



*Auckland  
Manawatū  
Wellington  
Distance*

*Undergraduate Course Catalogue  
2019*



This course catalogue was edited by Denise Bourne. The content owner is the School of English and Media Studies. This course catalogue is for guidance only and was correct at the time of printing. Please refer to the Massey University Calendar for official documentation.



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# *Introduction to the Course Catalogue*

This course catalogue describes the undergraduate courses offered by the School of English and Media Studies in internal and distance modes. The School of English and Media Studies offers courses in Creative Writing, English, Expressive Arts, Media Studies, Public and Professional Writing, and Theatre Studies. Courses for postgraduate degrees (700-level, and higher) are described in the School's postgraduate course catalogue.

The information given in this course catalogue and on the website is for guidance only. It may be necessary to alter the details of courses and programmes after the handbook is printed. For official university documentation, you should refer to the Massey University Calendar:

[calendar.massey.ac.nz](http://calendar.massey.ac.nz)

# Course Websites and E-learning Categories

Each course has a website available through Massey's online learning system, Stream (<http://stream.massey.ac.nz>). These are made available for enrolled students prior to the beginning of the semester. A full Course Guide is provided on each Stream site.

## **E-learning Categories**

The amount of information available online and the amount of time you spend online differs for each course as defined by the following access categories:

*Course Guide and Administration:* Access to an online learning environment is required so students can access the Course Guide, expected learning outcomes and assessment tasks. The online learning environment may also be required to access supplementary study resources and for the electronic submission of assignments. Core study resources will be supplied automatically to students in hard copy.

*Partially Taught Online:* Broadband access to an online learning environment is required as part of the course is taught online. In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forums and complete online activities and assessment tasks. Core study resources that can be published in print will be supplied to the students who request them.

*Fully Taught Online:* Access to an online learning environment is compulsory as all of the course is taught online. In addition to accessing the Course Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forum and complete online activities and assessment tasks. No printed study resources will be supplied to students.

## **Recommended Computing**

Broadband access is required for all School courses. In addition, many course coordinators use video or audio-conferencing through free software such as Skype or Adobe Connect. These conferences give you the immediacy of a classroom experience. You will need:

- \* a webcam (built in to most computers now);
- \* earbuds, headphones or a USB headset to ensure good quality audio.

# Key Contacts

## Head of School

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## Asian Student Support

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## Massey Contact

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## Enrolment

<http://enrol.massey.ac.nz>

## School Website

<http://ems.massey.ac.nz>

## School Email

[ems@massey.ac.nz](mailto:ems@massey.ac.nz)

## Facebook

[www.facebook.com/SEMSMassey](http://www.facebook.com/SEMSMassey)

## Twitter

@SEMSMassey

## School Offices

### *Auckland*

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Albany  
Auckland

Tel: +64 9 213 6086

### *Manawatū*

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Sir Geoffrey Peren Building  
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Palmerston North

Tel: +64 6 951 7421

### *Wellington*

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Dr Jan Sinclair

Joanna Vitkovitch

**Tutors**

Glenys Bowman

Dr Jo Emeney

Joan Fleming

Rebecca Freeman

Tracey Hepi

Sheridan Hickey

Dr Anne Lothead

Robyn Shaw

Lara Thompson

## *Scholarships, Bursaries and Prizes*

There are various scholarships and funds available specifically for students in the School of English and Media Studies. Please read this section carefully and note the deadlines of anything you wish to apply for. We do not issue reminders during the year. You can find further information on the Massey website:

<http://awards.massey.ac.nz>

### *Margaret Richards Bursary*

*Deadline: 30 April*

This is an award for students specialising in English or Expressive Arts who have need of financial support and have a record of academic success in English studies. You don't have to be an "A" student to apply.

The Bursary takes the form of a contribution towards your tuition fees. The amount may vary, but there's the possibility of it paying the fees for several papers. If you've already paid your fees, you may be refunded; alternatively, you can put the Bursary towards your fees in the second semester. You can hold the Bursary twice.

#### **Who was Margaret Richards?**

Margaret was a member of the English Department at Massey University, Palmerston North, from 1960 to 1975. She had a specialist interest in Old English. Her family established this Bursary in her memory, to provide financial support for students of English at Massey University.

### *RG Frean Prize in English*

*Deadline: 31 March*

This is an award for students who have produced excellent critical, expository, or creative writing for undergraduate papers in English or Expressive Arts taught from the School of English and Media Studies bearing the prefix 139. If you've had an A or A+ for an essay or a piece of creative writing in one of these papers, you should think about applying.

Two prizes are usually given - one for the best piece of critical or expository writing and one for the best creative writing produced in the academic year preceding the award. Each prize is a substantial sum of money. You can win both of these awards, but each once only. If you would like to offer your winning work for publication, the School is willing to assist you.

#### **Who was RG Frean?**

Roly Frean was the first Professor of English and Head of the then English Department at Massey University, Palmerston North, from 1964 to 1983. He was a literary scholar, specialising in the works of Walter Pater, and an occasional poet. His family, colleagues and friends established this Prize in his memory.

## *William Broughton Bursary in New Zealand Literary Studies*

*Deadline: 30 April*

The purpose of the Bursary is to provide financial support to students who select a course in New Zealand literary studies as part of a course of undergraduate or postgraduate study in English or Expressive Arts.

The Bursary shall be awarded annually in the form of a cash payment, the value of which may vary each year. Recipients of the Bursary may hold it a second time, but only as a result of reapplication and fresh success in the selection process.

### **Who was William Broughton?**

Dr William Broughton was an academic staff member in the Department of English (later the School of English and Media Studies) from 1963 to 2004. Dr Broughton's specialist area in teaching and research was in New Zealand literature.



*Programme Schedules*  
*2019*



*Creative Writing Programme*  
*2019*



# *Creative Writing Programme*

## *Career Opportunities*

Inspiration, communication, and vocation are at the heart of the major in creative writing.

Creative writing offers you the chance to unlock your imagination, expand your thinking, and develop your writing for a variety of audiences. The strength of a major in creative writing is its capacity to enhance your critical thinking and enable you to master a wide range of transferable communication skills while pursuing your own creative vision.

Creative writing, creativity, and the arts continue to play a central role in the national and global economy. In the survey 'New Zealanders and the Arts: Attitudes, Attendance and Participation in 2014', 74% of people surveyed agreed that 'The arts contribute strongly to our economy' while 82% agreed that 'The arts help improve New Zealand Society'.

Additionally, research and surveys have shown that in every profession, employers seek staff who are:

- \* Creative
- \* Clear writers
- \* Excellent communicators across media
- \* Skilled in analysis
- \* Experienced in group and community engagement

Creative writing offers you flexibility in writing original work across a variety of genres, including fiction, script-writing, poetry, creative non-fiction, life writing, and travel writing. Our award-winning teachers are also internationally acclaimed writers who teach from their own first-hand experience.

The emphasis in creative writing is on preparing creative and critically-aware students with practical experience. The vocationally-oriented third year culminates with a capstone course in which you begin to produce a working manuscript of your own creative writing. You also have the opportunity to gain hands-on editing and publishing experience or facilitate a creative writing arts project in your local community.

Students who have taken our creative writing courses have gone on to publish poems, stories, essays and books as well as winning some of New Zealand's top writing prizes. Other employment possibilities for creative writing graduates include:

- \* Writing for social media
- \* Non-profit or corporate freelance writing
- \* Creative arts project coordination
- \* Writing for television, magazines, blogs, or the book-publishing industry
- \* Inter-arts collaboration for arts festivals
- \* Writing for public relations
- \* Creative writing in advertising
- \* Teaching
- \* Performance-related writing and production
- \* Writing and advising on Government policy

## *Programme Structure*

### **Majoring Requirements**

A creative writing major consists of 135 credits in creative writing, including 139.123, 139.280, and 139.380; 15 credits at 200-level; 45 credits at 300-level, and 30 credits at any level from the creative writing schedule.

### **Minor Requirements**

A creative writing minor consists of 75 credits in creative writing, including 139.123, 139.280, and 139.380; 15 credits at 200- or 300-level, and 15 credits at any level from the creative writing schedule.

# *Creative Writing Courses 2019*

## *Auckland Campus*

| <b>Course</b>  | <b>Semester</b> |
|--|-----------------|
| <i>Compulsory</i>                                      |                 |
| 139.123 Creative Writing I                             | 1               |
| 139.280 Creative Non-Fiction: Creative Writing II      | 1               |
| 139.380 Building Your Manuscript: Creative Writing III | 2               |
| 139.139 Introduction to English Studies                | 1               |
| 139.229 Writing Poetry                                 | 2               |
| 139.323 Script Writing                                 | 1               |
| 139.326 Travel Writing                                 | 2               |
| 139.329 Advanced Fiction Writing                       | 1               |

## *Manawatū Campus*

| <b>Course</b>  | <b>Semester</b> |
|--|-----------------|
| <i>Compulsory</i>                                      |                 |
| 139.123 Creative Writing I                             | 1               |
| 139.280 Creative Non-Fiction: Creative Writing II      | 1               |
| 139.380 Building Your Manuscript: Creative Writing III | 2               |
| 139.139 Introduction to English Studies                | 1               |
| 139.223 Creative Processes                             | 2               |
| 139.224 Making Plays for Theatre                       | 2               |
| 139.229 Writing Poetry                                 | 1               |
| 139.285 Fiction Writing                                | 2               |
| 139.329 Advanced Fiction Writing                       | 1               |
| 139.340 The Publishing Project                         | 1               |
| 139.362 Oceanic Literatures of Aotearoa                | 2               |

## *Wellington Campus*

| <b>Course</b>                                     | <b>Semester</b> |
|---|-----------------|
| <i>Compulsory</i>                                 |                 |
| 139.280 Creative Non-Fiction: Creative Writing II | 1               |
| 139.223 Creative Processes                        | 1               |
| 139.285 Fiction Writing                           | 2               |
| 139.323 Script Writing                            | 1               |
| 139.333 Creativity in the Community               | 2               |
| 139.340 The Publishing Project                    | 1               |
| 139.381 Advanced Studies in Creative Writing      | 2               |

## *Distance*

| <b>Paper</b>   | <b>Semester</b> |
|--|-----------------|
| <i>Compulsory</i>                                      |                 |
| 139.123 Creative Writing                               | 1               |
| 139.280 Creative Non-Fiction: Creative Writing II      | 1               |
| 139.380 Building Your Manuscript: Creative Writing III | 2               |
| 139.139 Introduction to English Studies                | 1               |
| 139.223 Creative Processes                             | 3               |
| 139.229 Writing Poetry                                 | 2               |
| 139.285 Fiction Writing                                | 2               |
| 139.323 Script Writing                                 | 1               |
| 139.326 Travel Writing                                 | 2               |
| 139.329 Advanced Fiction Writing                       | 1               |
| 139.340 The Publishing Project                         | 1               |
| 139.362 Oceanic Literatures of Aotearoa                | 2               |

*English Programme*  
*2019*



# *English Programme*

## *Career Opportunities*

To study English is to explore the power of literary language and rhetoric to shape identity, culture, and society. Students of English develop flexible skills crucial to any career, including:

- \* Effective written communication;
- \* Interpretation and analysis of a wide range of texts;
- \* Information management;
- \* Social engagement and ethical awareness.

Our students have pursued careers in many of the creative industries, working in film, television, and theatre, and building names for themselves as published writers of both fiction and non-fiction. They have also gone on to work in areas such as broadcasting, publishing and journalism.

Crucially, however, they have also taken the skills from their English qualification and transferred them to less obviously related industries. Our graduates have found employment in marketing, public relations, and the public service, and several have started their own successful small businesses.

Many also go on to postgraduate study, particularly a postgraduate teaching qualification.

## *Programme Structure*

The English Programme is based upon two compulsory courses:

- \* **139.139 Introduction to English Studies** trains you in fundamental skills of literary interpretation.
- \* **139.239 Literary Landmarks** helps you to read, think, and write about literature from the past.

The other courses taught in the English Programme are divided into two main groups:

- \* **Literature and Culture (List A)** courses explore what literature is, why it matters, and how to understand it, by focusing on key literary genres and important national and historical traditions, key literary genres, as well as writing from New Zealand and the Pacific.
- \* **Creative and Applied (List B)** courses take the skills of literary study and apply them to other areas, including creative writing, theatrical performance, and writing for a public audience.

The range and level of courses you are able to take will also be determined by the requirements of the qualification you are enrolled in.

### Bachelor of Arts: English Major

A major offers you the most substantial grounding in English. To major in English, you need to complete 135 credits (9 courses) as follows:

#### COMPULSORY

| 1       | 2       |
|---------|---------|
| 139.139 | 139.239 |

#### ELECTIVES

| 1         | 2         | 3         | 4         | 5         | 6         | 7         |
|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| 200-level | 300-level | 300-level | 300-level | 300-level | Any level | Any level |

**List A:** At least 4 of your 7 elective courses.

### Bachelor of Arts: English Minor

A minor in English is a useful supplement to many of the other majors you can take in the BA. To minor in English, you need:

#### COMPULSORY

| 1       |
|---------|
| 139.139 |

#### ELECTIVES

| 1         | 2              | 3              | 4         |
|-----------|----------------|----------------|-----------|
| 300-level | 200-/300-level | 200-/300-level | Any level |

**List A:** At least 3 of your 4 elective courses.

### Graduate Diploma in Arts: English Endorsement

If you already have a degree but haven't majored or minored in English, a Graduate Diploma (120 credits, or 8 courses) allows you to study English to a level that will permit you to undertake postgraduate study. For an endorsement in English, you need:

#### COMPULSORY

| 1       |
|---------|
| 139.139 |

#### ELECTIVES

| 1         | 2         | 3         | 4         | 5         |
|-----------|-----------|-----------|-----------|-----------|
| 300-level | 300-level | 300-level | 300-level | Any level |

**List A:** At least 3 of your 5 elective courses.

### Diploma in Arts: English Endorsement

A Diploma in Arts (120 credits, or 8 courses) allows you to test out university study before you commit to a full BA degree. For an endorsement in English, you need:

#### COMPULSORY

| 1       | 2       |
|---------|---------|
| 139.139 | 139.239 |

#### ELECTIVES

| 1              | 2              | 3         |
|----------------|----------------|-----------|
| 200-/300-level | 200-/300-level | Any level |

**List A:** At least 2 of your 3 elective courses.

### Graduate Certificate in Arts: English Endorsement

If you already have a minor in English, a Graduate Certificate in Arts (60 credits, or 4 courses) allows you to study English to a level that will permit you to undertake postgraduate study. For an endorsement in English, you need:

#### COMPULSORY

|     |
|-----|
| N/A |
|-----|

#### ELECTIVES

| 1         | 2         | 3         |
|-----------|-----------|-----------|
| 300-level | Any level | Any level |

**List A:** At least 2 of your 3 elective courses.

# English Courses 2019

## *Auckland Campus*

| <b>Course</b>   | <b>Semester</b> |
|---|-----------------|
| <i>Compulsory</i>                                     |                 |
| 139.139 Introduction to English Studies               | 1               |
| 139.239 Literary Landmarks                            | 2               |
| <i>List A</i>   |                 |
| 139.142 Imaginary Worlds: Science Fiction and Fantasy | 2               |
| 139.253 American Literature                           | 1               |
| 139.270 Young Adult Fiction                           | 2               |
| 139.301 Shakespeare's Worlds                          | 2               |
| 139.305 Twentieth Century Literature                  | 2               |
| 139.352 Postcolonial Literature                       | 1               |
| 139.376 Sexual/Textual Politics                       | 2               |
| <i>List B</i>   |                 |
| 139.123 Creative Writing                              | 1               |
| 139.229 Writing Poetry                                | 2               |
| 154.101 Introduction to Media Studies                 | 1               |

## *Manawatū Campus*

| <b>Course</b>  | <b>Semester</b> |
|--|-----------------|
| <i>Compulsory</i>                                      |                 |
| 139.139 Introduction to English Studies                | 1               |
| 139.239 Literary Landmarks                             | 2               |
| <i>List A</i>  |                 |
| 139.142 Imaginary Worlds: Science Fiction and Fantasy  | 2               |
| 139.202 Romantic Writing: Self and Nature              | 1               |
| 139.253 American Literature                            | 1               |
| 139.255 Critical Periods in Aotearoa NZ Literature     | 2               |
| 139.305 Twentieth Century Literature                   | 1               |
| 139.307 Territory, Modernity, and Victorian Literature | 2               |
| 139.352 Postcolonial Literature                        | 1               |
| 139.362 Oceanic Literatures of Aotearoa                | 2               |
| <i>List B</i>  |                 |
| 139.104 Drama in Performance                           | 1               |
| 139.123 Creative Writing                               | 1               |
| 139.229 Writing Poetry                                 | 1               |
| 139.340 The Publishing Project                         | 1               |
| 154.101 Introduction to Media Studies                  | 1               |

## *Wellington Campus*

| <b>Course</b>                         | <b>Semester</b> |
|---------------------------------------|-----------------|
| <i>List B</i>                         |                 |
| 139.340 The Publishing Project        | 1               |
| 154.101 Introduction to Media Studies | 1               |

## *Distance*

| <b>Course</b>   | <b>Semester</b> |
|---|-----------------|
| <i>Compulsory</i>                                     |                 |
| 139.139 Introduction to English Studies               | 1               |
| 139.239 Literary Landmarks                            | 2               |
| <i>List A</i>   |                 |
| 139.109 Prize Winning Fiction                         | 3               |
| 139.142 Imaginary Worlds: Science Fiction and Fantasy | 2               |
| 139.202 Romantic Writing: Self and Nature             | 1               |
| 139.253 American Literature                           | 1               |
| 139.270 Young Adult Fiction                           | 2               |
| 139.301 Shakespeare's Worlds                          | 2               |
| 139.305 Twentieth Century Literature                  | 1               |
| 139.352 Postcolonial Literature                       | 1               |
| 139.376 Sexual/Textual Politics                       | 1               |
| <i>List B</i>   |                 |
| 139.123 Creative Writing I                            | 1               |
| 139.209 Speaking: Theory and Practice                 | 3               |
| 139.229 Writing Poetry                                | 2               |
| 139.244 Writing for the Public                        | 2               |
| 139.340 The Publishing Project                        | 1               |
| 154.101 Introduction to Media Studies                 | 1,3             |

*Expressive Arts Programme*  
*2019*



# *Expressive Arts Programme*

## *Career Opportunities*

The Expressive Arts major encourages students to explore their own creativity and to develop practical and analytical skills in the area of performance, speech communication, creative writing and media production. The emphasis is on the arts, but the skills developed in these courses are applicable in journalism, business, media and print editing, public relations, marketing, and government sector jobs.

Surveys have shown that in every profession, employers seek staff who can:

- \* Think originally;
- \* Analyse perceptively;
- \* Communicate effectively in person and on paper;
- \* Work well in teams.

Our students have pursued careers in fields such as human resources, advertising, marketing and public relations, television and journalism, teaching, theatre and entertainment, and creative and professional writing.

## *Programme Structure*

### **Bachelor of Communication (BC)**

The Bachelor of Communication consists of courses totalling at least 360 credits with no more than 165 credits at 100 level, at least 75 credits at 300 level, at least 300 credits from the Schedule for the degree of Bachelor of Communication, a core of eight compulsory courses (120 credits), a major of 120 credits, a minor of 60 credits, and elective courses comprising 60 credits from any undergraduate degree programmes within the university.

| <b>Massey Business School</b> | <b>College of Humanities and Social Sciences</b> |
|-------------------------------|--|
| Communication Management      | Expressive Arts                                  |
| Journalism                    | Linguistics                                      |
| Marketing Communication       | Media Studies                                    |
| Public Relations              | International Languages (minor only)             |

*Major:* A major consists of 120 credits from the Bachelor of Communication Expressive Arts schedule, including at least 60 credits at 300 level.

*Minor:* A minor consists of 60 credits from the Bachelor of Communication Expressive Arts schedule, including at least 15 credits at 300 level.

*Composite Major Requirement:* A major consists of 120 credits from Expressive Arts and Media Studies courses, including at least 45 credits in Expressive Arts and 45 credits in Media Studies, with at least 60 credits at 300 level.

*Composite Minor Requirement:* A minor consists of 60 credits from Expressive Arts and Media Studies courses, including at least 30 credits in Expressive Arts and 30 credits in Media Studies, with at least 15 credits at 300 level.



# *Expressive Arts Courses 2019*

## *Auckland Campus*

| <b>Course</b>                                     | <b>Semester</b> |
|---|-----------------|
| <i>Compulsory</i>                                 |                 |
| 139.133 Creative Communication                    | 2               |
| 139.220 Theatre for Change                        | 2               |
| 139.229 Writing Poetry                            | 2               |
| 139.280 Creative Non-Fiction: Creative Writing II | 1               |
| 139.323 Script Writing                            | 1               |
| 139.326 Travel Writing                            | 2               |
| 139.329 Advanced Fiction Writing                  | 1               |
| 139.333 Creativity in the Community               | 1               |
| 154.204 Digital Media Production I                | 1               |
| 154.224 Documentary (Non-Fiction) Film            | 2               |

## *Manawatū Campus*

| <b>Course</b>                                     | <b>Semester</b> |
|---|-----------------|
| <i>Compulsory</i>                                 |                 |
| 139.133 Creative Communication                    | 2               |
| 139.223 Creative Processes                        | 2               |
| 139.224 Making Plays for Theatre                  | 2               |
| 139.229 Writing Poetry                            | 1               |
| 139.280 Creative Non-Fiction: Creative Writing II | 1               |
| 139.285 Fiction Writing                           | 2               |
| 139.320 Theatre in Production                     | 1               |
| 139.329 Advanced Fiction Writing                  | 1               |
| 139.340 The Publishing Project                    | 1               |
| 139.362 Oceanic Literatures of Aotearoa           | 2               |
| 154.204 Digital Media Production I                | 1               |
| 154.304 Digital Media Production II               | 2               |

## *Wellington Campus*

| <b>Course</b>                                     | <b>Semester</b> |
|---|-----------------|
| <i>Compulsory</i>                                 |                 |
| 139.133 Creative Communication                    | 2               |
| 139.223 Creative Processes                        | 1               |
| 139.280 Creative Non-Fiction: Creative Writing II | 1               |
| 139.285 Fiction Writing                           | 2               |
| 139.323 Script Writing                            | 1               |
| 139.333 Creativity in the Community               | 2               |
| 139.340 The Publishing Project                    | 1               |
| 139.381 Advanced Studies in Creative Writing      | 2               |
| 154.204 Digital Media Production I                | 1               |

## *Distance*

| <b>Course</b>                                     | <b>Semester</b> |
|---|-----------------|
| <i>Compulsory</i>                                 |                 |
| 139.133 Creative Communication                    | 2               |
| 139.209 Speaking: Theory and Practice             | 3               |
| 139.223 Creative Processes                        | 3               |
| 139.229 Writing Poetry                            | 2               |
| 139.280 Creative Non-Fiction: Creative Writing II | 1               |
| 139.285 Fiction Writing                           | 2               |
| 139.323 Script Writing                            | 1               |
| 139.326 Travel Writing                            | 2               |
| 139.340 The Publishing Project                    | 1               |
| 139.362 Oceanic Literatures of Aotearoa           | 2               |
| 154.204 Digital Media Production I                | 1,3             |
| 154.224 Documentary (Non-Fiction) Film            | 2               |

*Media Studies Programme*  
*2019*



# *Media Studies Programme*

## *Career Opportunities*

Media Studies is an exciting and challenging discipline which will prepare you for future opportunities in an information-rich society. The skills you develop throughout your study are versatile and highly sought after in many careers. You will be challenged to:

- \* Explore the ways in which media texts create meaning;
- \* Explore the relationship between media and society and how this can influence our view of the world;
- \* Communicate your findings effectively in speech, writing, and video production;
- \* Tackle open-ended questions where there are no simple right or wrong answers;
- \* Develop a creative and innovative approach to research and study, in areas where originality of thought is required.

Our students have pursued careers in fields such as advertising, public relations, journalism, film, television, teaching and government agencies.

## *Programme Structure*

### **Bachelor of Arts (BA)**

*Major Requirement:* A major consists of 135 credits in Media Studies, including 154.101 and 154.250; 15 credits at 200-level; 60 credits at 300-level and 30 credits at any level from the Media Studies schedule.

*Minor Requirement:* A minor consists of 75 credits in Media Studies, including 154.101; 15 credits at 300-level; 30 credits at 200- and/or 300-level; and 15 credits at any level from the Media Studies schedule.

### **Bachelor of Communication (BC)**

*Major Requirement:* A major consists of 120 credits from the BC Media Studies Schedule, including 154.250 and at least 60 credits at 300-level.

*Minor Requirement:* A minor consists of 60 credits from the BC Media Studies schedule, including at least 15 credits at 300-level.

*Composite Major Requirement:* A major consists of 120 credits from Expressive Arts and Media Studies courses, including at least 45 credits in Expressive Arts and 45 credits in Media Studies, with at least 60 credits at 300-level.

*Composite Minor Requirement:* A minor consists of 60 credits from Expressive Arts and Media Studies courses, including at least 30 credits in Expressive Arts and 30 credits in Media Studies, with at least 15 credits at 300-level.

### **Certificate in Arts (CertArts)**

The *Certificate in Arts* is designed for students who wish to participate in university study without having to commit to completing a large set of course. It is also available for those who wish to take a few interest courses at university level. The Certificate can be used as a stepping stone to the *Diploma in Arts*, and from there to a *Bachelor of Arts* degree.

The Certificate consists of 60 credits (four courses), with at least 45 credits (three courses) coming from the *Bachelor of Arts* schedule. It can be completed in one semester of full-time study, or over a longer period of part-time study. Students who complete the *Certificate in Arts* can proceed to the *Diploma in Arts* or *Bachelor of Arts* if they wish.

### **Graduate Certificate in Arts (GCertArts)**

The *Graduate Certificate in Arts* enables graduates to study another subject area without completing a second bachelor's degree. The *Graduate Certificate* is a bridging tool for graduates to gain knowledge in a specific area of the arts and humanities, so they can go on to postgraduate study.

For a *Graduate Certificate in Arts* endorsed in Media Studies you need to pass at least 45 credits at 200-level and 300-level in Media Studies, with at least 30 credits in Media Studies at 300-level. The remaining 15 credits must be a 300-level course from Part II of the schedule for the *Bachelor of Arts* degree, which can be another course from the endorsement subject.

### **Diploma in Arts (DipArts)**

A *Diploma in Arts* allows you to test out university study before you commit to a full *Bachelor of Arts* degree.

The requirements for the *Diploma in Arts* endorsed in Media Studies are a pass in both 230.111 and 230.112. Pass 75 credits in Media Studies consisting of at least 45 credits at 200- and 300-level in Media Studies; 30 credits at any level in Media Studies. The remaining 15 credits for the *Diploma in Arts* can be from Part II of the schedule for the *Bachelor of Arts* degree (including further courses from the endorsement subject) and/or courses offered in other undergraduate degrees.

### **Graduate Diploma in Arts (GradDipArts)**

The *Graduate Diploma in Arts* enables graduates to study another subject area without completing a second Bachelors degree. The Diploma acts as a bridging tool to allow graduates to gain the equivalent of an undergraduate major in a specific area so that they may proceed to postgraduate studies in that area. To gain entry into the *Graduate Diploma in Arts* you must first have completed a university degree and have admission to postgraduate study.

For a *Graduate Diploma in Arts* endorsed in Media Studies you need to pass at least 90 credits in Media Studies, with at least 60 credits at 300-level. The remaining 30 credits (two courses) for the Diploma must come from Part II of the *Bachelor of Arts* degree schedule. At least 15 credits must be a 300-level course and may include further Media Studies courses.

# Media Studies Courses 2019

## Auckland Campus

| Course   | Semester |
|--|----------|
| <i>Compulsory</i>                                |          |
| 154.101 Introduction to Media Studies            | 1        |
| 154.250 Digital Media: Theory and Practice       | 2        |
| 154.202 Advertising and Consumer Society         | 1        |
| 154.204 Digital Media Production I               | 1        |
| 154.206 International Film History               | 1        |
| 154.224 Documentary (Non-Fiction) Film           | 2        |
| 154.303 Hollywood Cinema                         | 2        |
| 154.313 Global Media Cultures                    | 2        |
| 154.314 Independent Media in the Information Age | 1        |
| 154.316 New Zealand Cinema                       | 1        |
| 139.323 Script Writing                           | 1        |
| 139.333 Creativity in the Community              | 1        |

## Manawatū Campus

| Course                                     | Semester |
|--|----------|
| <i>Compulsory</i>                          |          |
| 154.101 Introduction to Media Studies      | 1        |
| 154.250 Digital Media: Theory and Practice | 2        |
| 154.201 Television Studies                 | 2        |
| 154.203 Popular Culture and the Media      | 1        |
| 154.204 Digital Media Production I         | 1        |
| 154.302 Gender and Race in the Media       | 2        |
| 154.303 Hollywood Cinema                   | 1        |
| 154.304 Digital Media Production II        | 2        |
| 154.312 Trauma and the Media               | 1        |

## Wellington Campus

| Course   | Semester |
|--|----------|
| <i>Compulsory</i>                                |          |
| 154.101 Introduction to Media Studies            | 1        |
| 154.250 Digital Media: Theory and Practice       | 2        |
| 154.120 Transmedia Narrative and Storytelling    | 2        |
| 154.202 Advertising and Consumer Society         | 1        |
| 154.203 Popular Culture and the Media            | 2        |
| 154.204 Digital Media Production I               | 1        |
| 154.224 Documentary (Non-Fiction) Film           | 2        |
| 154.302 Gender and Race in the Media             | 2        |
| 154.304 Digital Media Production II              | 2        |
| 154.311 Social Media and Digital Cultures        | 1        |
| 154.314 Independent Media in the Information Age | 1        |
| 139.323 Script Writing                           | 1        |

## *Distance*

### **Course**

### **Semester**

#### *Compulsory*

|         |                                    |     |
|---------|------------------------------------|-----|
| 154.101 | Introduction to Media Studies      | 1,3 |
| 154.250 | Digital Media: Theory and Practice | 2   |
| 154.201 | Television Studies                 | 2   |
| 154.202 | Advertising and Consumer Society   | 1   |
| 154.203 | Popular Culture and the Media      | 1   |
| 154.204 | Digital Media Production I         | 1,3 |
| 154.224 | Documentary (Non-Fiction) Film     | 2   |
| 154.302 | Gender and Race in the Media       | 2   |
| 154.312 | Trauma and the Media               | 1   |
| 154.313 | Global Media Cultures              | 2   |
| 154.316 | New Zealand Cinema                 | 1   |
| 139.323 | Script Writing                     | 1   |

*Public and Professional*  
*Writing Programme*  
2019



# *Public and Professional Writing Programme*

For many years, employers have emphasised the need for graduates with versatile writing skills and the ability to interpret complex information in ways that aid individual and organisational decision making. The minor in Public and Professional Writing provides you with these practical writing skills that can be used in a variety of work environments.

As well as taking two compulsory courses, Digital Technical Writing (or Writing for Public Relations and Digital Media) and The Publishing Project, you may select electives that help prepare you for today's professional writing environment, where a writer may be expected to see a project through end to end, from production to publication.

All courses in this minor are designed to give you a grounding in the key skills of collaborative processes, communicating specialised knowledge to both general and professional audiences, and the accurate and effective presentation of visual and textual data.

When you have completed this minor, you will be able to:

- \* Write fluently and precisely, showing advanced knowledge of grammar, and techniques for invention, drafting, and revision.
- \* Critically reflect on the cultural origins of assumptions about writing and the changing forms of writing in the digital age.
- \* Adapt genre, format, and style to audience, purpose, and context, incorporating graphical and visual elements in print and online documents.
- \* Demonstrate competent use of digital publishing platforms and an advanced knowledge of documentation and editing protocols.
- \* Demonstrate advanced skills in communicating specialised disciplinary knowledge to both professional and general audiences, including the appropriate use of statistical evidence, to aid informed discussion and decision-making.

This minor will help prepare you for careers in fields such as public relations, event management, journalism, arts administration, web content development, technical writing, community cultural development and social media coordination.

## *Programme Structure*

### **Minor Requirement**

A minor consists of 75 credits in Public and Professional Writing, including 139.246 and 139.340; and 45 credits at any level from the Public and Professional Writing schedule.

### **Diploma Requirement (Endorsed)**

At least 75 credits in Public and Professional Writing, including 139.246 or 219.207; and 60 credits at any level from the Public and Professional Writing schedule.

### **Graduate Certificate in Arts Requirement (Endorsed)**

At least 60 credits in Public and Professional Writing, including 139.340 and either 139.246 or 219.207; and 30 credits from the Public and Professional Writing schedule.



# Public and Professional Writing Courses 2019

## *Auckland Campus*

| <b>Course</b>  | <b>Semester</b> |
|--|-----------------|
| <i>Compulsory</i>                                      |                 |
| 219.207 Writing for Public Relations and Digital Media | 1               |
| 139.280 Creative Non-Fiction: Creative Writing II      | 1               |

## *Manawatū Campus*

| <b>Course</b>  | <b>Semester</b> |
|--|-----------------|
| <i>Compulsory</i>                                      |                 |
| 219.207 Writing for Public Relations and Digital Media | 1               |
| 139.340 The Publishing Project                         | 1               |
| 139.280 Creative Non-Fiction: Creative Writing II      | 1               |

## *Wellington Campus*

| <b>Course</b>  | <b>Semester</b> |
|--|-----------------|
| <i>Compulsory</i>                                      |                 |
| 219.207 Writing for Public Relations and Digital Media | 1               |
| 139.340 The Publishing Project                         | 1               |
| 139.280 Creative Non-Fiction: Creative Writing II      | 1               |
| 154.311 Social Media and Digital Cultures              | 1               |

## *Distance*

| <b>Course</b>  | <b>Semester</b> |
|--|-----------------|
| <i>Compulsory</i>  |                 |
| 139.246 Text Image Design: Digital Technical Writing; or | 1               |
| 219.207 Writing for Public Relations and Digital Media   | 1               |
| 139.340 The Publishing Project                           | 1               |
| 139.244 Writing for the Public                           | 2               |
| 139.280 Creative Non-Fiction: Creative Writing II        | 1               |
| 219.234 Editing and Publishing                           | 1               |



*Theatre Studies Programme*  
*2019*



# *Theatre Studies Programme*

Follow your passion and gain innovative skills with Massey University's unique minor in Theatre Studies. Perform the change you want to see in the world!

This exciting applied theatre and performing arts specialisation combines theatre for social change with real-world communication techniques. You will be given the opportunity to develop skills in acting, directing and playmaking as well as critical skills in the study of drama and creativity. The ability to apply these skills to business, community, education, and other contexts is a strong focus. Taught by award-winning and passionate staff, you'll be challenged to think critically and learn how to produce compelling creative performance outputs.

This minor will help prepare you for careers in fields such as public relations, film-making, drama teaching, journalism, speech writing and media training.

## *Programme Structure*

### **Minor Requirement**

A minor consists of 75 credits in Theatre Studies, including 139.104 or 139.133; 15 credits at 300-level, 30 credits at 200-and/or 300-level, and 15 credits at any level from the Theatre Studies schedule.

### **Diploma Requirement (Endorsed)**

At least 75 credits in Theatre Studies, including 139.104 or 139.133; 45 credits at 200-and/or 300-level, and 15 credits at any level from the Theatre Studies schedule.



# Theatre Courses 2019

## *Auckland Campus*

| <b>Course</b>                       | <b>Semester</b> |
|-------------------------------------|-----------------|
| <i>Compulsory</i>                   |                 |
| 139.133 Creative Communication      | 2               |
| 139.220 Theatre for Change          | 2               |
| 139.323 Script Writing              | 1               |
| 139.333 Creativity in the Community | 1               |

## *Manawatū Campus*

| <b>Course</b>                    | <b>Semester</b> |
|----------------------------------|-----------------|
| <i>Compulsory</i>                |                 |
| 139.104 Drama in Performance; or | 1               |
| 139.133 Creative Communication   | 2               |
| 139.223 Creative Processes       | 2               |
| 139.224 Making Plays for Theatre | 2               |
| 139.320 Theatre in Production    | 1               |

## *Wellington Campus*

| <b>Course</b>                       | <b>Semester</b> |
|-------------------------------------|-----------------|
| <i>Compulsory</i>                   |                 |
| 139.133 Creative Communication      | 2               |
| 139.223 Creative Processes          | 1               |
| 139.323 Script Writing              | 1               |
| 139.333 Creativity in the Community | 2               |

## *Distance*

| <b>Course</b>                         | <b>Semester</b> |
|---------------------------------------|-----------------|
| <i>Compulsory</i>                     |                 |
| 139.133 Creative Communication        | 2               |
| 139.209 Speaking: Theory and Practice | 3               |
| 139.223 Creative Processes            | 3               |
| 139.323 Script Writing                | 1               |



## *Courses Offered in 2019*



139.104  
*Drama in Performance*  
*Angie Farrow*

Semester One - PN

An exploration of three plays in performance. Students will study theories and conventions of performance and will participate in theatrical presentations. No previous experience of theatre is required.

This course is designed for students who would like to learn more about drama through practice. You will study three plays through critical analysis and performance.

Students who successfully complete this course should be able to:

- \* Locate dramatic texts in their theatrical and historical context;
- \* Discuss how character is established and developed in dramatic texts;
- \* Apply and assess processes needed to interpret, rehearse and perform a dramatic text;
- \* Identify salient theatrical conventions of the set play texts;
- \* Apply skills to assist individual interpretation of a dramatic text in performance.

### Study Requirements

Internal: Partially Taught Online

Each internal student should take 1 hour of Lectures, and 2 hours of Workshops per week. Students will also need to attend rehearsal times. A class website is available.

### Assessment

|                                |     |
|--------------------------------|-----|
| Review                         | 15% |
| Essay                          | 20% |
| Group Performance/Presentation | 50% |
| Journal                        | 15% |

### Set Texts

*Compulsory*

Meyrick, Julian, ed. *Who's Afraid of the Working Class?* (Currency Press, 2014)

Thompson, Mervyn. *Children of the Poor: An Adaptation of John A. Lee's Novel*

# 139.109 *Prize Winning Fiction* *Kim Worthington*

A study of short stories, novellas and novels from the last 50 years emphasising the varieties of award-winning fiction. Texts will have received a significant national or international writing award encouraging discussion of the evaluation and appreciation of fiction and related forms. The course will introduce students to stylistic techniques used in fictional writing and genre developments in the past half century, and develop skills of evidence-based critical analysis.

Students who successfully complete this course should be able to:

- \* Analyse award-winning fiction and related forms in close detail;
- \* Express individual interpretations of literary value based on evidence from the text;
- \* Apply fundamental vocabulary of critical analysis;
- \* Identify genre developments in award-winning fiction over the last half-century, in connection with their specific prizes.

## **Study Requirements**

Distance: Partially Taught Online

Distance students work at your own pace through study material. A class website is available.

|             | <b>Assessment</b> |
|-------------|-------------------|
| Short Essay | 20%               |
| Essay       | 25%               |
| Essay       | 35%               |
| Reflection  | 20%               |

## **Set Texts**

Texts for this course are yet to be advised.

139.123  
*Creative Writing I*  
*Jack Ross / Tina Makereti /*  
*Bryan Walpert*

*Semester One - Akld*  
*Semester One - PN*  
*Semester One - Distance*

An exploration of the processes involved in writing poetry and short stories. Students learn the fundamental elements of craft, such as metaphor, structure and plot, through the close reading of published poetry and fiction, through their own practice as creative writers, and through providing and receiving workshop feedback.

Students who successfully complete this course should be able to:

- \* Demonstrate an understanding of the creative writing process as founded on craft, from which meaning and pleasure are derived;
- \* Demonstrate comprehension of the structures and conventions of poetry and the short story;
- \* Apply the fundamental elements of creative writing, such as imagery, metaphor, language, form, character, plot, structure, and point of view;
- \* Critique the work of peers honestly but gently and accept criticism;
- \* Understand the role of revision in the creative process and rigorously incorporate comments from tutor and peers in those revisions.

### **Study Requirements**

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 1 hour of Lectures and 2 hours of Tutorials per week in which you receive feedback on your own work and give feedback on the work of your peers. A class website is available.

A class website is available for distance students. There is no Contact Workshop for this course.

|                   | <b>Assessment</b> |
|-------------------|-------------------|
| Poetry Portfolio  | 35%               |
| Fiction Portfolio | 35%               |
| Essay             | 10%               |
| Peer Reviews      | 10%               |
| Participation     | 10%               |

### **Set Texts**

There are no set texts for this course.

Semester Two - Akld  
Semester Two - PN  
Semester Two - WG  
Semester Two - Distance

139.133

## Creative Communication

Stuart Hoar / Tina Makereti /  
Elsbeth Tilley

An introduction to the dynamics involved in creative communication. Students explore creative communication through work in, and analysis of, three creative forms: creative writing, theatre and digital media production.

Students who successfully complete this course should be able to:

- \* Use models from theatre, digital media production, and creative writing to develop and shape creative ideas;
- \* Use appropriate language and methodology to critically appraise a work of creative communication;
- \* Locate and develop images and a narrative in the making of a creative work;
- \* Show understanding of the ways creative communication works within the cultural environment of Aotearoa New Zealand's treaty-based society;
- \* Apply ideas and approaches learned in the course to reflect on the dynamics of creative communication.

### Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student to attend a 1 hour Lecture and a 2 hour Workshop per week. A class website is available.

Distance students work at your own pace through the study material working towards set assessment dates. Your learning will be supported by the class website. There is no Contact Workshop for this course.

#### Assessment

|                                  |     |
|----------------------------------|-----|
| Essay                            | 20% |
| Creative Work: Creative Writing  | 20% |
| Creative Work: Media Production  | 20% |
| Creative Work: Group Performance | 30% |
| Review                           | 10% |

### Set Texts

There are no set texts for this course.

# 139.139 Introduction to English Studies Philip Steer / Erin Mercer

Semester One – Aklā  
Semester One – PN  
Semester One – Distance

Restrictions: 139.171

An introduction to the nature and functions of literary texts and the ways in which they are invested with meaning, with a focus on the skills necessary for reading and writing critically about them.

Students who successfully complete this course should be able to:

- \* Demonstrate skills in close textual reading and stylistic analysis for the purpose of literary interpretation;
- \* Demonstrate the capacity to apply fundamental literary-critical skills, concepts and terminology to the interpretation of literary texts;
- \* Identify and use forms of contextual knowledge - cultural, historical, and intertextual, that deepen literary interpretation;
- \* Write competently in fundamental literary-critical genres;
- \* Understand literary works by New Zealand writers and their relationship to other aspects of New Zealand culture;
- \* Recognise and discuss the global reach of English as a literary language.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 2 hour of Lectures, 1 hour of Tutorial per week. A class website is available.

Distance students work at your own pace through study material with support from the class website. There is no Contact Workshop for this course.



## Assessment

|                   |     |
|-------------------|-----|
| Participation     | 10% |
| Analysis          | 20% |
| Essay             | 30% |
| Written Portfolio | 40% |

## Set Texts

*Compulsory*

Grace-Smith, Briar. *Haruru Mai* (Playmarket)

Hamid, Mohsin. *The Reluctant Fundamentalist* (Penguin)

# Imaginary Worlds: Science Fiction and Fantasy

Barbara Postema / TBA

An examination of selected science fiction and fantasy texts, emphasising their relationship to changing cultural contexts and the ways different storytelling media mould narratives.

Students who successfully complete this course should be able to:

- \* Explain the social significance of science fiction and fantasy narratives;
- \* Assess and explore the complexities involved in adapting stories from one context into another;
- \* Demonstrate an understanding of science fiction and fantasy narratives as genres;
- \* Demonstrate knowledge of scholarly theory surrounding popular narrative forms;
- \* Compare and contrast science fiction and fantasy texts to assess their underlying themes, connotations, and points of inter-connection.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 3 hours of Lectorials per week. A class website is available.

Distance students work at your own pace through study material with support from the class website. There is no Contact Workshop for this course.

|  | Assessment |
|--|------------|
| Short Essays (Close Readings, 2 x 500 words)     | 30%        |
| Audio-Visual Presentation (5 min/500 word)       | 15%        |
| Critical Engagement with Processes of Adaptation | 25%        |
| Critical Essay (1,500 words)                     | 30%        |



## Set Texts

### Compulsory

Dick, Philip K. *Do Androids Dream of Electric Sheep* (Random House)

Okorafor, Nnedi. *Binti* (St Martin's Press)

Tolkien, J.R.R. *The Hobbit* (Harper Collins)

Vermette, Katherena. *Pemmican Wars (A Girl Called Echo)* (Highwater Press)

# 139.202 *Romantic Writing: Self and Nature* Bill Angus

Semester One - PN  
Semester One - Distance

A study of the relationship between self and nature as explored in texts by British writers of the period 1780-1830.

Students who successfully complete this course will be able to:

- \* Demonstrate an understanding of poetic language and Romantic theories of poetry;
- \* Demonstrate critical understanding of Romantic poetry and the standard themes of Romantic writing in the context of scholarly debates and commentary;
- \* Explore in particular the Romantic focus on the profound and complex relationship between self and nature;
- \* Demonstrate an awareness of the influences of Romantic writing on modern constructions of freedom, selfhood, and human rights;
- \* Communicate in genres that are appropriate for literary criticism, and in print, digital or interpersonal environments.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take two 2 hour Lectures per week.

Distance students will work at a pace compatible with the set schedule through the study material on the Stream site. A class website is available. There is no Contact Workshop for this course.



*Manfred on the Jungfrau, 1837, by John Martin*  
Birmingham Museum and Art Gallery

## Assessment

|                       |     |
|-----------------------|-----|
| Essay (1500 words)    | 25% |
| Essay (1500 words)    | 25% |
| Stream Contributions  | 10% |
| Examination (2 hours) | 40% |

## Set Texts

*Compulsory*

Greenblatt, Stephen. *The Norton Anthology of English Literature: The Romantic Period* (Volume D)

# 139.209

## *Speaking: Theory and Practice*

### *Angie Farrow*

A study of the theoretical and practical aspects of public speaking. Attention will be paid to building a rapport with an audience, to the preparation of material for spoken delivery and to the technical elements of voice production.

Students who successfully complete this course should be able to:

- \* Apply physical and technical skills for effective public speaking;
- \* Employ linguistic and organisational techniques for effective speech-making;
- \* Demonstrate critical and practical understanding of technical elements of voice production;
- \* Analyse rhetorical and structural elements of written speeches using selected theoretical approaches.

### Study Requirements

Distance: Partially Taught Online

Distance students will work at a pace compatible with the set schedule through the study material on the Stream site. There is a compulsory Contact Workshop to be held in Palmerston North on 17 - 19 January 2020.



Student giving oral presentation

### Assessment

|                                |     |
|--------------------------------|-----|
| Introductory Speech Delivery   | 5%  |
| Small Group Presentation       | 20% |
| Persuasive Speech Plan         | 15% |
| Speech Analysis                | 15% |
| Written Speech                 | 20% |
| Persuasive Speech Presentation | 25% |

### Set Texts

*Recommended*

Lucas, Stephen. *The Art of Public Speaking* (McGraw Hill, 2011)

Dowis, Richard. *The Lost Art of the Great Speech: How to Write One; How to Deliver It* (AMACOM, 2000)

Stuart, D., Sprague, J. & Bodary, D. *The Speaker's Handbook* (Harcourt Brace, 1988)

An applied introduction to the varied ways in which theatre is used for social and personal change.

Students who successfully complete this course will be able to:

- \* Analyse theatre works and practices using social justice theatre methodologies;
- \* Critically reflect upon the role of applied theatre in facilitating change, including considering cultural and ethical issues;
- \* Work constructively in groups towards the production of collaborative creative outcomes;
- \* Demonstrate an understanding of historical and contemporary applied theatre for change practices.

### Study Requirements

Internal: Partially Taught Online

Each student should take 1 hour of Lecture and 2 hours of Workshops per week. Students will also need to attend rehearsal times.

|                          | <b>Assessment</b> |
|--------------------------|-------------------|
| Creative Analysis        | 15%               |
| Group Project/Assignment | 40%               |
| Exercise                 | 15%               |
| Essay                    | 30%               |

### Set Texts

*Compulsory*

Smith, Anna Deavere. *Fires in the Mirror* (1992)

Rickman, Alan and Viner, Katharine. *My Name is Rachel Corrie* (2005)

Weiss, Peter. *The Investigation: A Play* (1966)

Kaufman, Moisés and Tectonic Theatre Project. *The Laramie Project* (2000)

Halba, Hilary and Young, Stuart. *Hush* (2010)

Daisy, Mike. *The Agony and Ecstasy of Steve Jobs* (2012)

# 139.223 Creative Processes Elspeth Tilley / Angie Farrow

An investigation of human creativity that involves the study of creative practice and the making of original works of performance, film, and writing.

This course has a large practical component and students have the opportunity to create original works in a range of disciplines which may include creative writing, performance drama, dance, music, mixed media, and video-making. Students consider the dynamics of the creative process through theoretical study as well as through reflective analysis of their own practice.

Students who successfully complete this course should be able to:

- \* Build a vocabulary to articulate the creative process;
- \* Build an ethos of trust and support which will encourage spontaneity and risk taking;
- \* Explore models of art-making, both historical and contemporary;
- \* Develop your understanding of the political, social, and psychological forces that influence creative processes.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 1 hour of Lectures and 2 hours of Workshops. A class website is available.

Distance students work at your own pace through study material. A class website is available. There is a compulsory contact course to be held in Palmerston North on 6 - 10 January 2020.



Students with their "MeBoxes".

### Assessment

|  |     |
|--|-----|
| The "Me Box"   | 25% |
| Presentation Project (Performance)                         | 35% |
| Creative Journal<br>(including critical report 3000 words) | 40% |

### MeBox

*An autobiographical offering involving the making of a box and contents using a multi-disciplinary approach.*

## Set Texts

There are no set texts for this course.

139.224  
*Making Plays for Theatre*  
*Angie Farrow*

Semester Two - PN

Students will receive a grounding in the skills of writing and devising experimental theatre and an opportunity to employ these skills in the creation of original scripts.

Students who successfully complete this course should be able to:

- \* Demonstrate an understanding of form, characterisation, style, themes and genre in dramatic writing;
- \* Critique and evaluate different traditions and styles of playwriting in the contemporary experimental theatre scene;
- \* Apply the necessary technical language and theoretical vocabulary to facilitate discussions and critical writing about the set plays;
- \* Demonstrate practical skills as a playmaker, both through collaborative exercises and individual endeavour.

### Study Requirements

Internal: Partially Taught Online

Each student should take 1 hour of Lectures and 2 hours of Workshops per week. Students will also need to attend rehearsal times. A class website is available.

### Assessment

|                                   |     |
|-----------------------------------|-----|
| Essay (1800 words)                | 30% |
| Theatrical Presentation (10 min)  | 40% |
| Playwriting Project (10 min play) | 30% |

### Set Texts

There are no set texts for this course.

# 139.229 Writing Poetry Bryan Walpert / TBA

Pre-requisite: 139.123 or 139.133

A creative writing course in which students develop and advance poetry skills within the major modes of lyric poetry and within the context of a more advanced engagement with fundamental elements of craft. In addition to reading poetry and critical essays on the genre, students will write original poetry and critically review their own work and the work of peers.

Students who successfully complete this course should be able to:

- \* Analyse the characteristics of major lyric modes and use contemporary examples as guides and models for their own poems;
- \* Reflect on their own work within the context of historical and/or contemporary approaches to the writing and conceptualisation of lyric poetry;
- \* Apply techniques explored in the introductory paper including the use of image, metaphor, connotation, denotation and sound in a more sophisticated fashion as well as apply additional, more complex contemporary techniques;
- \* Apply rigorous revision to the development of polished, effective poetry;
- \* Respond critically and rigorously in writing to the work of peers.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 1 hour of interactive Lectures, 2 hours of Writing Workshops per week with support from the website.

A class website is available for Distance students. There is no Contact Workshop for this course.

|                                | <b>Assessment</b> |
|--------------------------------|-------------------|
| Poetry Portfolio               | 40%               |
| Craft Essay                    | 40%               |
| Peer Reviews                   | 10%               |
| Lecture and Workshop Responses | 10%               |

## Set Text

There are no set texts for this course.

# Literary Landmarks: Words that Changed the World

Hannah August / Bill Angus

Semester Two - Akld  
Semester Two - PN  
Semester Two - Distance

An introduction to methods of reading, thinking, and writing about literature from the past. Focussing on key texts from the Early Modern period to the twentieth century, the paper establishes a critical framework for understanding how literature both reflects and intervenes in the social, political and historical contexts in which it was produced.

Students who successfully complete this course should be able to:

- \* Identify distinctive aesthetic and formal features of literature produced during selected periods of literary history;
- \* Employ critical techniques to relate literature to philosophy, politics and other domains of culture;
- \* Select relevant contextual information and apply it to the interpretation of literary texts;
- \* Recognise and critically assess the representation of forms of identity in literary texts;
- \* Discuss the literary-historical significance of selected authors and literary works in relation to the concerns of modernity;
- \* Analyse and apply literary criticism in essay writing about literature.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 2 hours of Lectures, and 1 hour of Tutorial per week. A class website is available.

Distance students work at your own pace through study material. A class website is available. There is no Contact Workshop for this course.

## Assessment

|                      |     |
|----------------------|-----|
| Analysis             | 15% |
| Essay 1 (1500 words) | 25% |
| Essay 2 (1500 words) | 25% |
| Examination          | 35% |

## Set Texts

### Compulsory

Shakespeare, William. *Antony & Cleopatra* (Penguin)

Brontë, Charlotte. *Jane Eyre* (Penguin)

Austen, Jane. *Pride & Prejudice* (Penguin)

# 139.244 *Writing for the Public* TBA

Pre-requisite: 1 of 192.102, 219.100, 230.111, 247.155, or 247.177

A course in writing non-fiction genres for the public, informed by a broad historical understanding of the emergence of the public sphere and its current reshaping in the digital age. Students apply rhetorical theory and theories of argument in their own writing and in analysing works by selected public intellectuals.

Students who successfully complete this course should be able to:

- \* Debate the role of writing and argument in the Western liberal democratic tradition, and in political challenges to this tradition;
- \* Analyse rhetoric, argument, and style in the work of selected public intellectuals, in particular public genres, and in their own writing and the writing of their peers;
- \* Use contemporary examples of the non-fiction essay and related genres as guides and models for their own writing and analysis;
- \* Produce an evidence-based, closely reasoned argument suited to a particular publishing context and designed for a broad public audience;
- \* Constructively peer review other students' work and revise and edit their own writing.

## Study Requirements

Distance: Partially Taught Online

Distance students access study materials and engage with the class online. There is no Contact Workshop for this course.

### Assessment

|                                |     |
|--------------------------------|-----|
| Analysis (1500 words)          | 30% |
| Project (2000 words)           | 40% |
| Writing Portfolio (1500 words) | 30% |

## Set Texts

There are no set texts for this course.

139.246  
*Text Image Design: Digital  
Technical Writing*  
Susan Rauch

Semester One - Distance

Pre-requisite: 1 of 192.102, 219.100, 230.111, 247.155, or 247.177

The processes and practices of writing about specialised subjects for professional audiences, with a focus on the principles of usability, information and interaction design.

Students apply and test theories of technical communication and produce a range of information-based documents to aid individual and organisational decision-making.

Students who successfully complete this course should be able to:

- \* Identify and apply principles and theories of conveying specialised knowledge to professional audiences;
- \* Implement sound invention and documentation practices in the writing of professional genres;
- \* Identify and apply the broad principles of usability, visual information and interaction design;
- \* Critically analyse and demonstrate the effective use of statistical evidence in technical writing;
- \* Revise, edit, and present documents to a professional standard.

### Study Requirements

Distance: Fully Taught Online

Distance students work at your own pace through study material. A class website is available. There is no Contact Workshop for this course.

|                                    | <b>Assessment</b> |
|------------------------------------|-------------------|
| Usability Analysis (1000 words)    | 20%               |
| Writing Exercises (max 2000 words) | 30%               |
| Complex Document (2000 words)      | 50%               |

### Set Texts

There are no set texts for this course.

An introduction to American literature, focusing on key novels, short stories and poems from the Romantic period through to the postmodern, and their relation to their historical and cultural contexts.

Students who successfully complete this course should be able to:

- \* Demonstrate understanding of historical developments in American literature;
- \* Identify formal and stylistic qualities of American short stories, poetry and novels;
- \* Analyse significant themes depicted in American literary texts;
- \* Recognise connections between literary texts and their cultural contexts;
- \* Demonstrate the ability to critically analyse literary texts and present interpretations in critical essay form.

### **Study Requirements**

Internal: Partially Taught Online

Distance: Partially Taught Online

Each student should take 2 hours of Lectures, and 1 hour of Tutorial per week. A class website is available.

Distance students work at your own pace through study material. A class website is available. There is no Contact Workshop for this course.

|   | <b>Assessment</b> |
|---|-------------------|
| Close Reading and Analysis (750 words)      | 15%               |
| Research Presentation                       | 20%               |
| Essay (1,500 words)                         | 30%               |
| Individual Project/Assignment (1,800 words) | 35%               |

### **Set Texts**

*Compulsory (Auckland)*

James, Henry. *Washington Square* (any edition)

Kerouac, Jack. *On the Road* (any edition)

*Compulsory (Palmerston North)*

Fitzgerald, F. Scott. *The Great Gatsby* (Scribner, 2004)

Davenport, Kiana. *House of Many Gods* (Ballantine Books, 2007)

139.255  
*Critical Periods in Aotearoa NZ  
Literature  
Philip Steer*

Semester Two - PN

An introduction to New Zealand's literary history, focusing on important novels, short stories and poems in relation to their social and political contexts.

Students who successfully complete this course should be able to:

- \* Demonstrate understanding of significant periods in New Zealand literary history;
- \* Identify formal, stylistic and thematic features of literary texts;
- \* Recognise changing characteristics of literary genres at different historical periods;
- \* Relate literature to relevant social, cultural and political contexts.

### Study Requirements

Internal: Partially Taught Online

Each student should take 2 hours of Lectures, and 1 hour of Tutorial per week. A class website is available.



William Deverell, "The New Zealand Grand Tour" (1890).  
Source: Alexander Turnbull Library,  
Ref: Eph-A-TOURISM-NZ-1890-01-front.

|                       |     |
|-----------------------|-----|
| Participation         | 10% |
| Teaching Presentation | 20% |
| Critical Essay        | 30% |
| Encyclopaedia Entries | 40% |

### Assessment

### Set Texts

*Compulsory*

Mulgan, John. *Man Alone* (Penguin)

Hulme, Keri. *The Bone People* (Picador)

# 139.270

## Young Adult Fiction

### Erin Mercer

A study of young adult fiction and its reception. Focussing on classic and contemporary examples, the paper explores the definition of the genre and its characteristic concerns, with a focus on case studies of popular and controversial texts.

Students who successfully complete this course should be able to:

- \* Define the genre of young adult fiction and its historical emergence;
- \* Explore characteristic concerns of New Zealand young adult fiction in relation to its audience;
- \* Analyse the literary creation of young adult characters;
- \* Critically examine factors influencing the popularity of young adult fiction;
- \* Explore the ethical and cultural questions raised by controversial young adult fiction.

### Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 2 hours of Lectures, 1 hour of Tutorials per week. A class website is available.

Distance students access study materials and engage with the class online. There is no Contact Workshop for this course.

### Assessment

|                                |     |
|--------------------------------|-----|
| Assignment (750 words)         | 15% |
| Essay (1500 words)             | 30% |
| Review (1000 words)            | 20% |
| Reception Project (1750 words) | 35% |

### Set Texts

*Compulsory*

Knox, Elizabeth. *Dreamhunter*

Rowling, J K. *Harry Potter and the Philosopher's Stone*

Alexie, Sherman. *The Absolutely True Diary of a Part-time Indian*

Salinger, J D. *The Catcher in the Rye*

Gee, Maurice. *The Fat Man*

139.280  
*Creative Non-Fiction:  
Creative Writing II*  
*B. Walpert/T. Makereti/I. Horrocks*

Semester One - *Akld*  
Semester One - *PN*  
Semester One - *WG*  
Semester One - *Distance*

Restrictions: 139.327

An intermediate-level introduction to the craft of nonfiction writing in a variety of genres, with a particular focus on the application of techniques usually associated with fiction and poetry to nonfiction material.

Students who successfully complete this course should be able to:

- \* Develop a working definition of creative nonfiction and formulate ways of discussing different forms of nonfiction;
- \* Recognise techniques usually associated with fiction and apply them to nonfiction material;
- \* Produce examples of creative nonfiction;
- \* Identify strengths and weaknesses in the work of their peers and revise writing according to peer and tutor comments;
- \* Reflect on the political, social and cultural possibilities of creative nonfiction writing in Aotearoa New Zealand and globally.

### Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 1 hour of Lectures and 2 hours of Workshops per week, usually taught as a single 3-hour block. A class website is available.

Distance students work through study material and are asked to post regular writing exercises on the class website. There is no Contact Workshop for this course.

|                                    | <b>Assessment</b> |
|------------------------------------|-------------------|
| Creative Assignment 1 (1500 words) | 40%               |
| Peer Reviews x 2 (500 words each)  | 10%               |
| Creative Assignment 2              | 50%               |

### Set Texts

There are no set texts for this course.

# 139.285 Fiction Writing Thom Conroy / TBA

An intermediate-level study of the craft of fiction, investigating a range of forms by means of creative production, workshopping and peer review.

Students who successfully complete this course should be able to:

- \* Investigate styles and sub-genres of fiction;
- \* Create examples of short fiction;
- \* Critique peer fiction;
- \* Engage in holistic revision of fiction according to peer and tutor comments;
- \* Refine understanding of aspects of fiction writing including structure, voice, character, urgency, and style.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 1 hour of Lectures and 2 hours of Workshops per week, usually taught as a single 3-hour block. A class website is available.

Distance students work through study material and are asked to post regular writing exercises on the class website. There is no Contact Workshop for this course.

|                                    | <b>Assessment</b> |
|------------------------------------|-------------------|
| Two Peer Reviews (300 words each)  | 10%               |
| Creative Assignment 1 (1000 words) | 20%               |
| Creative Assignment 2 (1500 words) | 30%               |
| Creative Assignment 3 (2000 words) | 40%               |

## Set Texts

There are no set texts for this course.

# 139.301 Shakespeare's Worlds Hannah August

Semester Two - Aklā  
Semester Two - Distance

An advanced study of selected dramatic works by William Shakespeare. The course explores the world his works engaged with and their influence on our own world, taking a thematic overview across a variety of genres and considering the plays in their original contexts as well as significant contemporary interpretations.

Students who successfully complete this course should be able to:

- \* Differentiate between genres of Shakespearean drama through sustained attention to formal, linguistic, thematic, and paratextual qualities;
- \* Relate literary production to its social contexts by contextualising Shakespeare's works with selected aspects of Early Modern culture;
- \* Demonstrate advanced skills in the critical reading of dramatic texts through close analysis of Shakespearean plays;
- \* Evaluate traditions of literary criticism by considering significant contemporary interpretations and critical approaches to Shakespeare's plays;
- \* Demonstrate advanced skills in essay-writing by integrating personal literary interpretation with independent critical research.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 2 hours of Lectures, 1 hour of Tutorial per week. A class website is available.

Distance students work at your own pace through study material with support from the class website. There is no Contact Workshop for this course.



## Set Texts

Shakespeare, William. *A Midsummer Night's Dream* (Penguin)

Shakespeare, William. *Henry V* (Penguin)

Shakespeare, William. *Macbeth* (Penguin)

Shakespeare, William. *Measure for Measure* (Penguin)

Shakespeare, William. *Othello* (Penguin)

Shakespeare, William. *Romeo and Juliet* (Penguin)

## Assessment

|                       |     |
|-----------------------|-----|
| Essay 1 (1500 words)  | 25% |
| Essay 2 (2500 words)  | 35% |
| Examination (2 hours) | 40% |

# 139.305 Twentieth-Century Literature Barbara Postema / TBA

A study of a variety of twentieth-century fiction and poetry. Emphasis will be given to aspects of literary modernism and postmodernism in order to contextualise the literary works.

Students who successfully complete this course should be able to:

- \* Demonstrate critical understanding of some major twentieth-century authors and texts in the genres of prose fiction and poetry;
- \* Locate these texts in the contexts of literary modernism or postmodernism, and identify the significant characteristics of these movements as reflected in the literary texts;
- \* Engage in analysis of the themes, forms, styles, and techniques that characterise particular works;
- \* Situate the analysis of literary texts in the context of appropriate scholarship and critical debate;
- \* Communicate at an advanced level in genres that are appropriate for literary criticism, and in print, digital or interpersonal environments.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 2 hours of Lectures, 1 hour of Tutorials per week. A class website is available.

Distance students work at their own pace through study material with support from the class website. There is no Contact Workshop for this course.



## Assessment

|                      |     |
|----------------------|-----|
| Essay 1 (1500 words) | 25% |
| Essay 2 (1500 words) | 25% |
| Examination          | 40% |
| Discussion Forum     | 10% |

## Set Texts

### Compulsory

Auster, Paul., Karasik, Paul., & Mazzucchelli, David. *City of Glass: A Graphic Mystery* (Penguin)

Joyce, James. *Portrait of the Artist as a Young Man* (Penguin, 2000)

Larsen, Nella. *Passing* (Baker & Taylor, 2003)

Maso, Carole. *The Art Lover* (Baker & Taylor, 2006)

Pynchon, Thomas. *The Crying of Lot 49* (Random House, 1996)

139.307  
*Territory, Modernity, and  
Victorian Literature*  
Philip Steer

Semester Two - PN

An advanced introduction to Victorian literature, highlighting the engagement by nineteenth century writers with questions of liberalism, democratisation, and the expansion of the British empire.

Students who successfully complete this course should be able to:

- \* Demonstrate a critical understanding of significant works and authors of Victorian literature.
- \* Identify recurrent concerns and thematic preoccupations of Victorian literature.
- \* Identify formal and stylistic features of significant forms of Victorian literature.
- \* Relate works of Victorian literature to other forms of writing about relevant social and political contexts.
- \* Critically assess the development of literary genres during the Victorian period and across the Victorian empire.

### Study Requirements

Internal: Partially Taught Online

Each internal student should take 2 hours of Lectures and 1 hour of Workshop. A class website is available.



Frontispiece to *In Darkest England and the Way Out*  
(William Booth, 1890)

|                   | <b>Assessment</b> |
|-------------------|-------------------|
| Participation     | 10%               |
| Online Poem Guide | 30%               |
| Short Exercises   | 30%               |
| Essay             | 30%               |

### Set Texts

*Compulsory*

Gaskell, Elizabeth. *North And South* (Oxford World's Classics)

Haggard, H. Rider. *King Solomon's Mines* (Oxford World's Classics)

Hardy, Thomas. *The Return Of The Native* (Oxford World's Classics)

Stevenson, Robert Louis. *South Sea Tales* (Oxford World's Classics)

Tennyson, Alfred. *Alfred Tennyson: The Major Works* (Oxford World's Classics)

# 139.320

## *Theatre in Production*

### *Angie Farrow*

This course studies theatre as an expressive art, with a focus on processes of adaptation, particularly the creation of new texts from old. It combines critical and practical research, including the presentation of a developed stage work, to examine how design, music and acting generate meaning in the performance of a text.

Students who successfully complete this course should be able to:

- \* Critically analyse theatrical performances by identifying the impact of aesthetic production choices on the generation of meaning through the performance;
- \* Compare and contrast theatrical texts with a focus on understanding dramatic conventions and narrative structures. Students will also demonstrate an ability to situate their chosen texts within a theatre history context;
- \* Apply critical research and textual study to the creation and production of a theatrical performance and demonstrate an understanding of theatrical production processes, both aesthetic (lighting, stage design, music and so on) and organizational (production and stage management, publicity and marketing etc);
- \* Write clearly and succinctly about theatre in production, incorporating analysis of script, design, light and sound, direction and performance.

### **Study Requirements**

Internal: Partially Taught Online

Each internal student should take 1 hour of Lecture and 2 hours of Workshops. A class website is available.

|                                  | <b>Assessment</b> |
|----------------------------------|-------------------|
| Essay (1000 words)               | 10%               |
| Research Project                 | 20%               |
| Contribution to Major Production | 50%               |
| Essay (2000 words)               | 20%               |

### **Set Texts**

*Compulsory*

Churchill, Caryl. *Vinegar Tom*

# 139.323 Script Writing Stuart Hoar / Costa Botes

Semester One - *Aklā*  
Semester One - *WG*  
Semester One - *Distance*

An in-depth study of the skills, formats, technique and terminology of professional script writing, with emphasis on the adaptation of traditional approaches across the diversity of contemporary media.

Students who successfully complete this course should be able to:

- \* Demonstrate advanced skills in writing scripts for selected media;
- \* Demonstrate critical awareness of how script-writing skills are shaped by production processes;
- \* Create plots, narrative structures, characters and dialogue suitable for different media;
- \* Demonstrate critical understanding of how existing stories can be adapted and developed in the writing of scripts for different media.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take a 1 hour Lecture, and a 2 hour writing workshop per week. A class website is available.

Distance students work at your own pace through study material. There is no Contact Workshop for this course.

## Assessment

|                          |     |
|--------------------------|-----|
| Drafting Exercise        | 20% |
| Verbal and Written Pitch | 10% |
| Dialogue Exercise        | 20% |
| Critique Exercise        | 10% |
| Script                   | 40% |



## Set Text

There are no set texts for this course.

# 139.326 *Travel Writing* Jack Ross

A study of travel writing, involving both critical and ideological analysis and creative writing developed from the students' own field work.

Students who successfully complete this course should be able to:

- \* Demonstrate an understanding of the variety of travel books published in recent years;
- \* Employ a literary-critical vocabulary germane to the interpretation of these texts;
- \* Reflect on the ideological and ethical issues involved in the representation of other cultures and peoples;
- \* Incorporate their critical awareness of the genre of travel writing into their own creative practice;
- \* Compose work in this genre which demonstrates enhanced creativity and skill as a writer.

## Study Requirements

Internal: Partially Taught Online

Each internal student should take a 1 hour Lecture and 2 hours of Workshops per week. A class website is available.

|   | <b>Assessment</b> |
|---|-------------------|
| Close Reading of One Set Text                   | 10%               |
| Book Review                                     | 15%               |
| Creative Writing Exercise: Local Travel Project | 25%               |
| Final Project                                   | 45%               |
| Participation                                   | 5%                |

## Set Texts

There are no set texts for this course.

139.329  
*Advanced Fiction Writing*  
*Jack Ross / Thom Conroy*

Semester One - *Akld*  
Semester One - *PN*  
Semester One - *Distance*

Pre-requisite: 1 of 139.123 or 139.133, and 15 credits from 1392xx

An exploration of the poetics and politics of experimentation and subversion in contemporary fiction and metafiction, including analysis of the work (both creative and critical) of major practitioners, theorists and original student compositions.

Students who successfully complete this course should be able to:

- \* Compose fiction which draws on the theories and techniques of major contemporary writers of fiction and metafiction;
- \* Demonstrate a critical understanding of the larger role of subversion and experimentation in modern literary fiction;
- \* Reflect constructively on the social, political and philosophical implications of such models of fictional praxis both in Aotearoa/New Zealand and internationally;
- \* Respond acutely and critically to published texts and to the work of their peers.

### Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take a 1 hour Lecture and 2 hours of Workshops per week. A class website is available.

|                    | <b>Assessment</b> |
|--------------------|-------------------|
| Praxis Portfolio   | 20%               |
| Essay              | 30%               |
| Creative Portfolio | 50%               |

### Set Text

*Compulsory*

Heller-Roazen and Mahdi. *The Arabian Nights: Norton Critical Edition* (2010 Edition, Wiley)

# 139.333 *Creativity in the Community* Rand Hazou / Elspeth Tilley

Pre-requisite: 1 of 139.104, 139.123, 139.133, 139.223, 154.204

The course provides an applied service learning project in the disciplines of expressive arts and media studies. Working collaboratively, students apply skills in theatre, performance, film-making, creative writing, media practice or mixed media to developing a creative response to a social issue or community need.

Students who successfully complete this course should be able to:

- \* Use a variety of research sources and methods to scope and plan a creative project including considerations of aesthetics, ethics, logistics, risk, audience needs and project outcomes;
- \* Deliver creative outcomes that apply aesthetic processes and understanding from the disciplines of expressive arts or media studies in order to generate an effective performance, writing, or media project;
- \* Work productively in both individual and collaborative situations in order to develop effective project and relationship management skills;
- \* Apply creative, critical and theoretical methodologies to evaluate performance, writing, or media projects and/or the creative processes involved in making those projects.

## Study Requirements

Internal: Partially Taught Online

Each student should take 1 hour of interactive lectures and a 2-hour workshop per week with support from the class website. There will also on occasion be a need to meet outside class time with team members, teaching staff or with the community, and there will also be a need to put time aside for a performance or similar public delivery of the project towards the end of semester (this would be no more than the equivalent of the normal time allocated to revision or sitting of an exam, as the course has no final exam but instead involves a final project delivery).

|  | <b>Assessment</b> |
|--|-------------------|
| Group: Research and Planning (1250 words)          | 25%               |
| Group: Creative Project (2000 words)               | 40%               |
| Group Evaluation (1250 words)                      | 25%               |
| Individual: Weekly Stream Progress Log (500 words) | 10%               |

## Set Texts

There are no set texts for this course.

139.340  
*The Publishing Project*  
Keith Comer

Semester One - PN  
Semester One - WG  
Semester One - Distance

Pre-requisite: 219.202 or 15 credits from 139.2xx

In this course, students study and experience the principles, processes and practice of publishing, through the co-production of an online publication. Key concepts include teamwork, co-production, theme selection, peer review, production scheduling, source selection, and online publishing.

Students who successfully complete this course should be able to:

- \* Demonstrate a working understanding of the process of publishing an online publication, from platform and item selection to publication;
- \* Collaborate in teams related to online publication;
- \* Edit, review and curate their own and others' contributions for the publication;
- \* Demonstrate a comprehensive and advanced understanding of genre and writing style;
- \* Critically reflect on their own and others' writing and media production process in the light of relevant theory.

### Study Requirements

Internal: Partially Taught Online

Distance: Fully Taught Online

Each internal student should attend 2 hours of Lectures and 1 hour of Tutorials each week. A class website is available.

Distance students work at your own pace through study material with support from the class website. There is no Contact Workshop for this course.

### Assessment

|                  |     |
|------------------|-----|
| Project Proposal | 15% |
| Progress Report  | 15% |
| Publication Task | 40% |
| Reflection       | 30% |

### Set Texts

There are no set texts for this course.

# 139.352 *Postcolonial Literature* *Kim Worthington / TBA*

A study of recent writing in English from diverse cultures, paying special attention to the ways in which these address the consequences of European colonisation. Recent postcolonial theory will provide a frame for textual analysis.

Students who successfully complete this course should be able to:

- \* Demonstrate a critical understanding of the set texts through sustained close readings and with particular attention to their formal and stylistic features;
- \* Appraise debates about and within the field of postcolonial literary studies;
- \* Demonstrate knowledge of the consequences of and responses to European colonisation as these are represented in the studied texts;
- \* Evaluate and critique aspects of contemporary postcolonial theory and associated terminology;
- \* Demonstrate advanced skills in genres of expository writing in the field of English literature.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should attend 2 hours of Lectures and 1 hour of Tutorials each week. A class Stream site is available.

Distance students work at your own pace through study material with support from the class website. There is no Contact Workshop for this course.

### Assessment

|                        |     |
|------------------------|-----|
| Essay 1 (1500 words)   | 25% |
| Essay 2 (1500 words)   | 25% |
| Annotated Bibliography | 10% |
| Participation          | 10% |
| Test                   | 30% |

## Set Texts

### Compulsory

Achebe, Chinua. *Things Fall Apart* (Anchor Books/Doubleday)

Coetzee, J.M. *Foe* (Penguin)

Conrad, Joseph. *Heart of Darkness* (Penguin)

Emecheta, Buchi. *The Joys of Motherhood* (Heinemann African Writers Series)

Roy, Arundhati. *The God Of Small Things* (Harper Collins/Harper Perennial)

### Recommended

Wisker, Gina. *Key Concepts In Postcolonial Literature* (2007, Palgrave)

# 139.362 *Oceanic Literatures of Aotearoa* *Tina Makereti*

Semester Two - PN  
Semester Two - Distance

A study of contemporary Oceanic (Māori and Pasifika) literature in English contextualised in relation to customary and pre-colonial Oceanic literatures, narratives, and storytelling methods.

Students who successfully complete this course should be able to:

- \* Identify the cultural, historical and literary contexts from which contemporary Oceanic (Māori & Pasifika) literatures emerge;
- \* Evaluate a diverse range of Oceanic approaches to literature, including models derived from the Treaty of Waitangi;
- \* Critically assess the cultural bias embedded and reproduced in reading and writing in English;
- \* Analyse and discuss the impact of historical and institutional bias on the production and reception of Oceanic literatures;
- \* Produce a creative written response to the kaupapa (themes) of the course.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should attend two x 2 hour Lectorials each week. Some of this time will be allocated to group work/individual study. A class Stream site is available.

Distance students work at their own pace through study material with support from tutors and the class website. There is no Contact Workshop for this course.

There will be an optional Oceanic Literatures hui during the study break.

|                               | <b>Assessment</b> |
|-------------------------------|-------------------|
| Group Project/Assignment      | 20%               |
| Close Reading and Analysis    | 35%               |
| Critical Awareness Assignment | 45%               |

## Set Texts

*Highly Recommended*

Ihimaera, Witi., and Makereti, Tina. *Black Marks On The White Page* (Penguin Random House)

# 139.376 *Sexual/Textual Politics* Hannah August

This course explores the dynamics of patriarchal society as depicted in selected literary texts, in particular its influence upon the construction of gender identity. Particular attention will be paid to the formal and thematic approaches taken by women writers in representing female experience.

Students who successfully complete this course should be able to:

- \* Critically evaluate and apply key concepts in feminist thought from the 20th and 21st centuries to literary texts;
- \* Apply techniques of close reading to the representation of gender in literary texts, using appropriate vocabulary;
- \* Compare and contrast the representation of gender in texts by writers from diverse national, historical, and racial backgrounds;
- \* Critically appraise the formal, thematic, and discursive features of literary texts in relation to relevant secondary criticism.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should attend 2 hours of Lectures and 1 hour of Tutorial per week. A class website is available.

Distance students work at their own pace through study material with support from the class website. There is no Contact Workshop for this course.

## Assessment

|                    |     |
|--------------------|-----|
| Essay (1200 words) | 15% |
| Essay (1600 words) | 25% |
| Participation      | 10% |
| Examination        | 50% |

## Set Texts

### *Compulsory*

Smith, Ali. *How to be Both* (2015 edition, Penguin)

Atwood, Margaret. *The Handmaid's Tale* (2017 edition, Vintage)

Woolf, Virginia. *Orlando* (2010 edition, Penguin)

Plath, Sylvia. *The Bell Jar* (2013 edition, Faber)

Walker, Alice. *The Color Purple* (2014 edition, Weidenfeld & Nicolson)

Rhys, Jean. *Wide Sargasso Sea* (2011 edition, Penguin)

# Building Your Manuscript: Creative Writing III

B. Walpert / T. Conroy / T. Makereti

Semester Two - Akld  
Semester Two - PN  
Semester Two - Distance

Pre-requisite: Any 200-level Creative Writing course

An advanced study of the process of writing, guided by an assigned advisor, and resulting in a revised and peer-assessed final manuscript in a specified genre. The aesthetic and cultural implications of the manuscript will also be explored.

Students who successfully complete this course should be able to:

- \* Identify and evaluate strengths and weaknesses in peer creative writing;
- \* Produce a complex work of creative writing in a specified genre;
- \* Thoroughly re-imagine and revise over drafts creative writing according to peer and tutor comments;
- \* Produce a final portfolio to a high aesthetic standard;
- \* Demonstrate advanced critical awareness of aesthetic choices in a creative manuscript.

## Study Requirements

Internal: Partially Taught Online

Distance: Fully Taught Online

Each internal student should take 3 hours of interactive Lecture/Workshop. A class website is available.

Distance students work through study material and writing guided by the class website. There is no Contact Workshop for this course.

|  |                   |
|--|-------------------|
| Critical Response to a Manuscript (1200 words)     | <b>Assessment</b> |
| New Creative Work with Critical Intro (2000 words) | 25%               |
| Creative Manuscript with Critical Intro (4000)     | 25%               |
|  | 50%               |

## Assessment

## Set Texts

There are no set texts for this course.

139.381  
*Advanced Studies in Creative  
Writing*  
Ingrid Horrocks

An advanced study of contemporary creative writing in the context of questions of theory, craft and genre. This course will examine formal, ethical, and cultural frames for creative work, and engage students in the workshopped production of original creative writing, with a focus on innovation, interpretation, and aesthetic contextualisation.

In 2019, we will focus on environmental topics amongst others, as well as topics developed by students in the class. Our central genre focus will be on fiction and non-fiction prose.

Students who successfully complete this course should be able to:

- \* Produce complex creative work;
- \* Demonstrate critical awareness of cultural, ethical and aesthetic implications in the craft decisions made in creative work;
- \* Evaluate and implement theoretical concepts in creative work;
- \* Conduct independent research and incorporate it into critical reflections on creative work;
- \* Revise creative work based on feedback from peers and tutor.

### Study Requirements

Internal: Partially Taught Online

Each student should take one 3 hour Workshop per week. A class website is available.

### Assessment

|                                      |     |
|--------------------------------------|-----|
| Peer Reviews (x 2)                   | 10% |
| Essay (2000 words)                   | 40% |
| Creative Portfolio (3000-4000 words) | 50% |

### Set Texts

There are no set texts for this course.

154.101  
*Introduction to Media Studies*  
Yuan Gong / Ian Huffer /  
Kevin Veale

Semester One - *AKLd*  
Semester One - *PN*  
Semester One - *WG*  
Semester 1 & 3 - *Distance*

An introduction to theories of the media and communications. Particular attention will be paid to the concepts of representation and audience, the political economy of media products, and the social and cultural context in which they occur.

Students who successfully complete this course should be able to:

- \* Analyse the construction of meaning in media texts;
- \* Discuss the relationships between production, textuality and consumption in the media;
- \* Explain the significance of key concepts and contexts of media studies;
- \* Analyse how the media shapes the distribution of power and knowledge in society.

### Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 1 hour of Lecture, 1 hour of Tutorial, and 2-3 hours of Screening Sessions per week. A class website is available.

Distance students work at a set pace through study material with support from the class website. There is no Contact Workshop for this course.



### Assessment

|                             |     |
|-----------------------------|-----|
| Essay 1 (1000 - 1500 words) | 20% |
| Essay 2 (1500 - 2000 words) | 20% |
| Participation               | 10% |
| Exam                        | 50% |

### Set Texts

*Compulsory*

Devereux, Eoin. *Understanding the Media* (3rd Edition, Sage)

# *Transmedia Narrative and Storytelling*

*Kevin Veale*

An introduction to different approaches to the elements, structures and techniques of storytelling, with reference to a range of historical genres and media contexts, and consideration of different forms, including non-linear and transmedia narratives.

Students who successfully complete this course should be able to:

- \* Recognise and critique key narrative elements and structures, and understand their historical genres and media contexts;
- \* Demonstrate understanding of specificities of how narrative works in different media, including user-centred and user generated experiences;
- \* Demonstrate knowledge and understanding of the narrative techniques and conventions used in various contemporary media forms such as games, webisodes, location-based and augmented media;
- \* Reflect and discuss the work of others in workgroups, discussions, critiques and presentations;
- \* Organise and articulate ideas and information creatively in order to express them effectively in written, oral or other forms.

## **Study Requirements**

Internal: Partially Taught Online

Each internal student will be required to take 1 hour of interactive Lectures and 2 hours of Workshops. A class website is available.

### **Assessment**

|                          |     |
|--------------------------|-----|
| Workshop Participation   | 20% |
| Narrative Analysis Essay | 20% |
| Draft Pitch              | 15% |
| Finalised Pitch          | 45% |

## **Set Texts**

There are no set texts for this course.

154.201  
*Television Studies*  
Allen Meek

*Semester Two - PN*  
*Semester Two - Distance*

An examination of the nature, role and meaning of television within contemporary culture. Particular attention will be given to the changing roles of television with respect to institutions of broadcasting, modes of representation and digital delivery platforms. This will be explored through detailed analysis of various television genres such as news, drama, documentary and comedy.

Students will be challenged to:

- \* Develop familiarity with the historical development of television as a medium and a social institution;
- \* Develop new capacities to reflect on your viewing of television and new skills in reading television texts;
- \* Become more aware of different arguments and theories about television's role in society;
- \* Develop a sense of television's place with respect to contemporary changes in digital culture.

### **Study Requirements**

Internal: Online Course Guide

Distance: Online Course Guide

Each internal student should take 3 hours of Lecture/Screening Sessions, 1 hour of Tutorial per week. A class website is available.

Distance students work at your own pace through study material with support from the class website. There is no Contact Workshop for this course.

### **Assessment**

|                      |     |
|----------------------|-----|
| Essay 1 (2000 words) | 20% |
| Essay 2 (2000 words) | 20% |
| Participation        | 10% |
| Examination          | 50% |

### **Set Text**

*Compulsory*

Creeber, Glen. *The Television Genre Book* (3rd Edition, Macmillan)

A study of the meaning and significance of advertising within contemporary society with particular emphasis on the ideological role of advertising and the visual techniques employed in the production of meaning in advertisements. Critical theories will be used to explore the role of advertising in consumer culture, identity politics and processes of globalisation.

Students who successfully complete this course should be able to:

- \* Discuss the historical development of advertising as a media form with particular reference to economic, technological and cultural forces;
- \* Compare and contrast different approaches to advertising in terms of business, identity, creativity and politics;
- \* Apply theoretical models in order to critique print, televisual, and digital advertising and advertisement;
- \* Assess and articulate their own position within mediated cultures of consumption;
- \* Compose a clear evidence-supported argument regarding the economic, cultural, social and political roles of advertising in a consumer society.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 2 hours of Lectures, 1 hour of Tutorial per week with support from the class website.

Distance students work at a set pace through study material with support from the class website. There is no Contact Workshop for this course.



## Assessment

|               |     |
|---------------|-----|
| Reflection    | 5%  |
| Short Essay   | 15% |
| Essay 1       | 30% |
| Essay 2       | 40% |
| Participation | 10% |

## Set Text

*Compulsory*

Holm, Nicholas. *Advertising and Society: A Critical Introduction* (Palgrave)

# 154.203 *Popular Culture and the Media* Nick Holm / Kyra Clarke

Semester One - PN  
Semester Two - WG  
Semester One - Distance

A survey of cultural theories and debates in relation to modern mass media. A number of issues such as identity, representation and cultural politics will be considered in their historical contexts and in relation to a variety of texts from popular culture and the media.

Students who successfully complete this course should be able to:

- \* Define and compare a range of critical approaches to the study of popular culture;
- \* Assess the strengths, weaknesses, assumption and priorities of a range of critical approaches to the study of popular culture;
- \* Apply theoretical concepts in a critical and self-reflective manner for the purpose of analysing popular cultural texts;
- \* Summarize and explain theoretical readings in cultural theory and the critical study of popular culture.

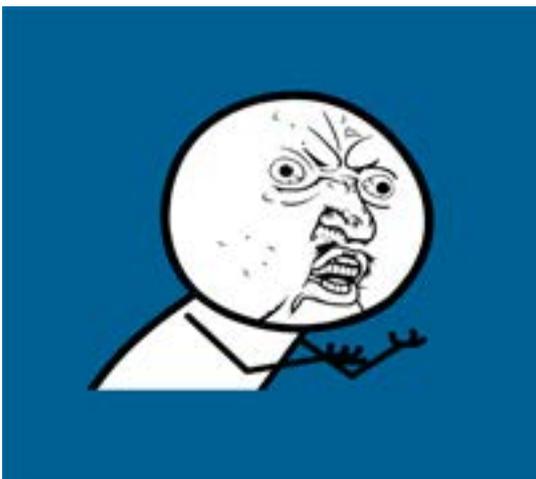
## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 2 hours of Lectures and 1 hour of Tutorial per week. A class website is available.

Distance students work at a set pace through study material with support from the class website. There is no Contact Workshop for this course.



## Assessment

|                   |     |
|-------------------|-----|
| Short Answer 1    | 20% |
| Short Answer 2    | 30% |
| Written Portfolio | 40% |
| Participation     | 10% |

## Set Text

There are no set texts for this course.

154.204

# Digital Media Production I

Simon Sigley / Sy Taffel /  
Claire Henry

Semester One - Akld  
Semester One - PN  
Semester One - WG  
Semester 1 & 3 - Distance

An in-depth explication of various digital media production skills with an emphasis upon hands-on experience and the development of individual abilities associated with the various media.

Students who successfully complete this course should be able to:

- \* Explore a number of concepts such as narrative, production and postproduction methods;
- \* Engage in practical projects which facilitate a better understanding of how meaning is created in the media;
- \* Master conventions and techniques employed in the media;
- \* Closely read and interpret messages delivered by the media.

## Study Requirements

Auckland/Palmerston North/Wellington/Distance: Online Course Guide

Each Auckland and Wellington student should take a 2 hour Lecture, and a 2 hour Workshop per week. Each Palmerston North student should take a 3 hour Lectorial and a 2 hour Workshop per week.

Distance students work at a set pace through study material with support from the class website. There is no Contact Workshop for this course in Semester One offerings, however a Contact Workshop will be held for the Semester Three offering, dates to be confirmed.

## Assessment

|                                     |     |
|-------------------------------------|-----|
| Production Work                     | 65% |
| Test                                | 25% |
| Participation - Practical Exercises | 10% |



## Set Texts

There are no set texts for this course.

A selective study of the history of film including a consideration of the ways in which social contexts, industrial conditions, technologies and individuals have influenced film narratives and film theory.

Students who successfully complete this course should be able to:

- \* Analyse international film texts within their social and historical contexts;
- \* Develop arguments about the historical relevance and significance of selected international films, including the primary individuals such as directors responsible for them;
- \* Critically reflect on their viewing responses, in the context of evolving international film cultures;
- \* Demonstrate an understanding of the industrial conditions of film-making in different countries and in different periods of history including technological advances.

### **Study Requirements**

Internal: Online Course Guide

Students should take 2 hours of Lectures, 1 hour of Tutorial and 3 hours of Screenings per week with support from the class website.

|                    | <b>Assessment</b> |
|--------------------|-------------------|
| Essay (1500 words) | 20%               |
| Test               | 20%               |
| Examination        | 60%               |

### **Set Text**

There are no set texts for this course.

# 154.224 Documentary (Non-Fiction) Film Costa Botes / Simon Sigley

A study of the genre of documentary (non-fiction) film. The course will provide students with a critical awareness of the theory, history and various forms relevant to the genre. Students will plan and produce short documentary films.

Students who successfully complete this course should be able to:

- \* Demonstrate knowledge of the history and theories associated with non-fiction film;
- \* Discuss the variety of approaches, styles and formats associated with and relevant to documentary film;
- \* Carry out introductory-level documentary research, writing, planning and production;
- \* Explain and discuss the ideological, political and ethical implications of their production decisions.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each student should take 3 hours of Lectures, and 2 hours of Workshops. A class website is available.

Distance students work at your own pace through study material with support from the class website. There is no Contact Workshop for this course.



## Assessment

|   |     |
|---|-----|
| Essay (1500-2000 words)                                   | 20% |
| Meta-Documentary (1 minute)                               | 25% |
| Proposal and Pitch (1000 words and 5 minute presentation) | 15% |
| Final Documentary   | 40% |

## Set Text

Rabiger, Michael. *Directing the Documentary* (6th Edition, Taylor & Francis)

# Digital Media: Theory & Practice

P. Duncan/S. Taffel/K. Veale/I. Goodwin

Semester Two - AKIs  
 Semester Two - PN  
 Semester Two - WG  
 Semester Two - Distance

An exploration of the social, cultural, economic and technological transformations brought about by contemporary digital and networked media. Students will develop critical digital media literacies and learn to produce digital media.

Students who successfully complete this course should be able to:

- \* Discuss key technological, social, cultural and economic features of digital media;
- \* Recognise and account for the affordances and limitations of digital media forms and platforms;
- \* Engage with digital media in a self-reflexive and critical manner;
- \* Produce media that demonstrates digital literacies and technical competencies.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take the Lecture (via Stream) and 2 hours of Workshops per week.

Distance students should take the Lecture (via Stream) and participate in weekly online activities. There is no Contact Workshop for this course.

### Assessment

|               |     |
|---------------|-----|
| Essay         | 30% |
| Website       | 50% |
| Participation | 20% |

## Set Text

There are no set texts for this course.

# 154.302 *Gender and Race in the Media* Claire Henry / Kyra Clarke

Pre-requisite: 15 credits from 154.2xx

A critical study of gender, race and ethnicity in the media, considered from a variety of theoretical approaches.

Ever wonder what is meant by the phrase "the male gaze"? Why reality TV has been so obsessed with the makeover? If there is such a thing as a feminist selfie? What the sociopolitical functions are of racial stereotyping? This is the course that asks those sorts of questions - the questions that get at media depictions of gender and race that become so second nature, so enmeshed in our environments, that we no longer notice them. This course looks at the politics of representation in cultural contexts and seeks to understand the complex interrelationship between societal attitudes and the media images that we consume.

Students who successfully complete this course should be able to:

- \* Demonstrate a critical awareness of the ways in which media representations influence our perceptions of ourselves and others;
- \* Apply theory as a critical tool in the analysis of media texts and industries;
- \* Engage with contemporary debates on gender and race in the media.

## Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Students should take 3 hours of Lectures/Screening(s), and 1 hour of Tutorial per week.

Distance students work at your own pace through study material with support from the class website. There is no Contact Workshop for this course.



Waru from <http://warufilm.co.nz>

## Assessment

|                           |     |
|---------------------------|-----|
| Participation             | 10% |
| Reflection                | 15% |
| Audio-Visual Presentation | 25% |
| Essay                     | 50% |

## Set Text

There are no set texts for this course.

154.303  
*Hollywood Cinema*  
*Brian McDonnell / Ian Huffer*

Semester One - PN  
Semester Two - Akl'd

Pre-requisite: 15 credits from 154.2xx

A detailed examination of Hollywood cinema and its alternatives, with particular reference to the concepts of narrative, genre, and auteur.

Students who successfully complete this course should be able to:

- \* Show knowledge and understanding of key economic, aesthetic and technological developments in the history of Hollywood;
- \* Show knowledge and understanding of key social, cultural and political changes in which Hollywood Cinema has been situated;
- \* Show knowledge and understanding of key critical concepts used to analyse classical and contemporary Hollywood;
- \* Critically analyse the relationship between Hollywood films and selected economic and/or aesthetic (such as narrative, genre, auteur) and/or technological and/or social and/or cultural and/or political developments.

### Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

*Auckland*: Each student should take 2 hours of Lectures, 3 hours of Screening Sessions and 1 hour of Tutorials per week. A class website is available.

*Palmerston North*: Each student should take 2 hours of interactive Lectures and 3 hours of Screening Sessions per week. A class website is available.



### Assessment

|                                     |     |
|-------------------------------------|-----|
| Essay 1 (1500 words)                | 25% |
| Essay 2 (1500 words)                | 25% |
| Individual Performance/Presentation | 10% |
| Examination (2 hours)               | 40% |

### Set Texts

*Compulsory - Auckland*

Maltby, Richard. *Hollywood Cinema* (Blackwell Press, 2nd Ed., 2003)

*Highly Recommended*

Williams, Linda Ruth and Hammond, Michael (eds). *Contemporary American Cinema* (McGraw Hill, 2006)

King, Geoff. *New Hollywood Cinema: An Introduction* (IB Tauris, 2002)

# 154.304 *Digital Media Production II* Sy Taffel / Claire Henry

Pre-requisite: 154.204

The further development of skills and abilities in a chosen media area with particular emphasis upon the production of a major media project.

Using the process of experiential learning, students will undertake projects designed to help them develop a wider understanding and appreciation of the nature of the media. The course seeks to provide opportunities to explore and expose the artifice of the constructed nature of the media, while developing a deeper understanding of a variety of theoretical concepts.

Students who successfully complete this course should be able to:

- \* Demonstrate an understanding of professional digital media production processes;
- \* Demonstrate practical skills in producing digital media artifacts;
- \* Engage in collaborative creative practical projects which facilitate a better understanding of the collaborative nature of media production;
- \* Analyse the usage of conventions and techniques to create specific genres and forms of media;
- \* Closely read, interpret, and analyse how messages are produced within the media.

## Study Requirements

Internal: Online Course Guide

Each student should take a 2 hour Lecture, and a 2 hour Workshop per week. A class website is available.



## Assessment

|                                     |     |
|-------------------------------------|-----|
| Production Work                     | 65% |
| Test                                | 25% |
| Participation - Practical Exercises | 10% |

## Set Texts

There are no set texts for this course.

Pre-requisite: 15 credits from 154.2xx

An examination of the social, economic and political transformations that digital media technologies have created. Particular attention will be paid to the development of social media, digital cultures, net-worked relationships and mobile identities alongside the links between media technologies and cultural practices.

Students who successfully complete this course should be able to:

- \* Review the critical issues - the questions, ideas, and debates - produced by the emergence of digital media;
- \* Critically engage with the forms of understanding that are applied to and generated by social media;
- \* Appraise the range of social and digital media forms;
- \* Critically evaluate the practice and theory of digital and social media.

### Study Requirements

Internal: Partially Taught Online

Each internal student should take 3 hours of interactive Lectures per week.

#### Assessment

|                                |     |
|--------------------------------|-----|
| Participation (Forum/Tutorial) | 10% |
| Presentation (Online/Tutorial) | 20% |
| Essay (1500 words)             | 30% |
| Essay (2000 words)             | 40% |



### Set Text

There are no set texts for this course.

# 154.312 *Trauma and the Media* Allen Meek

Pre-requisite: 15 credits from 154.2xx

A study of the representation of traumatic experience, including violence, abuse, war, genocide and terror in photography, film, television and the internet. The paper also considers how psychological theories of trauma have influenced critical approaches to the media.

Students who successfully complete this course should be able to:

- \* Analyse issues related to the representation of traumatic experience;
- \* Make use of psychological approaches to the study of media;
- \* Discuss theories about the impact of media images on viewers;
- \* Consider the relation of trauma to the politics of identity;
- \* Comprehend debates about trauma and the representation of history.

## Study Requirements

Internal: Admin Guides

Distance: Partially Taught Online

Each internal student should take 3 hours of Lectures/Screening Sessions, 1 hour of Tutorials per week with support from the class website.

Distance students work at your own pace through study material with support from the class website. There is no Contact Workshop for this course.

|                      | <b>Assessment</b> |
|----------------------|-------------------|
| Essay 1 (1500 words) | 20%               |
| Essay 2 (2000 words) | 20%               |
| Participation        | 10%               |
| Examination          | 50%               |

## Set Text

### *Compulsory*

Spiegelman. *The Complete Maus* (Penguin)

Folman and Polonsky. *Waltz with Bashir* (Metropolitan Books)

### *Recommended*

Hirsch, Joshua. *Afterimage: Film, Trauma and the Holocaust* (Temple University Press)

Walker, Janet. *Trauma Cinema* (University of California Press)

Kaplan, E. Ann. *Trauma Culture* (Rutgers University Press)

154.313  
*Global Media Cultures*  
Yuan Gong

*Semester Two - Akld*  
*Semester Two - Distance*

Pre-requisite: 15 credits from 154.2xx

New media technologies and global patterns of media distribution have produced complex, emergent practices of transnational community formation, text-sharing and collaborative media production. This course examines these practices in relation to the maintenance and negotiation of cultural identity in the contemporary world.

Students who successfully complete this course should be able to:

- \* Demonstrate an understanding of key concepts and theories on the relationship between globalisation and the media;
- \* Identify and understand the cultural meanings and global flow of the media from different parts of the world;
- \* Critically evaluate the identities and practices of global media audiences, particularly in the context of hybridity and diaspora;
- \* Critically analyse how traditional and emerging mass media have always been a key element of local and global social and political formations;
- \* Develop skills in primary research about global media cultures.

### Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 3 hours of interactive Lecture per week, taught as a single 3-hour block.

### Assessment

|                       |     |
|-----------------------|-----|
| Participation         | 10% |
| Research Presentation | 20% |
| Reading Assignment    | 30% |
| Research Essay        | 40% |

### Set Text

There are no set texts for this course.

# 154.314 *Independent Media in the Information Age* Pansy Duncan / Ian Goodwin

Pre-requisite: 15 credits from 154.2xx

This course critically evaluates the rise of independent media in the context of the information age, where 'communication' is increasingly central to the exercise of social and political power. The course sets a theoretical context for understanding contemporary 'mainstream' and 'independent' media, then explores a range of independent media forms and practices that seek to generate alternative points of view.

Students who successfully complete this course should be able to:

- \* Critically evaluate the contemporary social context in which independent media operate;
- \* Identify, understand and apply key concepts and theories relating to the nature and role of independent media;
- \* Identify and critically assess the development and functioning of independent media and the broader social, cultural, and political issues raised;
- \* Identify and critically assess a specific example of independent media in action.

## **Study Requirements**

Internal: Online Course Guide

Each student should take 3 hours of interactive Lectures per week, taught as a single 3-hour block. A class website is available.

### **Assessment**

|                                   |     |
|-----------------------------------|-----|
| Essay (1,500 words)               | 20% |
| Reading Assignment (1,800 words)  | 30% |
| Research Assignment (2,500 words) | 50% |

## **Set Text**

There are no set texts for this course.

154.316  
*New Zealand Cinema*  
Simon Sigley

Semester One - *Aklá*  
Semester One - *Distance*

Pre-requisite: 15 credits from 154.2xx

An exploration of the development of the New Zealand film industry with a focus on aesthetics and national identity. Key films are examined in relation to wider contexts, such as history, politics, economics, and culture, which have all contributed to the creation of a distinctive local film industry and film culture.

Students who successfully complete this course should be able to:

- \* Discuss the development of the New Zealand film industry in its various political and cultural contexts;
- \* Critically analyse a film in order to identify the textual construction of cognitive and affective meaning in the cinema;
- \* Compare and evaluate the significance of key films in the history of New Zealand cinema;
- \* Reflect upon the role of film as a site of national identity in New Zealand.

### Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal (on-campus) student is required to attend one two-hour lecture per week and one one-hour tutorial per week. A Stream site is available and information is uploaded to it on a weekly basis. You are expected to check in to the site regularly.

Distance students are required to participate in a weekly discussion forum devoted to the film of the week and listen to the audio of each week's lecture, which is edited and made available on the Stream site for off-campus students. There is no Contact Workshop for this course.

|                          | <b>Assessment</b> |
|--------------------------|-------------------|
| Weekly Tutorial Question | 10%               |
| Shot Analysis            | 20%               |
| Film Analysis            | 30%               |
| Exam                     | 40%               |

### Set Text

There are no set texts for this course.

Restrictions: 119.155, 119.177, 139.107, 139.177, 230.100, 237.130,  
247.155, 247.177, 250.100

This course introduces students to cultures of writing and inquiry in the Humanities and Social Sciences. It is designed to help students write effectively at undergraduate level by practising a variety of writing tasks, including analytical, persuasive, and research-based writing and argumentation. Students will learn practices of writing, research, peer-review and revision that have application in the university and broader contexts.

Students who successfully complete this course should be able to:

- \* Demonstrate competence and confidence to undertake writing tasks required at university and beyond;
- \* Use writing and inquiry with academic sources to explore problems and questions important to academic disciplines;
- \* Demonstrate an understanding of how writing strategies vary in different contexts and develop reasoned and evidence-based positions in a range of genres and modes;
- \* Use effective strategies for generating ideas and for drafting, revising, and organising text;
- \* Demonstrate grammatical competence and stylistic awareness, and employ conventions of academic writing and citation appropriate to the university.

### Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take two x 2-hour Workshops per week.

Distance students work through study material and interact with a tutorial group online through the class website. There is no Contact Workshop for this course.

### Assessment

|                                    |     |
|------------------------------------|-----|
| Writing Exercises (1000 words)     | 20% |
| Analysis (1500 words)              | 30% |
| Argument (1500 words)              | 35% |
| Reflective Assessment (1000 words) | 15% |

### Set Text

*Recommended*

Hacker, Diana., & Sommers, Nancy. *A Pocket Style Manual* (8th Edition, Macmillan)

230.210  
*Tū Rangaranga: Global Encounters*  
*Rand Hazou / TBA /*  
*Sharon McLennan*

Semester 1 & 2 - *Aklā*  
Semester 1 & 2 - *PN*  
Semester 1 & 2 - *Distance*

Pre-requisite: 230.110

The course explores our connections, impacts, and roles in the world, and our rights and responsibilities as global citizens. It examines what citizenship means in 21st Century Aotearoa/NZ, given its history, cultural diversity, and place in the global arena. The course introduces the notion of global citizenship, and explores the relationship between individuals and collective action in addressing global problems.

Students who successfully complete this course should be able to:

- \* Critically discuss the ways in which identity in Aotearoa/New Zealand has been, and is, affected by and affects global structures, processes and events;
- \* Critically engage with the concepts of individual and collective rights, responsibilities, and global citizenship;
- \* Analyse the ways in which individual actions in the New Zealand context can have global effects and how global processes and events impact on Aotearoa;
- \* Work individually and collaboratively to present and critically evaluate interventions engaging with global challenges of the 21st century.

### Study Requirements

Internal: Partially Taught Online

Distance: Fully Taught Online

Each internal student should take 2 hours of Lectures and 1 hour of Tutorial per week. Distance students work through study material and interact with a tutorial group online through the class website. There is no Contact Workshop for this course.

### Assessment

|                                      |     |
|--------------------------------------|-----|
| Digital Engagement Tasks             | 15% |
| Short Written Assignment (750 words) | 15% |
| Group Project/Assignment             | 40% |
| Essay (1500 words)                   | 30% |

### Set Text

There are no set texts for this course.