

MCC-UE 9456.SY1

Global Media Seminar

Fall 2018

Instructor Information

- Dr. Sacha Molitorisz
- Consultation by appointment
- sm4860@nyu.edu (Please allow at least 24 hours for your instructor to respond to your emails)

Course Information

- Pre-requisite: None
- Tuesdays: 9:00am – 12:00pm
- Room 302, NYU Sydney Academic Centre. Science House: 157-161 Gloucester Street, The Rocks NSW 2000

This course examines the fast-changing landscape of global media. Historical and theoretical frameworks will be provided to enable students to approach the scope, disparity and complexity of current developments. These frameworks will be supplemented with the latest news and developments. In short, we ask: what is going on in the hyperlinked and hyper-turbulent realm of blogs, BuzzFeed and The Sydney Morning Herald? Key issues include: the implications of globalisation; the disruption of established information flows and emergence of new information channels; the advent of social media and clicktivism; the proliferation of mobile devices; the ethics and regulation of modern media; race and media; gender and media; the demise (?) of privacy; the entertainment industry and its pirates; Edward Snowden and the NSA; and the irrepressible octogenarian Rupert Murdoch. The focus will be international, with an emphasis on Australia. Ultimately, the course will examine the ways in which global communication is undergoing a paradigm shift, as demonstrated by the Arab spring and its uncertain legacy, as well as the creeping dominance of Google, Facebook and Twitter. In other words Toto, I've a feeling we're not in Kansas anymore.

Course Materials

Required Textbooks & Materials

There is no required text for this course. Weekly readings will be posted on NYU Classes. It is a course expectation that you have done the required reading and have prepared sufficiently to discuss them in class.

Supplemental Textbooks & Materials

(Not required to purchase; available in NYU SYDNEY Library)

- Cunningham, S. and G. Turner, eds. 2010. *The Media and Communications in Australia* (3rd edition) St Leonards: Allen & Unwin.
- Lumby, C. and E. Probyn, eds. 2003. *Remote Control: New Media, New Ethics*. CUP, Melbourne.
- Economou, N. and S. Tanner, 2008. *Media, Power and Politics in Australia*. Frenchs Forest, N.S.W.: Pearson Education Australia.
- Errington, W. and N. Miragliotta, 2007. *Media & Politics: An Introduction*, Australia, OUP.
- Ang, I., G. Hawkins and L. Dabboussy 2008. *The SBS Story: the Challenge of Cultural Diversity*. Sydney: UNSW Press.

Course Overview and Goals

Upon Completion of this Course, students will be able to:

- Demonstrate a critical understanding of the complexity and diversity of the Australian media landscape in its historical and global contexts.
- Analyse the changing nature of media power, media ethics and information flows.
- Evaluate emerging trends in media production, distribution and consumption and their impact on the concepts of place, time, culture and identity.

Course Requirements

Class Presentation

Each student will lead a presentation and discussion of approximately 10 minutes, based on a set reading/viewing. This presentation should focus on in-depth analysis of specific concepts, issues and examples relevant to the class, and should involve the promotion of active class discussion.

Short Paper

A 1000-word paper on a topic chosen by the student (in consultation with the instructor) that stems from a reading, viewing or topic covered in the first five classes. Students cannot base their paper on the reading/viewing they presented to class.

Reading/Viewing Response

Before class, students will prepare a very short (four to five sentence) summary of one of the set readings or viewings. Each student must submit a total of 10 responses during the semester. The best responses will pick out key points from the reading/viewing, provide some analysis or insight of these key points, and then locate the reading/viewing within the context of the syllabus. In short, they will address the question, "Why is this reading on the

syllabus?" Responses cannot be given for the same reading/viewing the student has presented to class.

Class Participation

Students are expected to demonstrate thoroughness in their preparation for, and engagement with, the course. This is a seminar subject and requires active participation. It also requires respectful and engaged discussion, including listening to and respecting other points of view. Students will be required to contribute to building a classroom environment that fosters mutual respect for all students and staff.

Final Research Paper

A 3000-word final research paper on a topic chosen by the student (in consultation with the instructor) based on key concepts and topics from the course. Students are required to demonstrate their critical thinking, analysis and evaluation skills and to provide a rationale for the choice of topic by situating it in the literature that has been covered in class and/or in other readings pertinent to their particular focus. Students are expected to apply their analysis to specific, carefully selected case studies and examples. Students need to provide a topic proposal of one paragraph by Week 9 (or sooner) and have it approved by the instructor.

Grading of Assignments

The grade for this course will be determined according to the following formula:

Assignments/Activities	% of Final Grade	Due
Class Presentation	10%	Ongoing
Short Paper	20%	9:00am, Tue 9 Oct (Wk 6)
Reading Responses	20%	Ongoing
Class Participation	10%	Ongoing
Final Research Paper	40%	9:00am, Tue 11 Dec (Wk 15)

For this course, your total numerical score, calculated from the components listed above, is converted to a letter grade without rounding.

Extra credit: Site policy does not allow grading of work outside of the assignments included in the syllabus. The final grade will only be calculated from the assessment components listed here and no other work, whether additional or substituted, is permitted.

Failure to submit or fulfill any required course component results in failure of the class

Letter Grades

Letter grades for the entire course will be assigned as follows:

Letter Grade	Explanation of Grade
A	Excellent performance showing a thorough knowledge and understanding of the topics of the course; all work includes clear, logical explanations, insight, and original thought and reasoning. Creative work is of a highly sophisticated standard.
B	Good performance with general knowledge and understanding of the topics; all work includes general analysis and coherent explanations showing some independent reasoning, reading and research. Creative work is of a superior standard.
C	Satisfactory performance with some broad explanation and reasoning; the work will typically demonstrate an understanding of the course on a basic level. Creative work is of an acceptable standard.
D	Passable performance showing a general and superficial understanding of the course's topics; work lacks satisfactory insight, analysis or reasoned explanations. Creative work is of a basic standard.
F	Unsatisfactory performance in all assessed criteria. Work is unfinished or unsubmitted.

Grade Conversions

For this course your total numerical score, calculated from the components listed above, correspond to the following letter grades:

A	94 to 100
A-	90 to < 94
B+	87 to < 90
B	84 to < 87
B-	80 to < 84
C+	77 to < 80
C	74 to < 77
C-	70 to < 74
D+	67 to < 70
D	65 to < 67
F	0 to < 65

Course Schedule

Week 1: 4-Sep-18

Australian Media: History and Context

Introduction to the course: global media from an Australasian perspective. First Australians, First Fleet, first media. A convict past and a wide open land bred bushrangers - does that explain Rupert Murdoch? This session ranges from the Sydney Gazette and the wartime wireless to the multiculturalism of SBS TV and the optimism of the National Broadband Network.

Required Reading:

- Pilger, J., 1992 [1998] "Intro." & "Chapter 1," *A Secret Country*. Random House.

Week 2: 11-Sep-18

Fairfax Media: A Microcosm

The temporal qualities of media have always been fundamental to how they become embedded in our everyday life. Shifts in the frequencies of media production are having a dramatic impact on news. But does the news change because the platform changes? What does it mean that newspapers tend to be published in a daily edition, whereas the internet is permanently republishing itself, moment-by-moment? This week's focus is Fairfax Media, one of Australia's biggest media companies, which is struggling to survive. Its flagship, *The Sydney Morning Herald*, was first published in 1831, and provides an apt case study for charting changes and challenges facing all global media companies. From its origins more than 185 years ago, *The Sydney Morning Herald* went from local rag to one of the world's best newspapers to ... what? The newspaper is currently reinventing itself under the "digital first" slogan, pushing its websites and apps. Unfortunately, its financial position is precarious, necessitating dramatic staff and budget cutbacks, prompting a game of editorial musical chairs and tempting the world's richest woman to buy a seat on the board.

Required Reading:

- Scannell, P., 1996, "Dailiness", in Radio, *Television and Modern Life*, London, Blackwell, pp. 144-178.
- Fenton, N., 2011. "Deregulation or Democracy? New Media, News, Neoliberalism and the Public Interest," *Continuum*, 25: 1, 63-72.
- [The Sydney Morning Herald](#)

Recommended Viewing/Reading:

- *Page One: Inside the New York Times* (2011), documentary feature film, NYU-Sydney library
- Hartley, J., 2004, "The Frequencies of Public Writing: Tomb, Tone and Time", in *Democracy and New Media*, ed. Jenkins, H., and Thorburn, D., MIT Press, pp. 247-269.

NB: On the evening of Monday 17 September (beginning of Week 3) there will be an evening field trip to be in the audience for [Q&A](#) at ABC TV studios (near Urbanest) More details will be provided in class.

Week 3: 18-Sep-18

The Sporting Media? The Olympics and the World Cup as Global Media Events

We've talked time; let's talk place. Media create new possibilities for the experience and organisation of space. From the "doubling of place" that takes place via live broadcasting to the creation of virtual spaces via the Internet, how is space reworked by contemporary media? And how has coverage of sporting events, in particular, changed our understanding of place? Sporting spectacles such as the Olympics and the World Cup of Football reveal the transformations occurring in global media. For now, free-to-air TV leads the conversation ... but for how long? New media, and specifically social media, have irrevocably altered the way audiences - and even athletes - experience major sporting events.

Required reading:

- Moores, S., 2004, "The Doubling of Place: Electronic Media, Time-Space Arrangements and Social Relationships", in Couldry, N., and McCarthy, A., Eds., *MediaSpace: Place, Scale and Culture in a Media Age*, London, Routledge, 2004, pp. 21-37.
- Molitorisz, S., 2012, "How Nine Spoiled The Olympics" (UNSW)

Recommended Viewing:

- John Clarke, *Sporting Nation*: ABC TV, Episodes 1 - 3, NYU-Sydney library
- *Gruen Sweat*: ABC TV, Episode 1, NYU-Sydney library

Week 4: 25-Sep-18

Media on the Move, People on the Move: SBS, Asylum Seeking and Global Migration

SBS (Special Broadcasting Service) is Australia's multicultural public broadcaster focused on engaging with the global diaspora in Australia. Its goal was and is to get beyond the Anglo-centrism of rival networks. In August/September 2012, SBS ran the second season of a ground-breaking reality TV show, *Go Back To Where You Came From*. This class provides context for the vexed debate on asylum seekers in Australia, with an emphasis on the role played by the Australian media. This Australian story will be put into global context with a discussion of one of the biggest news stories of 2015 and beyond: the Syrian refugee crisis. This class also covers the role of public broadcasters in Australia, including SBS and the ABC.

Required Reading:

- Perera, S., 2002. "A Line in the Sea: The Tampa, Boat Stories and the Border," *Cultural Studies Review*, 8.1: 11-27.
- Hawkins, G. and I. Ang, 2007. "Inventing SBS: televising the foreign," *Australian Cultural History*, 26.

Recommended Reading/Viewing:

- SBS Series: *Go Back To Where You Came From*, Series 2, Episode 1, NYU-Sydney Library.
- Marr, D. and Wilkinson, M., 2004. "Ch. 3: Aust. v The Boat People," *Dark Victory*, Allen and Unwin.
- Wright, T., 2002. "Moving images: The media representation of refugees," *Visual Studies* 17.1: 53-66.

Week 5: 2-Oct-18

Rupert Murdoch: The Fox Outfoxed?

Australian media is dominated by dynasties. The Packers. The Fairfaxes. Above all, the Murdochs. Inspired by his dad, Rupert Murdoch built his empire in Australia. Next he conquered England, before he became an American and conquered the world. His annus horribilis, however, came in 2012. The phone hacking scandal shut down his money-spinner, *The News of the World*, before the Leveson Report asked "What the hell was going on?" What does it say that the next generation of these Australian dynasties – including Lachlan Murdoch and James Packer - are having mixed fortunes with their media enterprises? And if anyone doubted the extreme challenges facing media's foremost families, the fault lines were revealed when Elisabeth Murdoch tore into her brother James in her MacTaggart Lecture. The big question is: As the media landscape shifts radically, how much power do these dynasties continue to wield?

Required Reading:

- Wolff, M. 2009. *The Man Who Owns the News*. Vintage Australia. Prologue, Ch. 1.
- Manne, R., 2011, "Bad News – Murdoch's *Australian* and the Shaping of the Nation," *Quarterly Essay* Issue 43, pp 1-26.

Recommended Reading:

- Ward, I., (2010) "The new and old media, power and politics," in *Government Politics, Power and Policy in Australia*, eds. Woodward, D., Parkin, A., & Summers, J., Frenchs Forest, Pearson Australia.
- www.theguardian.com/media/interactive/2012/aug/23/elisabeth-murdoch-mactaggart-lecture

Week 6: 9-Oct-18

How New Media Needs Old Ethics

In 1999, it emerged that two of Australia's highest-paid radio personalities, John Laws and Alan Jones, had been paid to express opinions on air, and to make those opinions sound like independent commentary. Soon known as the Cash for Comment scandal, it drew a line in the sand for media ethics. But then the sand was blown away by the rise of new media. Have the ethical rules changed? Or do they still apply? This class will examine the ethics of native advertising and illegal downloads, before asking whether depictions of violence in film, music and the news contribute to the incidence of violence in the real world. This class covers the basic principles of ethical theory, touching on Aristotle and Kant. It also looks at the regulation of media ethics, including calls in Australia (like in the UK) to establish a super-regulator, a News Media Council, to oversee print, radio, TV and online media.

Required Reading:

- Lumby, C., 2006, "Media Ethics", in *The Media and Communications in Australia*, ed. Cunningham, S., and Turner, G., Allen and Unwin, Sydney, pp. 303-314.
- Rush, E., 2012, "Chapter 8: Children, Media and Ethics", in Warburton, W., and Braunstein, D., eds., *Growing Up Fast and Furious*, Federation Press, Sydney.

Recommended Reading:

- Tanner, S., M. Kasinger, N. Richardson, 2009, "Chapter 7: Ethical Concerns," in *Feature Writing (Telling The Story)*, Oxford University Press, Melbourne.

Week 7: 15 – 19 Oct

SEMESTER BREAK – No Class

Week 8: 23-Oct-18

WikiLeaks, Edward Snowden and Investigative Journalism

Does investigative journalism still have a place in an era of whistleblower websites and embattled newspapers? Does truth deserve to be free? Is Julian Assange a self-aggrandising trouble-maker or a noble champion of truth? Or both? And what about Edward Snowden and his revelations about the surveillance activities of the National Security Agency? Is he a traitor or a patriot? In this session we will address these questions, plus further questions of journalistic sources and a reporter's duty to the truth. Also, we will examine the right to freedom of speech, which is enshrined in the US's First Amendment, but which has no such protection in Australia. Despite the First Amendment, however, there are significant limits on free speech in the US, just as there are in Australia. Wherever you look, freedom of speech is not unrestrained.

Required Reading/Viewing:

- Documentary feature: *We Steal Secrets: The Story of WikiLeaks* (2013), NYU-Sydney library
- Christians, C.G., et al, 2011 [9th ed.], *Media Ethics - Cases and Moral Reasoning*, excerpts provided from Chapter three, Michigan, Pearson Higher Education.

- Wyatt, W.N., 2010, "The Ethical Obligations of News Consumers", in *Journalism Ethics: A Philosophical Approach*, ed. Meyers, C., New York, Oxford University Press.

Recommended Reading/Viewing::

- The War You Don't See, directed by John Pilger, 2010.
- Economou N. and S. Tanner, 2008. "The state as media regulator constraining free speech?" in *Media, Power and Politics in Australia*. Frenchs Forest, N.S.W.: Pearson Education Australia.

Week 9: 30-Oct-18

You Call That Funny?

Ever since 100,000 BCE, when Zorg slipped on a banana peel while describing that morning's mammoth conquest, humour has formed a big part of human storytelling. During Sydney's Depression, alcoholic journalist Lennie Lower wrote the novel *Here's Luck*. More recently, Australian expat Clive James cast his witty eye over popular culture and Australian identity. Now, in the digital age, humour writers and presenters remain popular, including Richard Glover, Jon Ronson, Louis Theroux and Bill Bryson, while Australia's Norman Gunston prefigured Ali G's cringe-inducing gotcha style. Thanks to global media, the differences between the humour of Australia and the US (and other countries) is eroding, and wits such as John Oliver and Stephen Colbert wield global influence. As well as political point-scoring, new media also offers an emerging outlet for guerrilla satire and low budget parodies, as revealed by The Bondi Hipsters. At a time of media democratisation and info overload, humour presents - more than ever - a way to cut through; but there are risks.

Required Reading/Viewing:

- Lower, Lennie, 1929. [Here's Luck](#). Chapters 1 & 2.
- Morrow, Julian, [Andrew Olle lecture](#), 2009
- Molitorisz, S., [When Shock Humour becomes Shock Horror](#), SMH/The Age, July 14, 2010.
- The Chaser, [Make A Realistic Wish Sketch](#)

Recommended Reading/Viewing:

- James, Clive, *Unreliable Memoirs*. Chapter 1.

Week 10: 6-Nov-18

The Explosion of Opinion

The *NYT* launched the first "oped" page in 1970. Now the world is drowning in opinion pages and pieces - partly thanks to blogs - and the spin is getting more subtle, more pervasive, more powerful. In this session we will focus on key shifts in the production and distribution of opinion pieces. And we explore the proposition that not everyone is entitled to express their opinion.

Required Reading:

- McNair, B., 2006, "Mapping the Global Public Sphere II: online journalism and the blogosphere", in *Cultural Chaos: Journalism, News and Power in a Globalized World*, London, Routledge, pp 118-134; 225-227.
- Stokes, P, 2012, "[No, You're Not Entitled To An Opinion](#)", *The Conversation*, October 5, 2012

Week 11: 13-Nov-18

Location, Location, Location: How Mobile Phones are Reshaping Reality

Mobile phones have changed the way people work, play and interact. How do mobile media alter our experience of the boundaries between public and private life? How do mobile phones inform our identity? Focusing on current research being conducted in Australia into the use of mobile media in everyday life, this class investigates the effect that mobile media has on our conception of place and cultural identity.

Required Reading:

- Goggin, G., and Crawford, K., 2010. "Moveable Types: The Emergence of Mobile Social Media in Australia," *Media Asia Journal*, 37.4, Special issue on "Innovations in Mobile Use in the PAN-ASIA context".
- Evers, C., and Goggin, G., 2011, "Mobiles, Men and Migration: Mobile Communication and Everyday Multiculturalism in Australia", in *Migrations, Diaspora and Information Technology in Global Societies*, ed. Fortunati, L., Pertierra, R., and Vincent, J., New York, Routledge.
- Gordon, E., and de Souza e Silva, A., 2011, Introduction, in *Net Locality: Why Location Matters in a Networked World*, John Wiley and Sons, pp. 1-17.

Week 12: 20-Nov-18

Revolution 2.0 – From the Arab Spring and ISIS to the Great Firewall of China and Beyond

The printing press played a key role in the French and American revolutions. Thanks to digital media, we now have Revolution 2.0 - superfast, superstrong, potentially bloodless. Since late 2010, the Arab Spring - or Arab Revolution - has seen rulers ousted in Tunisia, Egypt, Libya, and Yemen, with significant unrest in many more countries. Social media has been largely responsible for spreading an anti-authoritarian message, as repressive governments find themselves unable to dictate the flow of information and disgruntled citizens become, as never before, able to organise and militate on-line. Despite initial optimism, however, the Arab Spring appears to have stalled, only to see the emergence of Islamic State, which adeptly uses social media to recruit teenage terrorists. Meanwhile in China, bloggers such as 20-something Zola and 50-something Tiger Temple work with mobiles and laptops to topple the Great Firewall of China, reporting stories their party leaders would prefer to suppress. This class explores media developments in Egypt, China and beyond.

Required Reading:

- DeLong-Bas, N.J. 2011. "[The New Social Media and the Arab Spring](#)". *Oxford Islamic Studies Online*.
- Additional links will be provided via NYU Classes.

Week 13: 27-Nov-18

Pussy Riot, Social Media and the Thorny Question of Privacy

Me me me or Meme meme meme? Does social media enable narcissism and navel-gazing, or is it a powerful instrument for social change? It can certainly spread the word. In 2012, pop-punk band Pussy Riot protested in a Moscow church. They wore coloured balaclavas. They used colourful language. But Vladimir Putin wasn't amused, and so two members went to jail. Where are they now? And, erm, what were they protesting again? Examining Pussy Riot, and carrying on from session 11, this class will investigate whether Twitter and Facebook are effective tools for social change, or whether social media is best suited to sharing pictures of kittens in martini glasses. Also, we address one of modern media's thorniest questions: can a right to privacy continue to exist in a wired world?

Required Reading:

- Miekle, G., and Young, S., 2012, Chapter 6, "Making the Invisible Visible", in *Media Convergence: Networked Digital Media in Everyday Life*, Basingstoke, Palgrave Macmillan.
- Christians, C.G., et al, 2011 [9th ed.], *Media Ethics - Cases and Moral Reasoning*, excerpts provided from chapter five, Michigan, Pearson Higher Education.

Recommended Viewing/Reading:

- Teruelle, R., 2012, "Chapter 12: Social Media and Youth Activism", in *Social Media: Usage and Impact*, ed. Noor Al-Deen, H.S. and Hendricks, J.A., Lexington Books.
- Documentary feature: *Pussy Riot: A Punk Prayer* (2013), NYU-Sydney library
- Meyers, C., and Christians, C.G, 2010, "Introduction" and "The Ethics of Privacy", in Meyers, C., ed., *Journalism Ethics: A Philosophical Approach*, New York, Oxford University Press, pp. 197-214.

Week 14: 4-Dec-18

Convergence, Transmedia and Shifts in Entertainment Media

For two decades, "convergence" has been a defining buzzword of the fast-changing media landscape, denoting the belief that once-separate industries - IT, telecommunications, news media, consumer electronics - are converging into one unified enterprise. In the '90s, such thinking prompted a wave of takeovers and mergers - but most of them failed. The theory sounded good, but didn't work out in practice. Still, the buzzword survives, and in 2012 the Australian government received the results of its Convergence Report. Meanwhile, convergence has been joined by another buzzword, "transmedia". After exploring these

terms, this class examines the revolutionary changes sweeping the entertainment industry, with a particular focus on music, film and TV, and their respective challenges with piracy.

Required Reading:

- Jenkins, H., 2006, "Introduction: Worship at the Altar of Convergence: A New Paradigm for Understanding Media Change", in *The Convergence Culture: Where Old And New Media Collide*, New York University Press, New York and London.
- Bellamy, R., and Gross, R., 2010, "The First Domino: The Recorded Music Industry and New Technology", in Hendricks, J.A., *The Twenty-First-Century Media Industry: Economic and Managerial Implications in the Age of New Media*, Lexington Books, Plymouth, pp. 109-132.

Week 15: 11-Dec-18

Media Tarts: Gender-based Inequities

So media has changed dramatically, right? Not in all ways, it seems. The gender imbalance remains striking, especially at the top. Four decades after Australian media doyenne Anne Summers published *Damned Whores and God's Police*, blokes still call the shots. In 2011, Amanda Wilson was appointed as the first editor of the 180-year-old *Sydney Morning Herald*. In 2012, she was ousted and replaced by a man. Meanwhile, have depictions of women in the media changed? On the surface, the sexism has softened, but a deeper analysis reveals an ongoing imbalance in the portrayals of men and women in public life. And, in some cases, new media is simply providing a whole new forum for misogyny. In post-feminist 2015, men are still often assessed by their achievements, but women by their looks and family. Further, research reveals women and girls remain underrepresented as key characters in films and TV shows - apart from the glaring exception of porn, which is booming online. Is it still a case of men do, women are done? Or will #metoo change media forever, and for the better?

Required Reading:

- Irigaray, L., 1975. Ch. 2, "This Sex Which Is Not One", in *This Sex Which Is Not One*, Cornell Univ Press.
- Baird, J., 2004, "Introduction" and "Chapter Two: Housewife Superstars", in *Media Tarts: How The Australian Press Frames Female Politicians*, Scribe Press, Melbourne.

Course Policies

Submission of Work

Assignments (excluding in-class presentations and exams) must be submitted electronically via NYU Classes. It is the student's responsibility to confirm that the work has been uploaded successfully. In the unlikely event that a submission to Classes fails, students must immediately submit the work to the Academic Programs Coordinator via email before the original submission deadline accompanied by an explanation of the issue. All in-class

presentations and exams must be completed during the scheduled class time. An assessment component is considered completed when the student has met all the terms for that assessment component as outlined by the instructor.

An assessment component completed after the deadline without an agreed extension receives a penalty of 2 points on the 100-point scale (for the assignment) for each day the work is late. Work completed beyond five weekdays after the due date without an agreed extension receives a mark of zero, and the student is not entitled to feedback for that piece of work. Because failure to submit or fulfil any required assessment component will result in failure of the course, it is crucial for students to complete every assignment even when it will receive a mark of zero.

Plagiarism Policy

The academic standards of New York University apply to all coursework at NYU Sydney. NYU Sydney policies are in accordance with New York University's plagiarism policy. The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

It is a serious academic offense to use the work of others (written, printed or in any other form) without acknowledgement. Cases of plagiarism are not dealt with by your instructor. They are referred to the Director, who will determine the appropriate penalty (up to and including failure in the course as a whole) taking into account the codes of conduct and academic standards for NYU's various schools and colleges.

Attendance Policy

Study abroad at Global Academic Centres is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centres is mandatory, and unexcused absences will affect students' semester grades. The class roster will be marked at the beginning of class and anyone who arrives after this time will be considered absent. Students are responsible for making up any work missed due to absence.

For courses that meet once a week, one unexcused absence will be penalised by a two percent deduction from the student's final course grade. For courses that meet two or more times a week, the same penalty will apply to two unexcused absences. Repeated absences in a course may result in failure.

Faculty cannot excuse an absence. Requests for absences to be excused must be directed to the Academic Programs Coordinator. Students must provide appropriate documentation for their absence. In the case of illness, students must contact the Academic Programs Coordinator on the day of absence. They must provide medical documentation to Academic Programs Coordinator within three days of the absence in order to be medically excused. The note must include a medical judgement indicating that the student was unfit to attend class/work on the specific day or dates of the absence. Faculty will be informed of excused absences by the Academic Programs staff.

Religious Observance

Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday. Students must notify their professor and the Academic Programs Coordinator in writing via email one week in advance before being absent for this purpose.

Classroom Expectations

This is a seminar subject and requires the active participation of all students. It also requires engaged discussion, including listening to and respecting other points of view. Your behaviour in class should respect your classmates' desire to learn. It is important for you to focus your full attention on the class, for the entire class period.

- Arrive to class on time.
- Once you are in class, you are expected to stay until class ends. Leaving to make or take phone calls, to meet with classmates, or to go to an interview, is not acceptable behaviour.
- Phones, digital music players, and any other communications or sound devices are not to be used during class. That means no phone calls, no texting, no social media, no email, and no internet browsing at any time during class.
- Laptop computers and tablets are not to be used during class except in rare instances for specific class-related activity expressly approved by your instructor.
- The only material you should be reading in class is material assigned for that class. Reading anything else, such as newspapers or magazines, or doing work from another class, is not acceptable.
- Class may not be recorded in any fashion – audio, video, or otherwise – without permission in writing from the instructor.

Diversity, Inclusion and Equity

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, "...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities." At NYU Sydney we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

Provisions to Students with Disabilities

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Centre for Students with Disabilities at (212) 998-4980 or

mosescsd@nyu.edu as soon as possible to better ensure that such accommodations are implemented in a timely fashion.

Instructor Bio

Born in Germany, Sacha Molitorisz arrived in Australia in 1973. After graduating with Arts (English Literature) and Law degrees from the University of New South Wales (UNSW), Sacha was hired as a writer by *The Sydney Morning Herald*, where his specialties included film, music and TV, and also parenthood, education and philosophy. He has published two books: *Australian Bushrangers - The Romance of Robbery* and *From Here To Paternity - A User's Manual For Early Fatherhood*. In 2018, he was awarded his PhD in media and philosophy from Macquarie University for a thesis investigating the ethics of internet privacy. Sacha lives in Sydney with his wife, two kids and Labrador/red heeler, a dog with an insatiable appetite for BBQ chicken and pats. Whenever possible, he immerses himself in the Pacific Ocean.