>
<td>1</td>
<td></td>
<td>COMM2320 Media Industries 1 &lt;br&gt;COMM2322 Production Project 1</td>
<td>Contextual Studies Major course &lt;br&gt;Student Elective 1</td>
</tr>
<tr>
<td>2</td>
<td>COMM2413 Communication Histories and Technologies</td>
<td>COMM2321 Media Industries 2 &lt;br&gt;COMM2323 Production Project 2</td>
<td>Contextual Studies Major course</td>
</tr>
<tr>
<td>3</td>
<td>COMM2403 Communication Debates and Approaches</td>
<td></td>
<td>Choose one from: &lt;br&gt;Contextual Studies Major course*&lt;br&gt;Or &lt;br&gt;Communication Strand course</td>
</tr>
</tbody>
</table>

* Students must complete 3 x 12 credit point courses from one Major Discipline area to satisfy the Contextual Studies Major requirements (see page 13 for Major choices and progression rules). Students can choose a course from an alternate Major Discipline here.

### Program Map 2010 – July Start (articulated structure)

<table>
<thead>
<tr>
<th>Sem</th>
<th>Communication Strand</th>
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<tbody>
<tr>
<td>1</td>
<td>COMM2413 Communication Histories and Technologies</td>
<td></td>
<td>Contextual Studies Major course &lt;br&gt;Student Elective 1</td>
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<td>2</td>
<td>COMM2403 Communication Debates and Approaches</td>
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<td>Choose one from: &lt;br&gt;Contextual Studies Major course*&lt;br&gt;Or &lt;br&gt;Communication Strand course</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>COMM2321 Media Industries 2 &lt;br&gt;COMM2323 Production Project 2</td>
<td>Contextual Studies Major course &lt;br&gt;Student Elective 2</td>
</tr>
</tbody>
</table>
2. Course details: B. Comm Media

Course details are also available online at: www.rmit.edu.au/programs/courses

PROFESSIONAL STRAND COURSES – MEDIA

Year One

Semester One

COMM2108 Editing Media Texts
Pre-requisites: Nil
Editing Media Texts is a required course for all first year Media students. It introduces a series of questions, problems and skills around the concept of the ‘edit’ and how the ‘edit’ manifests itself in different media. Students will develop a critical and practical understanding of how to edit different media, the decisions that inform the practice of editing, and how to perform edits across a range of media.

COMM2107 Writing Media Texts
Pre-requisites: Nil
This course is designed to provide students with a foundation of knowledge for expression across a range of media forms, broadly divided into the areas of sound, image, moving image and text. Students will begin to become familiar with the particular nature and syntax of each of these media forms. Students will also explore the nature of writing, how it differs across forms as well as across the same text, as each text sees the intersection of a number of influences and ideas. The study and discussion of creativity is central to this course, as students will be asked to explore their own creative and learning practice. This will be achieved through class discussion as well as a number of creativity exercises.

Semester Two

COMM2220 Broadcast Media
Pre-requisites: COMM2107, COMM2108
Broadcast Media is a required course for all first year Media students. Broadcast Media is designed to provide students with a foundation of knowledge in theory, production, and regulatory concerns when creating content for radio and television broadcast. We will be exploring such ideas as audience; program formatting; research and development and industry practice. Students will develop their understandings of the Broadcast Media through the mix of theory and practice spending equal time focusing on each of the media, radio and television. Students will develop their skills in the creation of content through all the production phases, that is, form pre-production through to post-production. By the completion of the course the students should have developed an understanding of various aspects associated with radio and television broadcast.

COMM2219 Networked Media
Pre-requisites: COMM2107, COMM2108
Networked Media is a required course for all first year Media students. It concentrates on the authoring and publishing of online media. Students will learn introductory technologies and practices relevant to the placing of text and image within networked digital environments and strategies for resolving technical questions and problems in digital and networked environment.

Year Two

Semester One

COMM2251 Integrated Media 1
Pre-requisites: COMM2219
Integrated Media 1 is a required course for all second year Media students. The course develops competencies introduced in Networked Media and examines the social nature of contemporary information networks. Students will learn: an understanding of a range of social network environments, strategies for resolving technical questions and problems in networked environments, collaboration and research skills, introductory techniques of practice based research; discovery based learning, roles, use, and possibilities of emerging networks and creative critical thinking and its application to specific problems.

COMM2250 Radio 1
Pre-requisites: COMM2220
This course develops basic skills in radio production techniques, writing and presentation. It involves students in all aspects of planning and presenting magazine programs through the RMIT produced program Room With A View on 3RRRfm. The course extends skills in interviewing and the development of
larger scale features production. In completing the course the students should: be able to produce large scale feature pieces, be able to plan and produce material towards the presentation of a magazine program for FM radio, understand issues related to interviewing in radio production.

COMM2248 TV 1
Pre-requisites: COMM2220
TV 1 is an introduction to key aspects of professional film and television production, with a specific focus on fiction: drama and comedy; their forms, structures and conventions. It is designed to enable students to begin to position themselves as critical practitioners within the field through a learning process combining theory and practice, debate, experimentation and reflection. Students work individually and in collaborative teams upon script and production projects. They develop an understanding of the inter-dependent creative, organisational, theoretical and technical elements of film and television drama production processes, and attain and apply skills in constructing and communicating a story using sound and vision. Alongside the development of these basic professional competencies, students learn to analyse and critique their own and each other's practice within wider socio-cultural and theoretical contexts, challenging assumptions and fostering innovation and creative risk-taking.

Semester Two

COMM2243 Integrated Media 2
Pre-requisites: COMM2251
Integrated Media 2 employs a range of experimental networked media environments to explore issues concerning networked and collaborative media production environments. Media products will be produced for a variety of networked environments, including the mobile phone. An experimental, explorative and collaborative approach to media production will be reinforced through group assignments. Students are expected to develop more sophisticated ideas about the nexus between content and medium by meeting the challenges that new mediums provide. In this way, the course embeds competencies necessary for advanced media projects undertaken in third year.

COMM2252 Radio 2
Pre-requisites: COMM2250
The course is designed to consolidate skills in the planning, production and presentation of live to air radio programs. It also aims to extend the range of skills associated with radio production in the contemporary media environment. Together with Radio 1, this course is designed to provide students with: production skills in areas such as research, recording, interviewing, editing, writing for radio, the ability to critically analyse radio programs in all formats and styles in terms of their production style and techniques, the ability to understand and adapt to changing technology within the radio industry, the ability to work effectively and productively as a part of a creative team.

COMM2249 TV 2
Pre-requisites: COMM2248
TV2 progresses on from TV1 in the development of key aspects of professional television production, with a specific focus on documentary program formats. It is structured to provide a practical introduction to the ethical, creative, organisational, technical and theoretical elements of the documentary production process. The course aims to further develop students' film and television production skills in areas such as directing, producing, documentary writing and research, camera operation, sound recording and lighting, as well as vision and sound post-production. Alongside these skills, it aims to provide students with the ability to analyse critically documentary programs in terms of relevant production styles and techniques; the ability to understand and adapt to changing technology within the film and television industries; and the ability to work effectively as part of a creative production team. Designed to complement and further develop the skills and knowledge gained in TV1.

Year Three

Semester One

COMM2320 Media Industries 1
Pre-requisites: COMM2249 or COMM2252
This is a third year course in the professional strand of the Bachelor of Communication (Media) degree. Media Industries 1 provides students with the opportunity to develop their knowledge of the media industries. It will enable them to develop their skills in researching these industries, to ensure they can effectively learn, adapt, innovate and ultimately lead within a rapidly changing professional environment. The course is designed to assist students to articulate into the media industries once they have completed their degree. It aims to contextualise students’ individual interests and skills within a broader, more in-depth understanding of contemporary mediascapes, including a survey of possible future directions. Content will cover issues of broad significance to career development in the media (e.g. industry infrastructure, key industry players, industry futures, copyright, funding, grant writing, policy development). It is expected that students will undertake research across a range of areas and utilise a range of professional research techniques in investigating chosen topics. In the process, they will develop an
understanding of the importance of networks and networking in the media industries. They will also develop their knowledge and experience of professional media industry practices through participation in a work attachment.

**COMM2322 Production Project 1**

*Pre-requisites: COMM2249 or COMM2252*

Production Project 1 is a third year course in the professional stream of the Bachelor of Communication (Media) degree. It is designed to build on the knowledge and skills - critical, creative, technical and collaborative - developed by students in the second year courses in radio, television and integrated media. It allows further specialised skills to be developed, within a context that explores issues faced within contemporary real-world professional media practices. In Production Project 1, the boundaries between radio, screen (film and tv) and online production are opened up, and we explore how media production projects may be conceived, produced and distributed within the 'convergent' or 'transmedia' environment of twenty-first century media production. Production Project 1 is focused on two key components: Laboratory media production projects (Labs) in which students working in small groups produce conceptually sophisticated small-scale media projects, in a variety of forms and styles that explore particular themes. These projects are designed to be developed within tight deadlines and distributed in a publicly accessible cross-platform environment. Studio Research and Development Projects (Studios) that lay the groundwork for the larger-scale projects to be undertaken within a choice of medium- and/or genre-specific Studios in Production Project 2 in second semester.

**Semester Two**

**COMM2321 Media Industries 2**

*Pre-requisites: COMM2320*

Media Industries 2 is a final semester course in the Bachelor of Communication (Media) degree and is focused on investigating pathways in relation to your individual career objectives beyond the degree. These objectives can include a career in the mainstream media and related industries, postgraduate research and involvement in emerging forms of media. Media Industries 2 will focus on helping you to develop other skills and knowledge relevant to a career in the contemporary media industries and provide the opportunity to (e.g. facilitate networking opportunities; how to survive as a freelancer; how to prepare and update a skills analysis, resume and portfolio; knowledge of key players in industry, how to promote yourself and your work).

**COMM2323 Production Project 2**

*Pre-requisites: COMM2322*

Production Project 2 is a third year course in the professional stream of the Bachelor of Communication (Media) degree. It is designed to build on the knowledge and skills developed by students in the second year courses in Radio, Television and Integrated Media and follows the development of a proposal for the production of a substantial media project in Production Project 1. Production Project 2 is focused on students, either as individuals or in groups, producing and completing this project. These projects should reflect the range of creative and critical skills, industry knowledge, theoretical understanding and media production capabilities developed throughout their degrees. On completion of their projects, students will be asked to organise the presentation of their work to the public in appropriate forms.
COMMUNICATION STRAND COURSES

All Bachelor of Communication students undertake courses in the Communication Strand throughout their degree. The first three courses in the sequence are universal to all programs. In your third year, you will undertake a fourth Communication Strand course of your choosing.

<table>
<thead>
<tr>
<th>Communication Strand Courses</th>
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<tbody>
<tr>
<td>The following courses should be undertaken in sequence as listed below:</td>
</tr>
<tr>
<td>COMM2411 Communication and Social Relations</td>
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<tr>
<td>COMM2413 Communication Histories and Technologies</td>
</tr>
<tr>
<td>COMM2403 Communication Debates and Approaches</td>
</tr>
<tr>
<td>Approved Communication Strand Elective</td>
</tr>
</tbody>
</table>

**Year One**

**Semester One**

COMM2411 Communication and Social Relations
Pre-requisites: Nil
In this course you will discover how “communication” and “society” are integral to and mutually formative of each other. You will learn that to study “communication” and “society” is to research communicative practices, networks and social relations. Your learning will strongly focus on the collection and examination of a range of contemporary texts (written, visual, audio-visual, embodied) that present or infer different kinds of “communities”. You will develop skills in describing and analysing these texts using techniques and concepts developed within the field of communication studies. You will also develop an introductory understanding of some of the ways in which communication studies has conceptualised differences between diverse communicative contexts (for example, “mass media”, “face-to-face communication”, “imagined communities” and so on). The course will focus on a specific ‘case study’ over the semester in order to concretely explore these concepts.

**Semester Two**

COMM2413 Communication Histories and Technologies
Pre-requisites: COMM2411
In this course, you will investigate the uses and applications of communication technologies in terms of their cultural, economic and political significance. You will focus on three technologies: the printing press; photography and digital technologies. You will analyse these technologies through a framework that disrupts cause-and-effect explanations of the technologies’ applications. By building on your skills and knowledge from Communication and Social Relations, you will explore the ways in which social relations and communication technologies are formative of each other. Guiding questions of the course include: in what ways are technologies always social; what are and have been the practices associated with the technology; how does this technology interweave with other technologies; how have the older technologies adapted to more recent historical conditions and innovations; how do newer technologies incorporate traditional practices; how do communication technologies expose a discontinuous rather than a linear view of history; among others. Textual forms relevant to the communication technology will be used for analysis.

**Year Two**

**Semester One**

COMM2403 Communication Debates and Approaches
Pre-requisites: COMM2413
In this course you will engage with the field of communication studies to examine some of its key debates through a variety of approaches for analysing and evaluating those debates. You will focus on a few topics that are central to communication: audiences, publics, discourses of globalisation. You will examine the debates through approaches that include: the functionalist transmission approach; the empirical research tradition; ideology and political economic approaches; and a governmental approach. Building on your
skills and knowledge from “Communication and Social Relations” and “Communication Histories and technologies,” emphasis will be given to assessing their limitations and possibilities in relation to the debates. By examining these central areas of communication, you will recognise its interdisciplinary nature, and some of the political assumptions and consequences of the various approaches to intellectual inquiry.

Year Three

Approved Communication Courses

Students must take one communication strand course in their final semester.

<table>
<thead>
<tr>
<th>Semester One</th>
<th>Semester Two</th>
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<tbody>
<tr>
<td>GRAP2175 Introduction to Graphic Design</td>
<td>COMM2324 Interdisciplinary Communication Project</td>
</tr>
<tr>
<td></td>
<td>(Pre-requisite: Successful completion of two years of any BComm program)</td>
</tr>
<tr>
<td>COMM1081 Popular Music and Society</td>
<td>MKTG1208 Introduction to Advertising</td>
</tr>
<tr>
<td>PHIL1002 Philosophy and Happiness</td>
<td>GRAP2175 Introduction to Graphic Design</td>
</tr>
<tr>
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<td>COMM1161 Introduction to Public Relations</td>
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<td>COMM1079 Media Ethics</td>
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<td></td>
<td>COMM1073 Television Cultures</td>
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<td>COMM2325 Understanding Sports Media</td>
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</tbody>
</table>

Semester One

GRAP2175 Introduction to Graphic Design

Pre-requisites: Nil

This course is an introduction to Graphic Design, and takes students through the design process ranging from brainstorming and idea development, through to digital artwork and printing processes. Emphasis is placed upon the real “design process”, with each class focusing on a different aspect weekly. Several projects are undertaken throughout the semester that stress important values and methodologies within Graphic Design, one of which is an Identity project, in which students create and apply their own logo. Important note: This is a creative orientated course that involves a lot of thinking and communication of information, both from the perspective of lecturer to student, and student to lecturer. Students wishing to enrol must be prepared to commit to the course and apply themselves at the expected level. Classes are run as studio workshops. Student participation is expected, required encouraged and emphasised. It is important that students bring ideas, questions, observations and problems to all forms of learning experience.

PHIL1002 Philosophy and Happiness

Pre-requisites: Nil

This course starts off from the best-selling popular book (and TV series) by Alain de Botton called “The Consolations of Philosophy” (Penguin Books, 2001). The book, and the course, introduce philosophy and presuppose no prior knowledge of the field. It focuses on the more practical aspects of philosophy, i.e., how philosophical thinking may be used to help people deal more wisely with the general difficulties of life, such as, frustration, anger, injustice, loss, impermanence, bereavement, death, poverty, uncertainty, anxiety, lack of meaning, etc. Philosophy, in this area, seeks a reasoned approached to inner wellbeing or happiness and so has a self-determined and informally therapeutic potential, especially if combined with some form of meditation practice. The course may, therefore, be of particular interest to students studying psychology, counselling, social work, communication, or any vocation involving management, guidance, or helping people, as well as any student at RMIT who may be interested in a general way in philosophy and happiness, including such perennial issues as the meaning of life and death. The book, “The Consolations of Philosophy”, by Alain de Botton, is used as an initial primary text for the course and as good background reading, although additional sources will also be used.
COMM1081 Popular Music and Society
Pre-requisites: Nil
This course examines popular music as a pervasive contemporary cultural form with attention to the political economy of the music industry, the social contexts of audience use, and the aesthetic-affective aspects of popular music genres. It also aims to introduce students to ways of thinking about the forms and functions of popular music derived from the field of popular music scholarship and encourages research into selected topics.

Semester Two

COMM2324 Interdisciplinary Communication Project
Pre-requisites: It is expected that students will have the pre-requisite discipline-specific capabilities of a person in the final semester of the BComm or BDesign programs.
The professional environment for people working in the communication industries is increasingly focused on collaborative project work, where specialists in a range of disciplines come together as a creative team to realise a specific short-term project. This course is a final year elective within the Bachelor of Communication that is designed for advertising, communication design, journalism, media, public relations and professional communication students to explore the interdisciplinary environment of the contemporary communications professional. This exploration will involve both a reflective and a practical component. A series of seminars and guest speakers will develop students' understanding of both shared and discipline-specific issues in relation to interdisciplinary project work in the communications field. Students will also have the opportunity to explore these issues through the practical experience of working on an interdisciplinary project.

MKTG1208 Introduction to Advertising
Pre-requisites: Nil
The purpose of this course is to introduce concepts used in advertising and within other forms of marketing communications. The analysis and discussion of award winning advertising campaigns will allow the exemplification of advertising industry practises and processes. These processes include: market and audience research, strategic thinking, creative thinking, ideas testing and production. It will also help identify professional roles in the industry, and relationships between advertisers and advertising agencies. Through understanding the advertising concepts, this course will help identify common problems in the generation of effective marketing and creative solutions. This course will provide opportunities for critically discussing the impact of these solutions on audiences and on advertising professional teams.

GRAP2175 Introduction to Graphic Design
Pre-requisites: Nil
See description on Page 10

COMM1161 Introduction to Public Relations
Pre-requisites: Nil
This introductory course covers the history, principles and practice of public relations. It also examines the various contexts – social, cultural, intellectual and technological – in which practitioners must work, and relates them to the ethical standards of the individual, the profession and society. The course begins by examining the definition of public relations and how it has evolved. It then examines the major principles of PR practice and how they can be applied. It also examines the fields of practice in which PR practitioners work.

COMM1079 Media Ethics
Pre-requisites: Nil
This elective course is designed to encourage students to think about the ethical implications of professional practice in their chosen vocational area. The course introduces such questions as, What is Ethics? What is it to behave well or badly? What foundational principles are commonly used to justify our ethical intuitions and solutions to moral dilemmas? It also introduces students to how some major Moral Philosophers have tried to answer these and other related questions. It also examines the most important theories in Ethics (or Moral Philosophy), the theories that are still influential today. In the latter part of the semester, a number of moral dilemmas and case studies will be introduced and considered, and an attempt will be made to apply Ethical theories, codes and rules to such issues, thereby linking theory to practice. (Students from different discipline areas may consider Ethics in relation to the dilemmas that may arise in their particular chosen vocations). There are no prerequisites for this course and it is not assumed that students have done any prior reading or study of Philosophy or Ethics.

COMM1073 Television Cultures
Pre-requisites: Nil
This course provides students with an introduction to and selective overview of the different ways in which television can be discussed critically, with reference to the medium’s historical development, its aesthetic and stylistic qualities, and its relationship with social practices. Within this context, its primary focus is on televisival content as text. Television Cultures begins by briefly relating the history of television as a cultural form, and goes on to explore various theoretical approaches to the medium. It moves on to examine
televisual content in depth in this context - examining elements such as taste and quality, genre, representation, the phenomenology of viewing, and so on. In class discussion as well as formal assignments, students are required to move well beyond the simple expression of their individual televisual likes and dislikes, and/or superficial discussion of events and identities/characters on TV programs. In encouraging students to examine their responses and tastes and to question their assumptions concerning television, the course aims to develop their capacity for a sophisticated, contextualised analysis. It does offer many opportunities for discussion of students’ own television viewing – but as distinct from casual analysis, the key to critical discourse within Television Cultures lies in students applying contextual knowledge and concepts to their viewing experiences.

**COMM2325 Understanding Sports Media**

**Pre-requisites:** Nil

Students will be introduced to the variety of sports media and to the issues and experiences within this important sector of the communications industry. Students will develop an understanding of the importance of the media’s role and responsibility in modern sport and of the professional practices associated with sports journalism, marketing and PR.
A Major is a recognised sequence of a minimum of five courses that provides for in-depth study of a particular area in a structured way. In addition to the intellectual and critical competencies gained, undertaking a Major also gives students the additional recognition for having completed a secondary specialisation within their degree.

The Majors offered cover a range of areas and approaches that complement the Professional and Communication strands, but also give students the opportunity to study areas that move beyond the parameters of their core degree and provide a broader context for thinking about particular ideas and concepts. Thus, students should base their choice of Major on a range of criteria including their interest in a particular area. This is the one area of study in which student choice is not dictated by the professional requirements of the various degrees, so students should think very carefully and perhaps even laterally about the Major they would like to undertake.

While a minimum of five courses is specified, students who wish to benefit from a deeper study of an area, or who are planning to do further advanced study (eg. at a post-graduate level), should consider taking a sixth course.

The School offers students a choice of four Majors:

- Asian Media and Culture
- Cinema Studies
- Literature and Philosophy
- Politics, Economies and Communication

Details of each of these Majors are outlined in the following sections. Please note that course offerings may change from year to year as the Majors continue to develop and respond to emerging issues.

Courses in other Majors may also be taken as electives, using your student elective choices – see the Electives page for information about elective courses in the School of Media and Communication.

**Note:** Students may take a maximum of four courses outside the School across the duration of their program.
ASIAN MEDIA AND CULTURE MAJOR

Students taking the Major in Asian Media and Culture will embark on an intellectual adventure which takes in such diverse areas as: Asian popular culture, Asian cinema, Queer Asia, Asian feminism, politics and current affairs, civil rights, Asian cybercultures, the politics of identity, issues of gender and race, terrorism, the rise of religious fundamentalisms, political dissidence, the changing face of Asian communism, and democratic reforms, amongst other issues.

Many graduates of the Bachelor of Communication program will live and work in the Asian region. Singapore is moving towards becoming a media and film hub, and will be a key player in the development of regional media systems. Working in the Asian media will require a familiarity with cultural and political trends, as well as professional expertise. Working in the field of communication in Australia will increasingly require knowledge of our neighbourhood.

This Major offers a cross-disciplinary selection of exciting and challenging courses. Students will develop extensive knowledge of the diverse cultures of the region, and the skills required for working in the media and communications industries in Australia and the Asia-Pacific: critical thinking, writing, analysis, research, self-reflection and cultural sensitivity and awareness.

A Major in Asian Media and Culture comprises five courses, one is the foundation course COMM2138 Modern Asia and one must be an advanced level course. The recommended Major sequence is listed below. Students interested in specialising or doing advanced study in this area are encouraged to take a sixth course in the area.

Coordinator of the Asian Media and Culture Major: Dr Chengju Huang (chengju.huang@rmit.edu.au; tel: 9925 9718)

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<th>Year &amp; Semester</th>
<th>Course</th>
<th>Contact Hours per Week</th>
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<tr>
<td>1 – Sem 1</td>
<td>COMM2138 Modern Asia</td>
<td>3</td>
<td>12</td>
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<td>1 – Sem 2</td>
<td>COMM1086 Mass Media in Asia</td>
<td>3</td>
<td>12</td>
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<td>2 – Sem 1</td>
<td>COMM2336 Asian Cybercultures</td>
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<td>12</td>
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<tr>
<td>2 – Sem 2</td>
<td>COMM2253 Sex and Gender in Asia</td>
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<td>12</td>
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<tr>
<td>3 – Sem 1</td>
<td>COMM2345 Adventures in Asian Popular Culture</td>
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<td>3 – Sem 2</td>
<td>COMM2342 Research in Contextual Studies</td>
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<td>OR COMM1035 Asian Cinemas</td>
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Courses are listed alphabetically by semester.

**Semester One**

COMM2345 Adventures in Asian Popular Culture

Pre-requisites: Any three (3) of: COMM2138, COMM1086, COMM2336, COMM2253
This course introduces a range of critical approaches within media and cultural studies frameworks to examine contemporary Asian popular culture. It will consider how popular cultures are constructed, marketed and then consumed by their audiences. Attention will also be focused on the intersecting local, national and transnational contexts in which forms of contemporary popular culture circulate. The course looks at the everyday practices for culture using lived experiences and considers, with reference to historical perspective, changing meanings and cultural significance of particular popular
The course explores forms of popular culture in public discourses and through examples and close readings of specific popular cultural texts and practices. As such, the course will offer insights into broader cultural forms such as cinema, television, music and the internet. By the conclusion of the course, students will have gained knowledge of significant debates in the academic study of popular culture as well as the critical skills necessary for them to carry out their own small-scale studies of examples.

COMM2336 Asian Cybercultures
Pre-requisites: NIL
The primary objective of this course is to provide you with conceptual, pragmatic and practical understanding of digital communication technologies and your relationship with it. This course will introduce you to a series of ideas relating to the impact of digital technology on your relationship to and understanding of ‘the media’ in the broadest sense. You will examine the ways in which traditional media are changing due to the impact of new technologies, in particular the new cultural/media spaces and practices that are forming. You will also learn to function within the digital media context both as a consumer and producer. Finally, the course will teach you to efficiently use the various technologies of internet for research and knowledge management. All this will be done through use of case studies and assessments. The course will link the new cultural/media spaces and practices to the economic and political systems of several Asian societies. You will examine the uptake and use of new communications technologies within an Asian context. This course will provide you with an understanding of the historical development of digital communication technologies in Asia.

COMM2138 Modern Asia
Pre-requisites: NIL
This course forms the foundation for the major in Asian media and Culture. It offers a critique of the supposedly universal values of Western modernity, while considering a range of questions around the cultural, political, economic and media development of Asia in the twenty-first century. The questions this course asks are: What is modernity? Is there an Asian variety with an identity of its own? How are race, gender and class in Asia modernised?

The course will encourage you to appreciate the diversity of Asian cultures and help to equip you with the knowledge and skills to enable you to engage more fully with Asia at a professional level. It will encourage you to examine further the social and cultural aspects of the Asian societies, particularly as they relate to issues of communication.

Semester Two

COMM1035 Asian Cinemas
Pre-requisites: NIL
This course will introduce students to the exciting and significant cinemas of the Asian region. The course covers a broad spectrum of Asian cinemas – with a particular focus on Japanese and Chinese cinemas – in order to reflect various aspects of film culture in Asia. The course focuses on film history, genre and authorship studies, to contrast styles and themes found within and between different Asian cinemas. It considers the mutual influences and cultural confluences that bind the Asian cinemas together (for example, humanitarianism, family values, polemics over the city-countryside divide, tradition and modernity, Westernisation, the indigenisation of non-Asian cultural forms).

Amongst other things, this course will discuss theoretical questions which reflect on contemporary Asian cinemas: the questions of Orientalism, postcolonialism, postmodernism, national identity, or whether or not we adopt perspectives of cultural relativism or poststructural formations to look at Asian films. Cultural diversity within the scope of specific national cinemas will also be examined (for example, in some cases, the relationship of dialects to ‘national’ languages).

The course will also be informed throughout by themes of globalisation and cross-fertilisation (particularly in relation to film genres, national cultural forms, narrative styles and aesthetic practices) with a specific focus upon the effects of these processes on more fixed notions of national and cultural identity, as well as the hegemonic role played by Hollywood in global culture. This will partly be addressed through the analysis of the work of particular directors, genres and films that cross cultural/national boundaries and borders (e.g. Crouching Tiger, Hidden Dragon, The Man from Hong Kong, The Flowers of Shanghai).

The course will also address the following questions, amongst others: What, if anything, constitutes a national or regional cinema? What is a local film? Is the cultural imperialism thesis as applied to cinema still valid in the context of global culture? What happens to local, national and regional cinemas under the conditions of globalisation and internationalisation? Is there something distinctive that defines Asian cinema? How do Asian cinemas respond to the aesthetics and economics of ‘Hollywood’ cinema?
COMM1086 Mass Media in Asia  
Pre-requisites: NIL  
The course examines the mass media systems and industries in neighbouring Asian countries, focusing on both Asian tradition and Western influence. In particular, the course will deal with the social, cultural, economic and political challenges that face the Asian media. The course also includes several case studies that would help students have a better understanding of key concepts and issues in relation to Asian media studies.

COMM2253 Sex and Gender in Asia  
Pre-requisites: NIL  
This course introduces students to analytical approaches to gender and sexuality in the context of a range of Asian societies. It will examine the theoretical assumptions underlying the idea that the body is a primary site of cultural practice. Its central themes will include representations of gender, gender and power, sexuality and gender identity, the racialisation of the body, gender and religion, and the intersection of race and gender. These will be considered within the framework of localised political and cultural factors, as well as globalizing forces. Topics to be covered will include: prostitution; sex tourism; the crisis of masculinity; emerging homosexual identities in Asia; transvestism and transgender/gender liminal categories; the family, marriage and parenthood; gender and religion.

COMM2342 Research in Contextual Studies  
Pre-requisites: COMM2345  
Research in Contextual Studies provides opportunity for students who have completed one of the majors in the Contextual Studies area to extend their major study by an advanced-level independent research project building from their previous studies within their Contextual Studies Major area. Students will identify a topic or issue of interest in their major area, outline a framework and process of investigation, and submit their research in a textual form.

The course will further students’ knowledge of a particular area and develop their critical thinking capacities, enhance students’ research capabilities and their skills in defining, undertaking and completing a self-directed research project. Writing the report of the research will further students skills in analytical writing and/or techniques of textual production.
**CINEMA STUDIES MAJOR**

Want to be a filmmaker, film critic, film festival director, Cinema Studies academic or just be able to think in an informed manner about cinema? RMIT Graduates with a Major in Cinema Studies now work across the media industries, and have been able to combine their work with their desire to enjoy and express a love of cinema.

Through a program of regular screenings and intensive classes, students will be immersed in audio-visual film analysis. The films studied cast a wide net over film history and cover varied stylistic traits, national cinemas (including America, China, Japan, France and Australia) and production systems (e.g. Hollywood, alternative, state-financed).

Students also have the opportunity to delve into documentary, the work of a particular director (such as Scorsese, Kiarostami, Malick, Lubitsch, Wong Kar-Wai or Campion), films within a particular genre (such as road movies, musicals or films-on-film), the wide range of Asian cinemas, and the history of film theory. The scope of the courses ranges from early examples of the film medium to contemporary cinema, from 'classics' of the discipline to works seldom analysed, from Classical Hollywood narrative to avant-garde cinema, from short to feature film-making. Cinema Studies will broaden students’ notion of cinema, aims to expand their notions of what film might be, and develops their knowledge of the medium.

Students studying Cinema Studies can take a variety of courses throughout their degree, which offer a range of learning experiences and assessment tasks (e.g. close analysis, online research-based, student-centred). Students will hear guest lecturers from the Australian film industry and international experts on a variety of film topics. A variety of undergraduate employment and research opportunities also mean that studying cinema at RMIT can lead to employment in one of the many areas of the local and international film industries. The recommended Major sequence is listed below. Students interested in specialising or doing advanced study in this area are encouraged to take a sixth course in the Major.

Acting Coordinator of the Cinema Studies Major: Dr Lisa French ([lisa.french@rmit.edu.au](mailto:lisa.french@rmit.edu.au); tel: 9925-3026)

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<td>1 – Sem 2</td>
<td>COMM1032 Authorship and Narrative in the Cinema</td>
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<td>2 – Sem 1</td>
<td>COMM1034 True Lies: Documentary Studies</td>
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<td>2 – Sem 2</td>
<td>COMM1033 Australian Cinema OR COMM1035 Asian Cinemas</td>
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<td>3 – Sem 1</td>
<td>COMM1036 Histories of Film Theory</td>
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<td>3 – Sem 2</td>
<td>COMM2342 Research in Contextual Studies OR COMM1033 Australian Cinema OR COMM1035 Asian Cinemas</td>
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NOTE: VART1578 Screen Narrative does not under any circumstances count towards a major in Cinema Studies.

The following courses are listed alphabetically by semester.

**Semester One**

**COMM1031 Introduction to Cinema Studies**
**Pre-requisites:** NIL
COMM1031 is an introductory course in the Cinema Studies stream/major. Through a program of weekly screenings, readings and seminars students will be introduced to the skills of audio-visual film analysis and the basic analytical terminology of Cinema Studies.

The films to be studied cast a wide net over film history, and cover varied stylistic traits, national cinemas (for example, the United States, Hong Kong, France, Germany, Iran, Poland and Australia) and production systems (from large studio-based productions to personal, ‘hand-made’ cinema). The scope of the course ranges from early examples of the film medium to ‘contemporary’ cinema, from established ‘classics’ to works seldom analysed, from Classical Hollywood narrative to formalist experimental cinema, from documentary to fiction, from analogue to digital forms. Thus, the course introduces students to a broad notion of cinema, and aims to expand their notions of what film might be and to develop their knowledge of the medium; as well as to discuss the expectations we bring to the viewing of films and examine what we might like or not like about specific films. The course also provides an introduction to many of the concepts, fields of knowledge and subjects that will be examined in more detail in other Cinema Studies courses within the School: narrative, authorship, film theory, experimentation, sexuality and gender, national, global and regional cinema, realism, documentary.

**COMM1036 Histories of Film Theory**
**Pre-requisites:** Any three (3) of: COMM1031, COMM1032, COMM1033, COMM1034, COMM1035
This course is intended to complement other Cinema Studies courses through a sustained engagement with film theory. Students will be provided with a survey of key theoretical strategies for analysing, assessing, and interpreting film as text, as cultural document, and as aesthetic experience.

The unit will consider the changing role and nature of film theory throughout the twentieth and into the twenty-first century, examining its implications for how we understand particular films, filmmakers, theoretical paradigms, and artistic/cinematic trends, schools and movements.

Film theory has been used to examine many aspects of cinema: its formal dynamics, production, authorship, critical reception, spectatorship, and so on. Cine-theorists have drawn from a range of disciplines such as philosophy, psychology, political history, psychoanalysis, sociology, economics, art history, music and literature. There are also very strong historical links between film theory, film history and filmmaking practice. Since film theory is such a large and diverse field, the course will introduce students to selected theoretical fields, contexts, modes of analysis, and dialectical points of view. Many of the films we will study can be read as examples of theory, or attempts to explicate particular theoretical approaches and questions. Many of the theorists we will discuss are both filmmakers and film critics, and thus a key focus of the course is an examination of the close bond between applied theory and practice.

The course will focus on a number of core areas that reflect film theory’s diversity and complexity. It will examine particular case studies within film theory, while giving students a sense of the overarching shape of both this field and film history. The course will focus on some of the following areas: French Impressionism and Photogenie; Russian Montage; Surrealism; Neo-Realism; The French New Wave; Psychoanalysis and Feminism; Post-Modernism; Deconstruction; Queer Theory; The Avant-Garde; Cinephilia; The Ontology of the Moving Image; Contemporary Directions in Film Theory; discourses around The Death of Cinema. It will also examine the work of some of the following theorists and filmmakers: Eisenstein, Godard, Bazin, Deleuze, Sontag, Mulvey, Epstein, Rossellini, Marker, Denis, Brakhage. In the process, a variety of texts, both on screen and page, will be studied to help address and inform our overview of this expansive area. In so doing, we will often return to the fundamental question that drives much of this analysis - "What is Cinema?"

**COMM1034 True Lies: Documentary Studies**
**Pre-requisites:** NIL
This course offers a critical overview of the historical development of the documentary form and its varieties, and the critical and theoretical discourse surrounding them. This course will survey a variety of documentary forms across a range of historical periods and national cinemas.

Topic areas include: approaches to the study of documentary genres, e.g. ethnographic, observational, reflexive, propaganda, etc; theories of realism, authenticity and ethics; the relationship of documentary to political agency, and the current conditions for documentary funding and production.

Semester Two

COMM1035 Asian Cinemas
Pre-requisites: NIL
This course will introduce students to the exciting and significant cinemas of the Asian region. The course covers a broad spectrum of Asian cinemas – with a particular focus on Japanese and Chinese cinemas – in order to reflect various aspects of film culture in Asia. The course focuses on film history, genre and authorship studies, to contrast styles and themes found within and between different Asian cinemas. It considers the mutual influences and cultural confluences that bind the Asian cinemas together (for example, humanitarianism, family values, polemics over the city-countryside divide, tradition and modernity, Westernisation, the indigenisation of non-Asian cultural forms).

Amongst other things, this course will discuss theoretical questions which reflect on contemporary Asian cinemas: the questions of Orientalism, postcolonialism, postmodernism, national identity, or whether or not we adopt perspectives of cultural relativism or poststructural formations to look at Asian films. Cultural diversity within the scope of specific national cinemas will also be examined (for example, in some cases, the relationship of dialects to ‘national’ languages).

The course will also be informed throughout by themes of globalisation and cross-fertilisation (particularly in relation to film genres, national cultural forms, narrative styles and aesthetic practices) with a specific focus upon the effects of these processes on more fixed notions of national and cultural identity, as well as the hegemonic role played by Hollywood in global culture. This will partly be addressed through the analysis of the work of particular directors, genres and films that cross cultural/national boundaries and borders (e.g. Crouching Tiger, Hidden Dragon, The Man from Hong Kong, The Flowers of Shanghai).

The course will also address the following questions, amongst others: What, if anything, constitutes a national or regional cinema? What is a local film? Is the cultural imperialism thesis as applied to cinema still valid in the context of global culture? What happens to local, national and regional cinemas under the conditions of globalisation and internationalisation? Is there something distinctive that defines Asian cinema? How do Asian cinemas respond to the aesthetics and economics of ‘Hollywood’ cinema?

COMM1033 Australian Cinema
Pre-requisites: NIL
This course focuses on issues relating to Australian cinema and concentrates upon the close readings of set films in relation to broader questions of national cinemas and identities. It is also designed to complement others in the Cinema Studies stream and continues work on film form, style, craft, mise-en-scene, thematic content, authorship and genre developed elsewhere in the major. The course tracks a rough chronological course through Australian cinema with a specific focus upon several pertinent issues and periods, including: neglected periods of film production and screen culture in this country (such as the 1950s and 1960s); the reconfiguring of identity in ‘recent’ Australian cinema (feminist, multicultural, indigenous, queer, etc.); and the representation of location in Australian cinema. In the process, some account will be made of foreign filmmaking in Australia, and other international influences upon Australian cinema and the questions this brings to light-such as what, if anything, can constitute a national cinema? There will also be a focus upon broader questions of film culture, an under-analysed aspect of Australian cinema. Other issues to be covered in this course include: authorship (often omitted in studies of Australian cinema); aesthetics (also excluded in many accounts); film policy; broader questions of film history; genre; gender; landscape and space; the city and the bush; and the fortune of our own graduates who work within this cinema.

COMM1032 Authorship and Narrative in the Cinema
Pre-requisites: NIL
The main focus of COMM1032 is issues relating to narrative, genre and authorship (or auteurism) in the cinema. The course examines how these ‘broad’ concepts operate as ways of understanding, categorising, reading, marketing, historicising and contextualising specific films. Within this context the course will introduce students to specific theoretical concepts and a broad program of reading and viewing within the field of Cinema Studies.

The specific focus of this course is an analysis of authorship in relation to the cinema of a specific director (for example, Ernst Lubitsch, Blake Edwards, Robert Altman, Steven Spielberg, Martin
Scorsese, Jean-Luc Godard). This director’s cinema will be used as launching-pad to discuss and analyse a range of other films and such topics as: the place of the author within cinema; the significance of particular styles of narration at specific points in film history; the possibilities offered and difficulties faced by directors in different production conditions; issues of multiple authorship; the relevance of film history and criticism to authorship; the importance of an understanding of film history to particular filmmaking practices; intertextuality; the development of specific genres (such as the gangster movie, the Western, the filmusical, the romantic comedy) over time; the explicit relation between specific films and traditions over time.

A key aspect of the course will be an analysis of films by such significant filmmakers as: Ernst Lubitsch, Blake Edwards, Robert Altman, Jean-Luc Godard, John Ford, Michelangelo Antonioni, Howard Hawks, Steven Spielberg, and Paul Thomas Anderson. The choice of a particular ‘auteur’ as our point of focus will also allow us to analyse films from different countries, systems of production, and filmmaking practices (both canonical and non-canonical, classical, non-classical and post-classical films), and across the history of cinema. Thus, the course looks at short and feature film practice in the United States (its specific and core focus), France, and Italy, as well as other countries.

COMM2342 Research in Contextual Studies
Pre-requisites: COMM1036

Research in Contextual Studies provides opportunity for students who have completed one of the majors in the Contextual Studies area to extend their major study by an advanced-level independent research project building from their previous studies within their Contextual Studies Major area. Students will identify a topic or issue of interest in their major area, outline a framework and process of investigation, and submit their research in a textual form.

The course will further students’ knowledge of a particular area and develop their critical thinking capacities, enhance students’ research capabilities and their skills in defining, undertaking and completing a self-directed research project. Writing the report of the research will further students skills in analytical writing and/or techniques of textual production.
LITERATURE AND PHILOSOPHY MAJOR

The Literature and Philosophy Major addresses both the meaning of human existence and the ways in which our human existence can be expressed and textualised. It introduces students to key texts and theories in the mainly but not exclusively, Western literary and philosophical traditions via an alternating sequence of Philosophy and Literature courses. Students undertaking the Major will encounter some of the major debates in Philosophy, such as puzzles of time and space, mind-body interaction, personal identity, free will and determinism, idealism and materialism, knowledge and belief, the nature of truth, modernism and postmodernism. Students will also be introduced to romanticism, feminism, Marxism, existentialism, modernism, psychoanalysis, and postcolonialism via compelling literary texts and theory. Productive connections and illuminating differences between the disciplines of literature and philosophy will inform the courses, as will the practical application of these ideas. In the fifth semester of the Major, students will pursue these relations in an advanced interdisciplinary seminar.

By the end of the Major students will have:

a) enhanced their ability to think, speak, and write, in a critical and informed way, about influential authors, texts, and topical issues in the fields of philosophy and literature
b) deepened and broadened their awareness of how meanings and knowledge claims are constructed in texts and the merits and limits of this construction of meaning
c) developed a capacity to apply literary and philosophical knowledge to the broader communications field

The recommended Major sequence is listed below. A Major in Literature and Philosophy comprises five courses, which must include at least one of the third year courses listed below. Students interested in doing advanced study in this area should complete both advanced level courses listed below.

Coordinator of the Literature and Philosophy Major: Dr Robert Miller (robert.miller@rmit.edu.au; tel: 9925 3037)

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<td>PHIL1087 Introduction to Recent Philosophy: Modernism to Postmodernism</td>
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<td>1 – Sem 2</td>
<td>COMM2140 Introduction to Literary Studies</td>
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<td>2 – Sem 1</td>
<td>LANG1006 Literary Realism to Postmodernism</td>
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<td>2 – Sem 2</td>
<td>PHIL1003 Understanding Philosophy: Themes from Popular Culture</td>
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<td>3 – Sem 1</td>
<td>COMM2343 Communicating the Self</td>
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<td>3 – Sem 2</td>
<td>COMM2342 Research in Contextual Studies</td>
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**NOTE:** COMM2390 World Myths and Narratives and COMM2392 Contemporary Australian Writing do not under any circumstances count towards a major in Literature and Philosophy. However, students may take COMM2392 Contemporary Australian Writing as a student elective.

The following course descriptions are listed alphabetically by semester.
Semester One

COMM2343 Communicating the Self
Pre-requisites: Any three (3) of: PHIL1097, COMM2140, LANG1006, PHIL1003

The course is anchored in a central theme: how we understand ourselves today. This theme raises questions like: what does it mean to speak of the self? What are the assumptions behind and the implications of making statements in the first person? How does our identity relate to our proper name? For example, when we read a biography or an autobiography, how much can we really know about that life history? Does a biographer present a more objective account of a life than one can of oneself? What can be successfully or truthfully thought or communicated about the self and one’s experience of reality?

We will investigate these questions through a selection of texts that explore the:

1. nature of selfhood
2. relation of the self to reality
3. self’s formation through communication

The course will survey the evolution of the concept of the self through texts that blur the boundary between literature and philosophy. We will consider why some philosophers, particularly existentialist writers, find it necessary or desirable to express their themes through conventionally literary forms. We will also consider what might come after postmodernism for the ways in which we understand, narrate, perform and express what we call our self.

PHIL1087 Introduction to Recent Philosophy: Modernism/Postmodernism
Pre-requisites: NIL

By studying what some key philosophers have argued (eg, Descartes, Nietzsche, Baudrillard, etc) with the help of illustrations of philosophical themes from popular movies, students will learn about modernism and postmodernism. The former believes “the truth is out there” (a saying popularised by TV’s The X Files) and is discovered objectively by reasoned inquiry. The latter doubts this, arguing that truth is relative: beliefs about reality, morality, etc, vary from one cultural language to another. Some say this leads to nihilism – questioning everything – and is dangerous. Others reply that it generates a tolerant and creative approach to life, making philosophy more like art or literature.

By learning about the background philosophical ideas that have shaped our current culture and the disciplines studied at RMIT, students will be better equipped to understand the foreground: their own specific discipline areas.

LANG1006 Literary Realism to Post-Modernism
Pre-requisites: NIL

The course explores the features of realist, modernist and postmodernist literary styles as they relate to the novel form. It aims to provide an understanding of the relation between the novel’s changing form and these literary styles through a selection of exemplary novels from the late nineteenth century to the present. Students have an opportunity to demonstrate their understanding of this relation through their own critical and creative writing.

Semester Two

COMM2140 Introduction to Literary Studies
Pre-requisites: NIL

This course introduces students to the reading of literary texts through the genres of poetry, drama and fiction. The course is structured around explorations of language and storytelling and addresses key questions such as how language can evoke a shared world and also divide and liberate; how stories narrate the self and the world, and can also resist being told. These issues will be explored through a sample of representative texts across the genres and literary periods from the Renaissance to the present.

COMM2342 Research in Contextual Studies
Pre-requisites: COMM2343

Research in Contextual Studies provides opportunity for students who have completed one of the majors in the Contextual Studies area to extend their major study by an advanced-level independent research project building from their previous studies within their Contextual Studies Major area. Students will identify a topic or issue of interest in their major area, outline a framework and process of investigation, and submit their research in a textual form.

The course will further students’ knowledge of a particular area and develop their critical thinking capacities, enhance students’ research capabilities and their skills in defining, undertaking and completing a self-directed research project. Writing the report of the research will further students skills in analytical writing and/or techniques of textual production.
PHIL1003 Understanding Philosophy: Themes from Popular Culture

Pre-requisites: NIL

Starting with philosophical themes in popular movies (eg, Solaris, The Matrix, Total Recall, Sliding Doors, Run Lola Run, etc), from popular TV serials (eg, The Simpsons, etc), from popular art, music and literature (eg, The Hitchhiker's Guide To The Galaxy, Lord Of The Rings, etc), links will be made to the arguments and riddles of existence that have exercised the minds of some 'big names' in philosophy - eg, Plato, Descartes, Kant, Eckhart, Camus, Baudrillard, etc. The course will examine some major philosophies, eg, Kantianism, Mysticism, Existentialism, Postmodernism, Zen, etc, in grappling with these themes and riddles, you will thereby come to a better understanding of what the discipline of philosophy is all about. The course will also show how some of the central issues of philosophy can be found in popular culture and in everyone’s everyday experiences and thoughts.

The course is very loosely based on Christopher Falzon, "Philosophy Goes To The Movies", Routledge, London, 2002, which can serve as one of the main texts for the course.

One student describes this course as “the philosophical equivalent of an LSD trip”.
POLITICS ECONOMIES COMMUNICATION MAJOR

The Politics Economies Communication Major is designed to give communication students the intellectual tools for describing, analysing and working in twenty-first century environments. These environments are increasingly formed by business and other economic actors such as governments and non-government organisations, and communication technologies and practices are not only embedded in these environments but also provide integral ways of working in them. Courses are tailored to steadily build communication students' understanding of current political concerns, organisations and frameworks, as well as basic economic concepts and current aspects of western and non-western economies. Throughout the major, students learn how politics, economies and communication are intimately connected as material social practices and why these connections matter. The focus of the major is on analysis and, at third year especially, learning how to adapt the knowledge and capacities developed throughout the major into strategic resources for the workplace.

Coordinator of the Politics Economies Communication Major: Cathy Greenfield (cathy.greenfield@rmit.edu.au; tel: 9925-5038)

Important Note: This major replaces the existing Communication, Business, Politics Major. There is no direct overlap between the old and new majors either in content or structure. Students completing the Communication Business Politics Major are advised to contact Cathy Greenfield for advice regarding enrolment.

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The following courses are listed alphabetically by semester.

**Semester One**

COMM2408 Economies Communicated
Pre-requisites: COMM2402
This is a second year course in the Politics, Economies, Communication Major and builds on initial work in ‘Politics, Economies, Businesses: Rhetorics & Connections’. In this course you will develop a working political-economic literacy by exploring an accessible history of economic frameworks, focusing on the persuasive communication and circulation of particular ways of seeing local, national, regional and global economic activities. This will provide familiarity with varieties of economic practices, relations and policies; and with conceptions of ‘the economy’, markets, production, labour-value, consumption, interests, share-holder value and the ways in which these are represented. A focus on communicative practices and their uses will assist you in assembling non-determinist accounts of a range of current aspects of western and non-western economies and the integral role of
communication in these aspects and developments of economies, appropriate to the piecemeal and contingent character of economic practices and relations.

COMM2407 Organisations, Politics, Economies: Social Applications of Communication
Pre-requisites: COMM2408, COMM2409
This is a third year course in the Politics, Economies, Communication Major. In this course, you will bring together the developed considerations, knowledge and analytical skills of ‘Politics Communicated’ and ‘Economies Communicated’ and practice these in a range of social applications. The course is organised in two parts. The first part provides a consolidating revision and review of key arguments, connections and techniques from earlier courses. The second part will present you with a number of workplace scenarios and associated materials. Each scenario will encompass a specific organisational site involving a particular set of communicative activities and relations, and requiring political and economic literacy to optimally negotiate. For each scenario, you will workshop the (foreseeable) conditions, pressures, limits and opportunities it entails, and define your own professional and citizenly objectives in this scenario. You will then write detailed strategy reports, informed by relevant literature, of how you would operate in the field to achieve your defined objectives. The primary aim of this course is not to provide you with new content. However, it will entail your location and reading of scholarly and other accounts of organisational and professional routines and politics, political-economic considerations, and communication practices and relations.

COMM2402 Politics Economies Communication: Rhetorics and Connections
Pre-requisites: Nil
This course is the first in the Politics Economies Communication Major. In it you will learn how politics, economies and communication are intimately connected and why these connections matter. Taking an interdisciplinary approach, the course provides a thorough grounding for further study of politics, economies and the central role that communication plays in both of these aspects of social life. The course focuses on establishing working understandings of the two areas of politics and economies, and also of businesses as an increasingly dominant element of contemporary economies. Attention is paid throughout the course to communication as something that is always applied, as practices and technologies, as well as to the political, economic and business locations and aspects of these applications.

Semester Two

COMM2409 Politics Communicated
Pre-requisites: COMM2402
This is a second level course in the Politics Economies Communication Major. In it you will learn how politics and power of all kinds is communicated and how communication is part of governing all kinds of populations. You will develop an understanding of conceptions of power, major political frameworks, the significance of policy, and arrangements of government. As you consider particular political issues and regimes, you will explore discursive framings and rhetorics and how these are utilised in journalism, opinion polling, public relations and advertising, ‘mass’ media and networked media.

Key topics investigated will include: the politics of sustainability, what is democracy, what is populism, contemporary ‘neoliberal’ regimes of government.

COMM2342 Research in Contextual Studies
Pre-requisites: COMM2407
Research in Contextual Studies provides opportunity for students who have completed one of the majors in the Contextual Studies area to extend their major study by an advanced-level independent research project building from their previous studies within their Contextual Studies Major area. Students will identify a topic or issue of interest in their major area, outline a framework and process of investigation, and submit their research in a textual form.

The course will further students’ knowledge of a particular area and develop their critical thinking capacities, enhance students’ research capabilities and their skills in defining, undertaking and completing a self-directed research project. Writing the report of the research will further students skills in analytical writing and/or techniques of textual production.
List of approved electives for the Politics, Economies, Communication Major

 Semester 1:
 COMM2336 Asian Cybercultures
 SOCU2112 International Political Economy: Business, Resources and Politics in the Global Era
 COMM1081 Popular Music and Society
 ENVI1153 Sustainability: Society and Environment

 Semester 2:
 POLI1068 International Human Rights & Law
 SOCU2112 International Political Economy: Business, Resources and Politics in the Global Era
 COMM1086 Mass Media in Asia
ELECTIVES

Media students can enrol in two Student Elective choices as part their Bachelor of Communication degree. These courses can be chosen from a university wide offering or may be chosen from within the School of Media and Communication.

Students in the Bachelor of Communication may choose their electives from the student electives website at: www.rmit.edu.au/students/studentelectives

OR

From the Communication Strand or Contextual Studies Strand within the School of Media and Communication see page 10 or page 13 of this guide. (Please note that some of these courses have pre-requisites.)

Note: A maximum of four courses may be taken from outside the School throughout your degree.
3. TIMETABLES

For the latest versions of the School of Media and Communication timetable, please see:

www.rmit.edu.au/mediacommunication/students/timetables

Please note that timetables are subject to change
4. ONLINE CLASS BOOKING

- Bookings for preferred classes and tutorials for face to face courses in the School of Media and Communication are made on the internet using the Student Timetabling System (STS), prior to the commencement of each semester.

- If you want to book into classes that are offered by another School, (assuming that your program allows this, e.g. Social Science, Psychology, Business, Marketing etc), you can also book into classes and tutorials online using the **Student Timetabling System prior to the commencement of each semester**.

- Look out for notices on campus, as well as letters or emails for details regarding the dates and the web address – information is usually released approximately two weeks before classes start.

- The online class booking system is generally available to students in the week prior to the commencement of classes.

- You can access the online class booking system (usually one week prior to the commencement of classes) at: [www.rmit.edu.au/mediacommunication/students/timetables](http://www.rmit.edu.au/mediacommunication/students/timetables)

**Administrative Queries/Problems:**
media@rmit.edu.au

**Technical queries:**
helpdesk@ems.rmit.edu.au

**Class booking queries:**
Tim Moore tim.moore@rmit.edu.au
5. ENROLMENT ADVICE

Students are required to enrol as specified in the University’s letter of offer.

Course Substitution (Bulk/Individual)
Credits/RPL: If you think you should get credit/RPL for previous study or life experience, make sure you see your program/stream coordinator before enrolling.

The credit points system
The credit points system is used to represent the total student workload in a program in Higher Education and is the basis for calculating all fees.
Credit points reflect the course workload. They reflect Teacher Guided Hours plus Learner Directed Hours per week, for each semester.
Generally undergraduate programs comprise 96 credit points per year with these allocated in approximately equal numbers per semester, totalling 288 credit points for the program.

Per course 12 credit points
Per semester 48 credit points
Per year 96 credit points
Per degree 288 credit points

Study Loads
Full-time loads (local students)
You will not be permitted to enrol in more than a standard full-time load for the year of the program in which you are enrolling, unless under exceptional circumstances.
A full time load is 96 credit points per year (48 credit points per semester)

Part-time loads (local students)
Part-time students are required to enrol in a minimum of two courses per semester, unless only one course is required to complete the program.

Study loads (International students)
The Australian Commonwealth Government has placed a number of conditions and restrictions on students who are studying at Australian Universities on student visas.

Underload
Choosing to underload (ie enrol in less than the standard credit point load for your attendance mode) may mean that you will be out of step with the program’s offerings. There can be no guarantee that courses will be available when required for your progression or you will have the requisites for progression.

Overload
It is not expected that you should overload (ie enrol in more credit points that the standard semester load). If you wish to overload (ie only in exceptional circumstances), you should see your program coordinator. Overloads will only be permitted where an agreement has been reached with the Program Manager.

Attendance requirements
International students are required by the Australian government to be enrolled in a full time load and attend a minimum 80% of their classes at university - this includes all lectures, labs and tutorials.
The University itself has no attendance requirements; however, you must remember that you are bound by the conditions of your student visa. If you fail to meet the conditions of your visa you may be deported. If you are away for more than five consecutive days, you must contact your Program/Stream Coordinator immediately. You may be required to provide documentary evidence such as a medical certificate. Approval must be obtained from your Program/Stream Coordinator for any absences exceeding five consecutive days.

Pre-requisites and co-requisites
It is your responsibility to ensure you have met pre-requisite and co-requisite requirements when selecting your courses of study.

Student Electives – Undergraduate students only
Any 12 credit point course without pre-requisite and advertised on the university’s student elective website can be considered a Student Elective

Rules, Policies and Procedures
- For more information about RMIT University’s rules, policies and procedures refer to the Student Diary and the RMIT University web site at: www.rmit.edu.au/governance
- For general information about the School of Media and Communication and your program, refer to the School’s website at: www.rmit.edu.au/MEDIACOMMUNICATION
Student Administration Forms

- Student Administration forms, eg., Application for Leave of Absence, Application for Single Credit/Block Credit/RPL etc, are available to students online at URL: http://www.rmit.edu.au/students/forms

Student Essentials

Need to get help with administration, access student services or find out what’s around on campus? See the list of information available which is accessed via www.rmit.edu.au/students and visit The Hub student service centre to help you get the most from your student life. This site and its links will provide information concerning:

- Manage your studies, access student services and find out what’s on around campus.
- Need to Know
- Computers and IT
- Manage your password
- Course and program information
- Enrolment
- Exams, results and assessment
- Fees and charges
- Graduation
- Study and work abroad
- Rights and responsibilities
- Services for students
- Student Charter
- Student life
- Study resources
- The Hub

As part of your student responsibilities you must check your RMIT student email account at least once a week. RMIT sends updates about your enrolment, program, invoices, key dates and messages from your lecturers.

Disclaimer

This publication was prepared in October 2009. It provides information for enrolling and re-enrolling students of RMIT University. Every reasonable effort was made to ensure that the information was correct at the time of printing. RMIT reserves the right to alter any program, course, admission requirement, staffing or other arrangement without prior notice. Readers are advised to confirm any possible changes with the school of Media and Communication.
6. CAMPUS MAP