

*Albany  
Manawatu  
Wellington  
Distance*

# *Undergraduate Handbook*

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*2015*



This handbook was edited by Joanne Ervine. The content owner is the School of English and Media Studies Management Committee. Thanks are due to the Paper Coordinators for their contributions. This handbook is for guidance only and was correct at time of printing. Please refer to the Massey University Calendar for official documentation.



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# *Introduction*

This handbook describes the undergraduate papers offered by the School of English and Media Studies in internal, distance learning, and block course modes. The School of English and Media Studies offers papers in Literature, Expressive Arts, Written and Spoken Communication, and Media Studies. Papers for graduate degrees (700-level, and higher) are described in the School's Postgraduate Handbook.

The information given in the School Handbooks and on the website is for guidance only. It may be necessary to alter the details of papers, etc after the booklet is printed. For official university documentation you should refer to the Massey University Calendar:

[http://www.massey.ac.nz/massey/about-massey/calendar/calendar\\_home.cfm](http://www.massey.ac.nz/massey/about-massey/calendar/calendar_home.cfm)

## *Study Guides and Texts*

### **Study Guides/School Publications**

Distance Learning students will be sent pre-printed and print request materials (study guides/School publications) to the student address supplied. Internal students can obtain pre-printed and print request materials from the Student Notes Distribution Centre (SNDC) on the appropriate campus.

### **Texts**

In addition to the study guides and/or School publications required, it is expected that texts listed as the set texts for a paper will be purchased by both internal and distance learning students - these texts form part of the course of study. Students are encouraged to purchase texts listed under recommended texts, but these are optional. Prescribed editions are preferred, but are not always mandatory.

# *Learning at a Distance*

Distance learning carries many advantages for you as a student, particularly the flexibility to study from anywhere in the world and to work the hours that fit your other life commitments. But it also requires a special level of independence in your study habits to set aside the hours of intense concentration needed and to allow plenty of time in your writing schedule to draft and revise conceptually challenging assignments.

Each paper has a website available through Massey's online learning system, Stream (<http://stream.massey.ac.nz>).

## **E-learning Categories**

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

*Paper Guide and Administration:* Access to an online learning environment is required so students can access the Paper 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 paper is taught online. In addition to accessing the Paper 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 paper is taught online. In addition to accessing the Paper 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 accesses to the internet is required for all School postgraduate papers. In addition, many paper 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);
- \* a USB headset to ensure good quality audio.

# Key Contacts

Listed below are the names of people you may need to contact about some aspect of your study.

## Head of School

Associate Professor Joe Grixti  
Tel: +64 9 213 6336; or  
+64 9 414 0800 extension 43336  
Email: J.A.Grixti@massey.ac.nz

**Massey Contact** 0800 MASSEY (0800 627 739)  
+64 6 350 5701 from outside New Zealand

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

**University Website** [www.massey.ac.nz](http://www.massey.ac.nz)

**School Website** <http://ems.massey.ac.nz>

**Facebook** [www.facebook.com/theschoolofenglishandmediastudiesatmassey](http://www.facebook.com/theschoolofenglishandmediastudiesatmassey)

## School Offices

<i>Albany</i>	<i>Manawatu</i>	<i>Wellington</i>
Level 2	Room 10.02	Level C (ground floor)
Atrium Building	Colombo Village	Block 7
Albany	Turitea Site	Mt Cook
Auckland	Palmerston North	Wellington
Tel: +64 9 414 0800	Tel: +64 6 356 9099	Tel: +64 4 801 5799

## Executive Administrator

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## Academic Programme Administrator

Julie McKenzie +64 6 356 9099 extension 84421  
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## Academic Services Administrator

Joanne Ervine +64 9 414 0800 extension 43906  
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## Academic Programme Administrator (Academic Writing)

Anne Meredith +64 6 356 9099 extension 84548  
Email: A.M.Meredith@massey.ac.nz

For more information, or to discuss a programme of study, please contact the Academic Programme Administrator, Julie McKenzie. The online paper course outlines are available at <http://www.massey.ac.nz/paper>. Subject papers offered by the School of English and Media Studies in any current year are listed on the School website. For more information on a particular paper, please contact the Paper Coordinator.

# Staff

	phone	email
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<b>Assistant Lecturer</b>		
Peri Chapelle, MA	84528	P.Chapelle@massey.ac.nz



## Senior Tutors

Sally Couper, BA(Hons) Otago, DPhil Oxf.

Joy Green, BA(Hons) Exe, PGCE, DipIT De Montfort

Bronwyn Lloyd, MA, Auck. , PhD, Auck.

Margi Mitcalfe, BA, GradDipALT, PGDipBusAdmin, DipCnslg UCOL, MMgt(Dist), CertTESOL

Judith Moore, BA

## Tutors

Sally Bolitho, MA Auck, PhD York

Suzanne Chelius, MA Oklahoma

Shelley Dixon, MA, PhD Victoria

Joan Fleming, MA Well.

Louise Folster, BTech(Hons), GradDipALT

Rebecca Freeman, BA, GradDipTchg(Sec)

Matt Harris, MA Auck, PhD

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LTCL(S&D) Licentiate Trinity College Lond.

Katherine Lyons, BA(Hons), MA

Leonardo Oliveira Da Cunha Lima, BCinema Estácio de Sá

Robyn Shaw, BVA Welltec

Megan Stace-Davies, MA, DipTchg(Sec) ACE, CertTEAL

Lara Thompson, BA, CertTESOL(Dist), CertProjMgmt

# *Scholarships, Bursaries and Prizes*

There are various scholarships and funds available; this is not an exhaustive list. 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 paper 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 the literature of New Zealand.



*English Programme*  

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*2015*



# English Programme

## Career Opportunities

To study English is to explore how language, rhetoric, and narrative 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 fields such as teaching, marketing, journalism, writing, and administration, while many have also gone on to postgraduate study.

## Programme Structure

The papers taught in the English programme cover three main areas of inquiry:

- \* Literature papers introduce you to exciting contemporary writing and great works from the past, by authors from New Zealand, Britain, America, and around the world. We teach you how to interpret texts in their historical contexts and our current moment, and explore how literature contributes to important cultural and political conversations.
- \* Expressive Arts papers engage you in the creation of poetry, fiction, creative nonfiction, and drama. Combining analysis of artistic works with practice and performance, we help you understand the creative process and challenge you to express yourself in a range of literary forms, working in small group environments to develop your creative abilities.
- \* Academic Writing and Rhetoric papers teach you strategies for communicating effectively and analysing writing in a variety of academic and professional settings. We help you understand variation in language use in real-world environments, honing your skills in print and digital forms and in person.

The range and level of papers 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 Bachelor of Arts (BA) requires you to complete a total of 360 credits (24 papers), and this offers you the most substantial grounding in English. To graduate with an English major, you need to complete 135 credits (9 papers) in English as follows:

139.139 or 139.171*	200-level English paper	200-level English paper	300-level English paper	300-level English paper
300-level English paper	300-level English paper	Any English paper	Any English paper	

\* We strongly advise you to complete the compulsory paper 139.139 or (in Albany) 139.171 in your first year of study.

### **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 complete an English minor, you need to complete 75 credits (5 papers) in English as follows:

139.139 or 139.171*	300-level English paper	200- or 300- level English paper	200- or 300- level English paper	Any English paper
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\* We strongly advise you to complete the compulsory paper 139.139 or (in Albany) 139.171 in your first year of study.

### **Diploma in Arts: English Endorsement**

A Diploma in Arts (120 credits, or 8 papers) allows you to test out university study before you commit to a full BA degree. To complete an endorsement in English (a bit like a major), you need to complete at least 75 credits (5 papers) in English as follows:

139.139 or 139.171*	200- or 300-level English paper	200- or 300- level English paper	200- or 300- level English paper	Any English paper
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\* We strongly advise you to complete the compulsory paper 139.139 or (in Albany) 139.171 in your first year of study.

### **Graduate Diploma in Arts: English Endorsement**

If you already have a degree, a Graduate Diploma (120 credits, or 8 papers) allows you to study English to a level that will allow you to undertake postgraduate study, without completing another degree. To complete an endorsement in English (a bit like a major), you need to complete at least 90 credits (6 papers) in English as follows:

300- level English paper	300- level English paper	300- level English paper	300-level English paper	200- or -300 level English paper
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200- or -300 level English paper
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For further information on any of these qualifications, please refer to the Massey website: [Homepage > Courses > Programme Search](#). You can get advice on your study options by calling 0800 MASSEY or by contacting our Academic Programmes Administrator, Julie McKenzie.



# *English Papers Offered in 2014*

## *Albany Campus*

<b>Paper</b>	<b>Coordinator</b>	<b>Semester</b>
139.123 Creative Writing	Ross	1
139.171 Introduction to Literary and Cultural Studies	Paul	1
139.209 Speaking: Theory and Practice	Paul	2
139.220 Applied Theatre: Theatre for Social Change	Hazou	2
139.226 Life Writing	Paul	1
139.253 The American Short Story	Mercer	2
139.255 Critical Periods in Aotearoa NZ Literature	Mercer	1
139.326 Travel Writing	Ross	2
139.374 Tragedy	Lawn	1
139.376 Sexual/Textual Politics	Lawn	2

## *Manawatu Campus (Palmerston North)*

<b>Paper</b>	<b>Coordinator</b>	<b>Semester</b>
139.104 Drama in Performance	Farrow	1
139.105 Fiction: The Long and Short of It	Conroy	2
139.123 Creative Writing	Walpert	1
139.139 Introduction to English Studies	Steer	1
139.202 Romantic Writing: Self and Nature	Angus/D'Cruz	1
139.210 Rewriting Classic Fiction	Worthington	1
139.224 Making Plays for Theatre	Farrow	2
139.229 Writing Poetry	Walpert	2
139.301 Shakespeare's Worlds	Angus	1
139.307 The Victorian Novel: Territory, Modernity, Settlement	Steer	2
139.320 Theatre in Production	Farrow	1
139.329 Advanced Fiction Writing	Conroy	1
139.361 The Literature of Women	D'Cruz	2

## Wellington Campus

Paper	Coordinator	Semester
139.223 Creative Processes	Tilley	1
139.226 Life Writing	Horrocks	1
139.320 Theatre in Production	Tilley	2
139.323 Media Script Writing	Svaniawski	1
139.327 Writing Creative Nonfiction	Horrocks	2

## Distance

Paper	Coordinator	Semester
139.104 Drama in Performance	Farrow	2
139.105 Fiction: The Long and Short of It	Conroy	2
139.123 Creative Writing	Ross/Walpert	1
139.139 Introduction to English Studies	Steer	1
139.142 Mythology and Fantasy	TBA	SS
139.201 Early Modern Verse and Drama: Sex, Death, and the City	Angus	2
139.202 Romantic Writing: Self and Nature	Angus/D'Cruz	1
139.209 Speaking: Theory and Practice	Paul/Farrow	SS
139.210 Rewriting Classic Fiction	Worthington	1
139.223 Creative Processes	Farrow	SS
139.226 Life Writing	Paul	1
139.229 Writing Poetry	Walpert	2
139.253 The American Short Story	Mercer	2
139.255 Critical Periods in Aotearoa NZ Literature	Mercer	1
139.301 Shakespeare's Worlds	Angus	1
139.305 Twentieth-Century Literature	D'Cruz	1
139.307 The Victorian Novel: Territory, Modernity, Settlement	Steer	2
139.323 Media Script Writing	Hoar	DS
139.326 Travel Writing	Ross	2
139.327 Writing Creative Nonfiction	Horrocks	2
139.329 Advanced Fiction Writing	Conroy	DS
139.361 The Literature of Women	D'Cruz	2
139.374 Tragedy	Lawn	1

### Key

1 Semester One      2 Semester Two      DS Double Semester      SS Summer School  
 TBA To Be Advised

# *100-Level English Papers*



# 139.104 Drama in Performance Angie Farrow

Semester One - PN  
Semester Two - Distance

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

The paper aims to:

- \* develop your understanding of form, characterisation, style, themes and genres in dramatic writing;
- \* assist your ability to interpret a dramatic text through action in space;
- \* furnish you with the vocabulary necessary to facilitate discussion and critical writing on drama texts;
- \* encourage you to think laterally in your interpretation of the set texts.

## Study Requirements

Internal      Online Access: Admin Guides

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

Distance      Online Access: Admin Guides

Compulsory Contact Course: 29 August - 2 September 2015 in Palmerston North.



Student in performance  
on a previous Block Course.

## Assessment

Essay	20%
Performance Project	40%
Workbook	40%

## Set Texts

Aristophanes. *The Project Gutenberg EBook of Lysistrata* (Hackett Classic Series)

Ibsen, Henrik. *Hedda Gabler and Other Plays* (Penguin Books)

Farrow, Angie. *Despatch*

*Compulsory (Distance)*

Miller, Arthur. *All My Sons* (1948, Dramatists Play Service)

Forster, Michaelanne. *Daughters of Heaven* (1992, Edition: Victoria UP)

Aristophanes. *Lysistrata* (Hackett Classic Series)

*Recommended (Distance)*

Johnston, Keith. *Impro* (Methuen)

## Fiction: The Long and Short of It Thom Conroy

A study of novels, novellas, and short stories through Modernism, Postmodernism, and into the Contemporary Period. The paper is intended as an enjoyable introduction to close reading and essay-writing and is designed to expand your idea of what's possible in fiction.

The paper aims to:

- \* develop your ability to read and analyse fiction closely;
- \* encourage you to develop and support your own views about texts based on evidence from the text;
- \* extend your understanding of the vocabulary of critical analysis;
- \* develop your ability to relate stylistic features of fiction writing to thematic concerns and to the impact of the writing upon the reader;
- \* foster your understanding of some of the major developments in fiction over the last century: genres, major figures, and the concept of literary period;
- \* develop your writing on topics related to this paper towards a high standard of research, analysis, synthesis, and communication.

### Study Requirements

Internal	Online Access: Partially Taught	Distance	Online Access: Partially Taught
Each student should take 4 hours of interactive Lectures per week. A class website is available.		You work at your own pace through study material with support from the class website. There is no Contact Course.	

### Assessment

	Internal	Distance
Essay 1 (1,000 words)	20%	20%
Essay 2 (2,000 words)	30%	30%
Peer Review	10%	10%
Examination	40%	40%

### Set Texts

#### Compulsory

Nabokov, Vladimir. *Pale Fire* (Penguin)

Grace, Patricia. *Potiki* (University of Hawaii Press)

Woolf, Virginia. *To the Lighthouse* (Penguin)

#### Recommended

Hacker, Diana. *A Pocket Style Manual* (Edition: 4th, 5th or 6th, Bedford/St. Martin's)

# 139.123

## Creative Writing

### Jack Ross/Bryan Walpert

Semester One - AL  
 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 paper will be able to:

- \* understand the creative writing process as founded on craft, from which meaning and pleasure are derived;
- \* comprehend 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	AL Online Access: Admin Guides PN Online Access: Partially taught	Distance	Online Access: Partially taught
Each 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.		You will work at a set pace through the study material with support from the class website. There is no Contact Course.	

#### Assessment

Poetry Portfolio	40%
Fiction Portfolio	40%
Peer Critiques	10%
Attendance/Participation	10%

#### Website

The Creative Writing website is a comprehensive site where students can interact with one another and with the Paper Coordinator, post examples of their writing for peer review, review the work of other students, take part in online discussions, respond to exercise prompts, and find answers to frequently asked questions.

#### Set Texts

*Recommended*

Hacker, Diana. *A Pocket Style Manual* (4th, 5th or 6th Edition, Bedford / St. Martins)

# 139.139 Introduction to English Studies Philip Steer

Restrictions: 139.101, 139.171

*Students enrolled from 2007 who are majoring in English must complete either this paper or 139.171 Introduction to Literary and Cultural Studies (Albany). It is strongly recommended that you complete this paper in your first year of study.*

This paper considers the nature and functions of literary texts, and the ways in which they are invested with meaning. The paper will focus on the practice of reading literary texts, and the processes of writing critically about them.

Students who successfully complete this paper should be able to:

- \* demonstrate the capacity to think conceptually about literature: its definition; the relationship between author, text, and reader;
- \* read literary texts closely, moving from recognition of their significant parts to an interpretation of the whole;
- \* use critical terminology appropriately;
- \* identify and use other contexts - cultural, historical, intertextual - that deepen interpretation;
- \* write competently in two critical modes, the commentary and the essay, with particular attention to the development of argument and the uses of literary evidence;
- \* interpret a number of prescribed literary texts, chosen from a variety of genres, national literatures and periods.

## Study Requirements

Internal	Online Access: Partially taught	Distance	Online Access: Partially taught
Each student should take 1 hour of Lectures, 2 hours of Tutorials per week. A class website is available.		You work at your own pace through study material with support from the class website. Contact Course: 13-14 April 2015.	



## Assessment

Short Exercise (500 words)	15%
Critical Commentary (1,000 words)	20%
Critical Essay (1,500 words)	25%
Examination	40%

## Set Texts

### Compulsory

McEwan, Ian. *Atonement* (Vintage)

Shakespeare, William. *The Tempest* (New Penguin)

*139.139 Course Material*. (School of English and Media Studies)

### Recommended Texts

Abrams, M.H. *A Glossary of Literary Terms* (9th ed., Thomson Wadsworth)



# 139.142 Mythology and Fantasy TBA

Summer School - Distance

This course is an examination of how myths and legends have evolved into the present day, shaped by changing cultural contexts and the ways different storytelling media mould narrative. Students will explore both the histories of myths, and how they shed as much light on the people retelling the story as they do about the time periods they are set in.

On successfully completing this paper, students will have:

- an elementary grounding in the context of myth and fantasy in society;
- an understanding of the tensions and complexities in adapting stories from one context (either cultural or temporal) into another;
- developed skills in adapting texts themselves;
- undertaken a survey of some of the foundational literature which underscores popular culture today;
- critically engaged with the scholarly theory surrounding mythology and narrative.

## Study Requirements

Online Access: Admin Guides

You work at your own pace through study material with support from the class website.



(Art from 'Sandara' on DeviantArt: <http://sandara.deviantart.com/art/sphinx-s-day-off-179426159>)

## Assessment

Forum Contribution	15%
Online Presentation	15%
Creative Essay (1,000 words)	30%
Critical Essay (1,500 words)	40%

## Set Texts

All readings and course materials are available on Stream.

139.171  
*Introduction to Literary and  
Cultural Studies*  
Mary Paul

By studying a selection of notable literary texts, students will learn to recognise their characteristic features, gain some sense of historical and cultural factors relevant to the study of literature, develop skills in close reading and develop their own ability to respond in written form.

Students who successfully complete this paper should :

- \* become aware of the diversity of cultural practices and of how print culture, popular culture, and literature relate to a wider field of production and enquiry;
- \* develop close reading skills and awareness of different genre and genre innovation;
- \* develop personal responses to texts and practice presenting those responses articulately in both spoken and written form;
- \* develop credible scholarly practices of argumentation, referencing and sourcing relevant to all study in the Humanities, as well as to other fields of study.

**Study Requirements**

Online Access: Admin Guides

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

	<b>Assessment</b>
2 Workshop Assignments (500 words)	20%
Group Presentation (5 minutes)	5%
Critical Essay (1500 words)	30%
Examination	40%
Attendance	5%



Shakespeare's Globe

**Set Texts**

*Compulsory*

Coetzee, J. *Disgrace*

Dickens, Charles. *Hard Times*

Shakespeare, William. *The Winter's Tale*

# 200-Level English Papers



139.201  
*Early Modern Verse and Drama:  
Sex, Death, and the City*  
Bill Angus

Semester Two - Distance

Pre-requisite: Any 100-level English paper

This paper explores Early Modern poetry and the drama of Shakespeare's contemporaries. It focuses on love and sexuality, obsession and tragedy, ambition and comedy, in both the royal court and the new world of the empowered citizen.

The paper aims to:

- \* develop your skills in reading poetic and dramatic texts;
- \* extend your knowledge of this seminal creative period of English poetry and drama;
- \* explore three dominant themes depicted in classic literary texts,
- \* enhance your understanding of Early Modern England, and of the ways in which meaning is contingent upon cultural contexts;
- \* develop your skills in textual analysis and analytical thinking;
- \* develop your skills in critical essay-writing and discourse.

### Study Requirements

Distance    Online Access: Partially taught

You work at your own pace through study material with support from the class website. There is no Contact Course.



### Assessment

Essay 1	20%
Essay 2	20%
Examination	60%

### Set Texts

*Compulsory*

Kinney, Arthur F. (Editor) *Renaissance Drama: An Anthology of Plays and Entertainments* (Wiley-Blackwell. December 2004. ISBN: 978-1-4051-1967-2)

*Recommended*

Abrams, M.H. *A Glossary of Literary Terms* (9th ed., Thomson Wadsworth)  
Hacker, Diana *A Pocket Style Manual* (any ed., Bedford/St. Martin's)

# 139.202 *Romantic Writing: Self and Nature* Bill Angus/Doreen D'Cruz

Pre-requisite: Any 100-level English paper

In this course, we will study the relationship between self and nature as explored in texts by British writers of the period 1780-1830. Students will read poems by the major poets of the period (Blake, Wordsworth, Coleridge, Byron, Shelley, Keats) as well as prose works by these poets and others (such as Mary Wollstonecraft) on radical ideas ranging from Romantic poetics to early assertions of the rights of men and women.

Students who successfully complete this paper will be able to:

- \* demonstrate an understanding and enjoyment of poetic language;
- \* develop familiarity with Romantic poetry and with standard themes of Romantic writing;
- \* 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 British and European culture in the last 200 years,
- \* show evidence of advanced reading skills

## Study Requirements

Internal            Online Access: Partially Taught

Distance           Online Access: Partially Taught

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

Contact Course: 10 - 11 April 2015 (Strongly Recommended)



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

## Assessment

Essay (1,500 words)	25%
Essay (1,500 words)	25%
Stream Contributions	10%
Examination (2 hours)	40%

## Set Text

### *Compulsory*

Greenblatt, Stephen. *The Norton Anthology of English Literature: The Romantic Period* (Volume D, 9th ed.).

### *Recommended*

Bloom, Harold. *The Visionary Company* (Doubleday)



# 139.209

## *Speaking: Theory and Practice*

### *Mary Paul/Angie Farrow*

*Semester Two - AL*  
*Summer School - Distance*

Pre-requisite: Any 100-level BA paper or any one of 119.155, 237.130, 206.101, 206.104, 270.105, 219.100, PERF135, PERF136, PERF235, PERF236

A study of 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.

No previous experience of public speaking is required.

The paper aims to:

- \* develop the physical and technical skills you need to be an effective public speaker;
- \* develop your understanding of the vocal, linguistic and organisation skills required for speech-making;
- \* provide guidelines and practical exercises which help build confidence and dispel nerves;
- \* provide analytic tools for the study of written speeches.

#### Study Requirements

Internal AL,      Online Access: Admin Guides  
Internal PN      Online Access: Partially taught

Distance Online Access: Partially taught

Each student should take 1 hour of Lectures, 2 hours of Workshops per week. Students will also need to arrange (up to 6) extra hours with their group for rehearsal. A class website is available.

You work at your own pace through study material. A class website is available.  
Contact Course: 22-24 January 2016 (absolutely compulsory)



Student giving oral presentation

#### Assessment

2 Minute Presentation	5%
Small Group Presentation	20%
Persuasive Speech Plan	10%
Speech Analysis	15%
Written Speech	15%
Persuasive Speech Presentation	25%
Commitment and Attendance	10%

#### Set Texts

*Recommended*

Turk, Christopher. *Effective Speaking: Communicating in Speech* (Span)

Singleton, John and Young, Tory and Bryan, Cordilia eds. *Speaking your Mind* (Edition 2001 or later, Longman)

# 139.210 Rewriting Classic Fiction Kim Worthington

Pre-requisite: Any 100-level English paper

This paper will consider a number of canonical literary texts and contemporary fictions that self-consciously rework them.

Students who successfully complete this paper should be able to:

- \* assess, through close reading, the formal and stylistic features of each text;
- \* critically define and discuss the concept of "classic" literature and the ideological function of literary texts;
- \* analyse selected aspects of contemporary and postmodern fiction and use associated terminology;
- \* perform competent comparative textual readings;
- \* use appropriate techniques for drafting, writing, revising and presenting an essay in the field of English Literature.

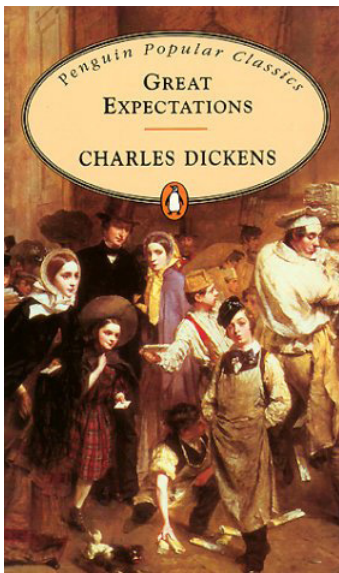
## Study Requirements

Internal: Online Access: Partially taught

Distance : Online Access: Partially taught

You work at your own pace through study material with support from the class website.

Contact Course: There is no Contact Course



Cover of *Great Expectations*,  
Penguin

## Assessment

Essay 1 (1,000-2,000 words)	20%
Essay 2 (1,800-2,000 words)	30%
Stream Contribution	10%
Examination	40%

## Set Texts

Carey, Peter. *Jack Maggs* (Vintage)

Cunningham, Michael. *The Hours* (Picador)

Dickens, Charles. *Great Expectations* (Dover Thrift)

Woolf, Virginia. *Mrs Dalloway* (Oxford World Classics)

139.210 *Anthology*. (School of English and Media Studies)



139.220  
*Applied Theatre: Theatre for  
Social Change  
Rand Hazou*

Semester Two - AL

Pre-requisite: Any 100-level or 237.130

This paper introduces students to applied, documentary and verbatim theatre. Working creatively and critically, students consider how theatre can be applied in everyday contexts outside of conventional theatre spaces. Theatre is analyzed as an inclusive practice that contributes to the communication and celebration of identities and communities.

Students who successfully complete this paper will be able to:

- \* engage in critical analysis using documentary and applied theatre based methodology;
- \* critically reflect upon the ethical issues that arise from applied and documentary theatre practices;
- \* learn to work constructively in groups towards the production of collaborative critical outcomes;
- \* demonstrate an understanding of applied theatre practices, in particular verbatim theatre methodologies;
- \* demonstrate an understanding of the principles of dramaturgy.

### Study Requirements

Internal            Online Access: Partially taught

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

Students will also need to arrange (up to 6) extra hours with their group for rehearsal.

### Assessment

Critical Exercise (1,000 words)	15%
Creative Exercise (1,000 words)	15%
Group Creative project (10 minutes)	40%
Essay (2,000 words)	30%

### Set Texts

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

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

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

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

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

Kevin, Tony. *CMI (A Certain Maritime Incident)* (2004)

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

Oades, Roslyn. *I'm Your Man* (2012)

# 139.223 Creative Processes Angie Farrow/Elsbeth Tilley

Pre-requisite: Any 100-level BA paper; or any one of 152.230, 152.334, 206.102, 206.110, 270.110, 237.130

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

This paper 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.

The paper aims 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 which influence creative processes.

## Study Requirements

Internal	Online Access: Partially taught	Distance	Online Access: Partially taught
Each student should take 1 hour of Lectures and 2 hours of Workshops per week. A class website is available.		You work at your own pace through study material. A class website is available.	



Students with their "MeBoxes".

## Assessment

The "Me Box"	25%
Presentation Project (Performance)	35%
Creative Journal (including critical report 3,000 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 paper.

# 139.224 *Making Plays for Theatre* Angie Farrow

Semester Two - PN

Pre-requisite: Any 100-level BA paper; or any one of 237.130 or 206.222

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 paper should be able to:

- \* develop your understanding of form, characterisation, style, themes and genre in dramatic writing;
- \* develop your understanding of the alternative contemporary theatre scene;
- \* furnish you with the necessary language to facilitate discussions and critical writing about the set plays;
- \* help develop your skills as a playwright, both through collaborative exercises and individual endeavour.

## Study Requirements

Internal      Online Access: Partially taught

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	30%
Presentation	40%
Exercise	30%

## Set Texts

*Compulsory*

Shepard, Sam. *Buried Child, Seduced, Suicide in B* (Faber & Faber)

Fornes, Maria Irene. *Promenade and Other Plays* (PAJ)

Wertenbaker, Timberlake. *The Love of The Nightingale & The Grace of Mary Traverse* (Faber & Faber)

Semester One - AL  
Semester One - WG  
Semester One - Distance

# 139.226 *Life Writing* Mary Paul/Ingrid Horrocks

Pre-requisite: Any 100-level BA paper; or any one of 237.130, 206.206, 206.207

A theoretical and practical study of the nature of life writing, including oral history, biography and autobiography, personal memoirs and family history.

The paper aims to:

- \* introduce you to a range of life writing texts;
- \* explore the ethical issues involved in writing about your own or another's life;
- \* develop your skills in researching and writing about a human subject;
- \* enhance your understanding of the nature and possibilities of creative nonfiction;
- \* develop your general skills as a creative writer.

## Study Requirements

Internal Online Access: AL Admin Guides  
Online Access: WG Partially taught

Distance Online Access: Partially taught

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

You will work at a set pace through study material with support from the class website.  
Contact Course: 10 - 11 April 2015  
(strongly recommended)



From *Running in the Family*

## Assessment

Critical Exercise	25%
Short Life Writing Project	25%
Major Project	40%
Participation	10%

## Set Text

*Recommended for Albany and Distance*

Singleton, John and Luckhurst, Mary (eds). *The Creative Writing Handbook: Techniques for New Writers* (eds) (1996, MacMillan)

Hacker, Diana. *A Pocket Style Manual* (4th -6th ed., Bedford/St. Martin's)

139.229  
*Writing Poetry*  
Bryan Walpert

Semester Two - PN  
Semester Two - Distance

Pre-requisite: 139.123 or 139.133

A creative writing paper 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 paper should be able to:

- \* recognise 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;
- \* recognize the importance and usefulness of regular and rigorous revision to the development of polished, effective poetry;
- \* respond critically and rigorously in writing to the work of peers.

### Study Requirements

Online Access: Admin guides

Each student should take 1 hour of interactive Lectures, 2 hours of Writing Workshops per week with support from the website. There is no contact course for this paper.

	<b>Assessment</b>
Poems/Revisions	45%
Peer Reviews	20%
Essay 1	15%
Essay 2	20%

### Set Texts

Hacker, Diana. *A Pocket Style Manual* (Edition: 4th, 5th or 6th, Bedford/St. Martin's)

# 139.253 *The American Short Story* Erin Mercer

Pre-requisite: Any 100-level English paper; nil for GradDipArts  
Restrictions: 139.353

Beginning with the early nineteenth century 'tales' of Irving and Hawthorne, we follow the development of short fiction in the United States through James, Wharton and other turn-of-the-century figures, to the flowering of the short story in the twenties and thirties (Hemingway, Faulkner, etc.). We end by looking at postwar innovations by such writers as Silko, Coover and Barth.

Students who successfully complete this paper should be able to:

- \* demonstrate critical understanding of a range of American short stories relating to four major periods of American literary history (Romantic, Realist, Modern, Postmodern);
- \* employ techniques of close reading in order to analyse the ways in which formal and stylistic features of selected texts generate meaning;
- \* relate literature to relevant social and political contexts;
- \* gain a working knowledge of key theoretical approaches to literature (psychoanalytic, Marxist, feminist);
- \* develop the ability to critically analyse literary texts and present interpretations in critical essay form.

## Study Requirements

Internal      Online Access: Partially taught  
Each student should take 2 hours of Lectures, and 1 hour of Tutorial per week. A class website is available.

Distance      Online Access: Partially taught  
You will work at a set pace through the study material with support from the class website. There is no Contact Course.



## Set Texts

### Compulsory

Litz, A. Walton (ed). *Major American Short Stories* (3rd edition, Oxford University Press)

## Assessment

Response Paper (500-750 words)	10%
Essay 1 (1000-1200 words)	20%
Essay 2 (1500 words)	30%
Exam (2 hour)	40%



# 139.255

## *Critical Periods in Aotearoa NZ Literature*

### *Erin Mercer*

Semester One - AL  
Semester One - Distance

Pre-requisite: Any 100-level English paper

An introduction to the first century of New Zealand's literary history, focusing on important novels, short stories and poems from the critical periods of Maoriland writing (1870s-1910s) and cultural nationalism (1930s-50s), exploring their formal and thematic qualities, and relating them to their social and political contexts in light of recent scholarship.

Students who successfully complete this paper 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,
- \* gain insight into current debates about New Zealand literature and literary history,
- \* acquire competence in genres of academic writing.

#### Study Requirements

Internal	Online Access: Partially taught	Distance	Online Access: Partially taught
Each student should take 2 hours of lectures, 1 hour of tutorials per week. A class website is available.		You will work at a set pace through print and material. There is no Contact Course.	



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

#### Assessment

Close Reading (500-750 words)	10%
Critical Commentary (1,000 words)	20%
Essay 1 (1,500 words)	30%
Essay 2 (2,000 words)	40%

#### Set Texts

Mulgan, John. *Man Alone* (Penguin)

Satchell, William. *The Toll of the Bush* (Auckland University Press)





# 300-Level English Papers



# 139.301 Shakespeare's Worlds Bill Angus

Semester One - PN  
Semester One - Distance

Pre-requisite: Any 200-level English paper

An advanced study of selected dramatic works by William Shakespeare, the most enduring writer of the Early Modern period. The paper 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.

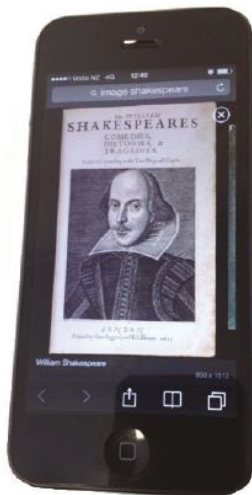
Students who successfully complete this paper should be able to:

- \* differentiate between genres of Shakespearean drama through sustained attention to formal, linguistic, thematic, and paratextual qualities;
- \* relate literary production to its social contexts by juxtaposing 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 accounts of Shakespeare's plays;
- \* demonstrate advanced skills in essay-writing by integrating personal literary interpretation with independent critical research.

## Study Requirements

**Internal**      Online Access: Admin Guides  
Each student should take 4 hours of Lecture/Tutorials per week. A class website is available.

**Distance**      Online Access: Admin Guides  
You work at your own pace through study material with support from the class website. There is no contact course.



## Assessment

Essay 1 (1,500 words)	25%
Essay 2 (2,500 words)	35%
Examination (2 hours)	40%

## Set Texts

- Shakespeare, William. *Romeo and Juliet* (Penguin)  
 Shakespeare, William. *Henry V* (Penguin)  
 Shakespeare, William. *Measure for Measure* (Penguin)  
 Shakespeare, William. *Macbeth* (Penguin)  
 Shakespeare, William. *A Midsummer Night's Dream* (Penguin)  
 Shakespeare, William. *Othello* (Penguin)

# 139.305 Twentieth-Century Literature Doreen D'Cruz

Pre-requisite: Any 200-level English paper

A study of a variety of modern fiction and poetry. Emphasis will be given to aspects of literary modernism and postmodernism.

The paper aims to:

- \* inform you in a scholarly fashion about some major twentieth-century authors and texts;
- \* enhance your understanding of literary criticism and theory as they relate to these authors and texts;
- \* develop your writing on topics related to this paper towards a professional standard of research, analysis, synthesis, and communication.

## Study Requirements

Online Access: Admin Guides

You work at your own pace through study material with support from the class website.  
Contact Course: 8 - 9 April 2015 (strongly recommended)

I

Once upon a time and a very good  
time it was there was a moo-cow  
coming down along the road and  
this moo-cow that was coming  
down along the road met a  
nice little boy named baby  
tuckoo . . . .

His father told him that story:  
his father looked at him through  
a glass: he had a hairy face.  
He was baby tuckoo. The moo-  
cow came down the road where  
Betty Byrne lived: she sold  
lemon platt.

O the wild rose blossoms  
On the little green grass  
He sang that song. That was  
his song.

O, the green water bottles  
When you wet the bed first  
it is warm then it gets cold.  
His mother put on the oilcloth  
that had the green smell.

## Assessment

Stream Contributions	10%
Essay 1 (1,500 words)	25%
Essay 2 (1,500 words)	25%
Final Examination	40%

First page of Joyce's *A Portrait of the Artist as a Young Man*, in a copy made by him for Harriet Shaw Weaver. Reproduced in R. Ellmann, *James Joyce*, Oxford University Press (Revised Edition).

## Set Texts

Hemingway, Ernest. *In Our Time* (Scribners)  
Joyce, James. *A Portrait of the Artist as a Young Man* (Penguin)  
Lawrence, D.H. *Women in Love* (Penguin)  
Forster, E.M. *Passage to India* (Penguin)  
Pynchon, Thomas. *The Crying of Lot 49* (Vintage)  
*Anthology of Poems, Short Stories, and Essays*. (School of English and Media Studies)

## Recommended

Hacker, Diana. *A Pocket Style Manual* (4th, 5th or 6th ed., Bedford/St. Martin's)

139.307  
*The Victorian Novel: Territory,  
 Modernity, Settlement*  
 Philip Steer

Semester Two - PN  
 Semester Two - Distance

Pre-requisite: Any 200-level English paper

This course explores a range of Victorian novels and related recent criticism, highlighting the engagement by nineteenth century writers with questions of liberalism, democratisation, and the expansion of the British empire.

Students who successfully complete this paper should be able to:

- \* demonstrate a critical understanding of some significant Victorian novels;
- \* apply selected critical approaches to Victorian studies;
- \* identify significant formal and stylistic features of the Victorian novel using the techniques of close reading;
- \* relate the novels to relevant social and political contexts, and consider the means by which literature might reflect, resist, ignore, or critique those contexts;
- \* write essays that demonstrate the ability to conduct research at an appropriate level and a capacity for critical argumentation.

### Study Requirements

Internal Online Access: Partially taught

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

Distance Online Access: Partially taught

You work at your own pace through study material with support from the class website. There is no Contact Course.



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

### Assessment

Keyword Exercise (750 words)	15%
Research Exercise (1,000 words)	20%
Essay 1 (1,500 words)	30%
Essay 2 (1,800 words)	35%

### Set Texts

- Dickens, Charles. *A Tale of Two Cities* (Oxford World's Classics)  
 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)  
 Stoker, Bram. *Dracula* (Oxford World's Classics)

# 139.320 *Theatre in Production* Angie Farrow/Elspeth Tilley

Pre-requisite: Any one of 139.220, 139.223, 139.224, 139.303, 224.204 or 224.304 or any 200-level 133 prefix paper

This paper continues the study of 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 paper should be able to:

- \* Critically analyse theatrical performances by identifying the impact of aesthetic production choices on the generation of meaning through the performance;
- \* Critically compare theatrical texts with a focus on understanding contrasting 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

Online Access: Admin Guides

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 (1,000 words)	10%
Research Project	20%
Contribution to major production	50%
Essay (2,000 words)	20%

## Set Texts

Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre* (Routledge, 2001)

Wertenbaker, Timberlake. *Plays 1* (Faber and Faber, 1996)

# 139.323 Media Script Writing Stuart Hoar/Jeremi Svaniawski

Semester One - WG  
Double Semester - Distance

Pre-requisite: Any 200-level English or Media Studies paper

An introduction to the skills, formats, techniques and terminology of professional writing for film and television, including consideration of the different natures of film and television as media, and the issues involved in the adaptation of traditional literary forms for the modern media.

The paper aims to:

- \* give practical experience in the skills required for writing scripts for film and television, and the standard formats thereof;
- \* convey how those skills are shaped by the production processes of these media, in New Zealand, America and Britain;
- \* stimulate student creativity in devising ideas, plots, narrative structures, characters and dialogue suitable for these media, and in developing and adapting existing stories for the media;
- \* consider the different needs of film and television as media, and the effects of time slots, censorship, financial constraints, etc on writing for them;
- \* give experience of working to set deadlines and according to standard conventions of presentation, language use, and so forth.

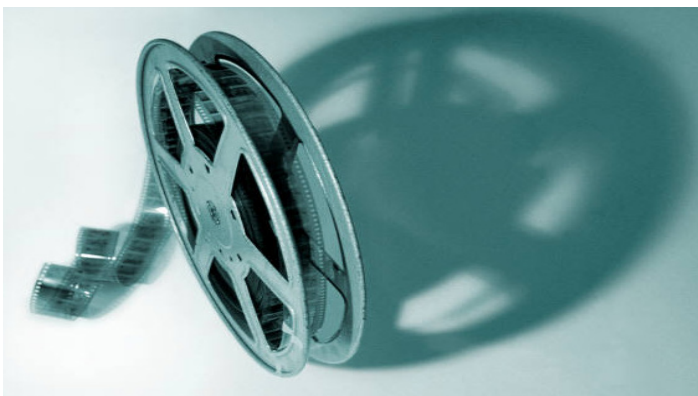
## Study Requirements

Internal      Online Access: Partially taught

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

Distance      Online Access: Partially taught

You work at your own pace through study material. The Compulsory Contact Course is 1 - 3 July 2015.



## Assessment

Film Critique Exercise	10%
Drafting Exercise	20%
Dialogue Exercise	20%
Outline of Film Script	10%
Film Script	40%

## Set Text

There are no set texts for this paper.

# 139.326 Travel Writing Jack Ross

Pre-requisite: Any 200-level BA paper; or any one of 206.206, 206.207, 237.230, 219.202, 219.204, 219.231

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

In this paper you study texts by prominent contemporary travel writers, paying special attention to literary aspects of their work. You then apply your critical understanding of the genre to the production of your own travel stories, based on experiences that you have had overseas or within New Zealand.

The paper aims to:

- \* introduce you to a variety of travel books published in recent years;
- \* introduce you to some of the literary issues and critical vocabulary germane to the interpretation of these texts;
- \* introduce you to some of the ideological and ethical issues involved in the representation of other cultures and peoples;
- \* encourage you to integrate your critical awareness of the genre of travel writing into your own creative practice;
- \* enhance your creativity and skill as a writer working in this genre.

## Study Requirements

Internal	Online Access: Admin Guide	Distance	Online Access: Partially taught
Each student should take a 1 hour Lecture, 2 hours of Workshops per week. A class website is available.		You work at your own pace through study material. There is no Contact Course. A class website is available.	

## Assessment

Close Reading of one set text	10%
Critical Commentary of one set text	15%
Creative writing exercise:	
Local Travel Piece	25%
Final Project	40%
Participation	10%

## Set Texts

There are no set texts for this paper.



# 139.327

## Writing Creative Nonfiction

### Ingrid Horrocks

Semester Two - WG  
Semester Two - Distance

Pre-requisite: Any 200-level BA paper or any one of the following: 237.230, 219.202, 219.204, 219.209, 219.231

An exploration of the genre of creative nonfiction, with particular emphasis on the creative essay and on the application of techniques usually associated with fiction and poetry (voice, point of view, narrative, lyric structure) to nonfiction material.

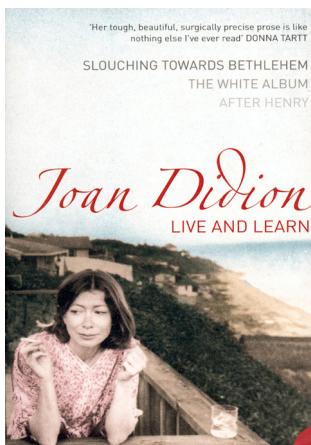
Students who successfully complete this paper should be able to:

- \* develop a working definition of creative nonfiction and formulate ways of thinking about what distinguishes the creative essay from other forms of nonfiction, as well as from fiction;
- \* recognise techniques usually associated with fiction and poetry (voice, point of view, narrative, and lyric structure) and apply them to nonfiction material;
- \* use contemporary examples of the creative nonfiction essay, as well as critical writing about the form, as guides and models for their own writing;
- \* refine techniques introduced in earlier creative writing papers (if applicable), and apply these in ways that are specifically relevant to the creative essay;
- \* acquire and demonstrate an understanding of their own work in relation to contemporary and historical literary contexts;
- \* reflect on the political, social and cultural possibilities of the genre of the creative essay in Aotearoa/New Zealand and internationally;
- \* improve their ability to respond critically—orally and in writing—to both published literary texts and to the work of their peers.

### Study Requirements

**Internal**      Online Access: Admin Guide  
Each student should take a 1 hour Lecture, 2 hours of Workshops per week. A class website is available.

**Distance**      Online Access: Partially taught  
You work at your own pace through study material. There is no Contact Course. A class website is available.



Cover from Joan Didion, *Live and Learn*

### Assessment

First Creative Essay	30%
Second Creative Essay	50%
2 Peer Reviews	10%
Participation	10%

### Set Texts

Klaus, C.H. *The Made-Up Self: Impersonation in the Personal Essay* (University of Iowa Press)

*Recommended*

Hacker, Diana. *A Pocket Style Manual* (4th -6th ed., Bedford/St. Martin's)

# 139.329 Advanced Fiction Writing Thom Conroy

Pre-requisite: 139.123 or 139.133 and any 200-level 139- prefix paper

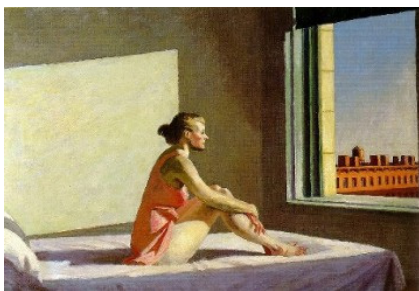
Students will advance their understanding of and practice in literary fiction writing by examining the use of voice, detail, character, plot, structure, dialogue, and language. In addition to reading both contemporary literary fiction and critical essays on the genre by authors, students will write original short stories and critically review their own work and the work of peers.

Students who successfully complete this paper should be able to demonstrate:

- \* your capacity to make successful and potentially successful authorial decisions;
- \* your knowledge of the key elements of fiction, including the definitions and uses of fictional techniques and strategies;
- \* your capacity to produce coherent and original discussion of the function of fictional elements in your own fiction, the work of your peers, and the work of published authors;
- \* an awareness of the function of fiction in your original short fiction;
- \* your capacity to synthesis feedback and respond to it in the revision of an original work of short fiction.

## Study Requirements

Internal	Online Access: Partially taught	Distance	Online Access: Partially taught
Each student should take 4 hours of interactive Lectures per week. A class website is available.		You work at your own pace through study material with support from the class website. Stories are workshopped online using Adobe Connect and peer reviewed. There is no contact course.	



## Assessment

Original Short Story 1	20%
Original Short Story 2	20%
Online Workshop	5%
Participation/Peer Review	
Re-Envisioned Story	30%
Craft Commentary	25%

## Set Text

There are no set texts for this paper.

# 139.361

## *The Literature of Women*

### Doreen D'Cruz

Semester Two - PN  
Semester Two - Distance

Pre-requisite: Any 200-level English or Women's Studies paper  
Restriction: 139.261

A study of the dynamics between women and patriarchal society and the nature of female culture through the reading of selected literary texts by women. Brief reference will be made to the theoretical assumptions underlying feminist studies in order to establish the groundwork for such an enquiry.

The paper aims to:

- \* develop critical and close reading of literary texts, using the vocabulary and perspectives developed in feminist literary criticism;
- \* develop an understanding of the major directions in feminist literary theory and, where suitable, feminist theory;
- \* encourage coherent writing on and sustained analyses of particular topics, using the resources provided by literary criticism and feminist theory;
- \* encourage lateral applications of concepts and perspectives developed in specific contexts.

### Study Requirements

Internal	Online Access: Partially taught	Distance	Online Access: Partially taught
		You work at your own pace through study material with support from the class website.	
A class website is available.		Contact Course: 24-25 August 2015 (strongly recommended)	



Mary Cassatt, *The Bath*, 1891

### Assessment

Essay 1 (1,200 words)	20%
Essay 2 (1,800 words)	30%
Stream Contribution (Distance) or Tutorial Contributions (Internal)	10%
Final Examination	40%

### Set Texts

- Atwood, Margaret. *Lady Oracle* (Virago)  
 Brookner, Anita. *Look at Me* (Panther Collins)  
 Grace, Patricia. *Cousins* (Penguin)  
 Lehmann, Rosamond. *The Ballad and the Source* (Virago)  
 Plath, Sylvia. *The Bell Jar* (Faber)  
 Rhys, Jean. *Wide Sargasso Sea* (Penguin)  
 Walker, Alice. *The Color Purple* (The Women's Press)

### Recommended

Hacker, Diana. *A Pocket Style Manual* (4th or 5th ed., Bedford/St. Martin's)

# 139.374 Tragedy Jenny Lawn

Pre-requisite: Any 200-level BA paper

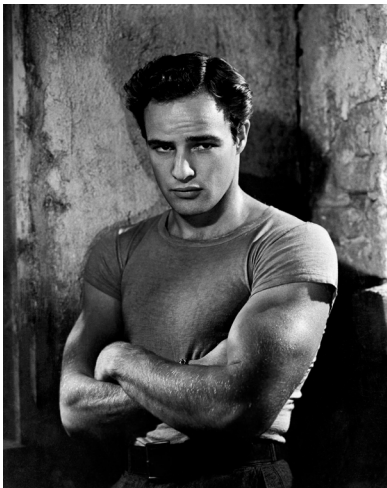
A study of tragedy as an enduring cultural concept, showing how it can find expression in dramatic and cinematic forms from Ancient Greece to the present. A selection of plays will be explored through textual analysis, production workshops and theatrical performance.

Students who successfully complete this paper should be able to:

- \* devise and justify a coherent directorial vision of a tragedy;
- \* demonstrate an appreciation of the relationship between textual interpretation and the use of theatrical space;
- \* develop and perform a group interpretation of a play;
- \* critically reflect on both individual and group creative processes;
- \* develop a coherent, researched essay on a comparative topic;
- \* perform a close textual analysis of a dramatic text;
- \* identify, define, and critically debate concepts central to the genre of tragedy in both ideological and formal contexts.

## Study Requirements

Internal	Online Access: Admin Guide	Distance	Online Access: Partially taught
Each student should take 3 hours of Workshops per week. A class website is available.		You work at your own pace through study material. A class website is available. Contact course: 18-19 April 2015 (compulsory).	



Still from *A Streetcar Named Desire*,  
directed by Elia Kazan  
(Warner Home Video, 1951).

## Assessment

Creative Exercise	20%
Group Performance	25%
Performance Analysis and Debrief	15%
Comparative Essay	40%

## Set Texts

Williams, Tennessee. *A Streetcar Named Desire*. Ed. Patricia Hern (Methuen Student Edition, 1984)

Shaffer, Peter. *Amadeus* (Penguin Modern Classics, 2007)

Sophocles. *Antigone, Oedipus the King, Electra*. Trans. HDF Kitto (Oxford World Classics, 1998)

Shakespeare, William. *Hamlet*. Ed. TJB Spencer. Introd. Alan Sinfield (Penguin, 2005)

Kouka, Hone. *Wairoa: Te Ukaipo (The Homeland: A Play)* (Huia, 1997)

139.376  
*Sexual/Textual Politics*  
Jenny Lawn

Semester Two - AL

Pre-requisite: Any 200-level BA paper

A study of the representation of gender identity, sexuality and desire in narrative literature, myth and film.

The course aims to:

- \* develop students' theoretical understanding of the production of gender in Western culture;
- \* contribute to intellectual debate about the history of ideas concerning sex and gender;
- \* explore the relationship between representation, ideology, and experience;
- \* critically analyse modalities of power in representations of sex and gender;
- \* appreciate the significance of gender in aesthetic form;
- \* develop students' written and spoken communication skills.

**Study Requirements**

Online Access: Partially taught

Each student should take 3 hours of interactive Lectures per week. A class website is available.



Caravaggio, *Narcissus*  
(public domain, via Wikimedia Commons)

**Assessment**

Short Essay (1,200 words)	20%
Comparative Research Essay (1,800 words)	30%
Examination	50%

**Set Texts**

Atwood, Margaret. *Oryx and Crake* (2013, Virago)



*Expressive Arts Programme*  
2015





# *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 drama, speech communication, creative writing and media practice. The emphasis is on the arts, but the skills developed in these papers are applicable in business, public service, 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.

Be sure to check on the videos available on the Expressive Arts portion of the School of English and Media Studies website.

## *Programme Structure*

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

[http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?prog\\_id=93330](http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?prog_id=93330)

The Bachelor of Communication consists of papers 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 papers (120 credits), a major of 120 credits, a minor of 60 credits, and elective papers comprising 60 credits from any undergraduate degree programmes within the university.

*Major:* The major consists of at least 60 credits at 300 level. The papers for the major must be selected from papers listed under any one of the major schedules. The College of Business offers four majors plus a major which is a composite and the College of Humanities and Social Sciences offers three majors plus a major which is a composite, giving a total of nine major options.

*Minor:* The minor consists of 60 credits, including at least 15 credits at 300 level, selected from any one of the majors offered by the College not offering the chosen major. In other words, if you choose a major from the College of Business, you would then choose your minor from the list of majors the College of Humanities and Social Sciences offers. If you choose a major from the College of Humanities and Social Sciences, you would choose your minor from the College of Business.

*Elective:* Elective papers to complete the requirement for the Bachelor of Communication may comprise 60 credits, and can be chosen from any undergraduate degree programmes within the university.

# *Expressive Arts Papers 2014*

BComm core papers are offered in all modes and campuses 139.133, 154.101 and 230.100.

## *Albany Campus*

<b>Paper</b>	<b>Coordinator</b>	<b>Semester</b>
139.123 Creative Writing	Ross	1
139.133 Creative Communication	Hazou	2
139.209 Speaking: Theory and Practice	Paul	2
139.220 Applied Theatre: Theatre for Social Change	Hazou	2
139.226 Life Writing	Paul	1
154.204 Digital Media Production I	Sigley	1
139.326 Travel Writing	Ross	2
139.333 Creativity in the Community	Hazou	1
139.374 Tragedy	Lawn	1
154.304 Digital Media Production II	Sigley	2

## *Manawatu Campus (Palmerston North)*

<b>Paper</b>	<b>Coordinator</b>	<b>Semester</b>
139.104 Drama in Performance	Farrow	1
139.123 Creative Writing	Walpert	1
139.133 Creative Communication	Farrow	2
139.224 Making Plays for Theatre	Farrow	2
139.229 Writing Poetry	Walpert	2
154.204 Digital Media Production I	Taffel	1
139.320 Theatre in Production	Farrow	1
139.329 Advanced Fiction Writing	Conroy	1
154.304 Digital Media Production II	Taffel	2

## *Wellington Campus*

<b>Paper</b>	<b>Coordinator</b>	<b>Semester</b>
139.133 Creative Communication	Tilley	2
139.223 Creative Processes	Tilley	1
139.226 Life Writing	Horrocks	1
154.204 Digital Media Production I	Svaniawski	1
154.224 Documentary (Non-Fiction) Film	Svaniawski	2
139.320 Theatre in Production	Tilley	2
139.323 Media Script Writing	Svaniawski	1
154.304 Digital Media Production II	Svaniawski	2
139.333 Creativity in the Community	Tilley	1

## *Distance*

<b>Paper</b>	<b>Coordinator</b>	<b>Semester</b>
139.104 Drama in Performance	Farrow	2
139.123 Creative Writing	Walpert	1
139.133 Creative Communication	Hazou	2
139.142 Mythology and Fantasy	TBA	SS
139.209 Speaking: Theory and Practice	Farrow	SS
139.223 Creative Processes	Farrow	SS
139.226 Life Writing	Paul	1
139.229 Writing Poetry	Walpert	2
139.323 Media Script Writing	Hoar	DS
139.326 Travel Writing	Ross	2
139.329 Advanced Fiction Writing	Conroy	DS
139.374 Tragedy	Lawn	1

### **Key**

1	Semester One	2	Semester Two	DS	Double Semester	SS	Summer School
B	Block Mode	TBA	To Be Advised				



*100-200 Level*  
*Expressive Arts Papers*

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# 139.104 Drama in Performance Angie Farrow

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

The paper aims to:

- \* develop your understanding of form, characterisation, style, themes and genres in dramatic writing;
- \* assist your ability to interpret a dramatic text through action in space;
- \* furnish you with the vocabulary necessary to facilitate discussion and critical writing on drama texts;
- \* encourage you to think laterally in your interpretation of the set texts.

## Study Requirements

Internal      Online Access: Admin Guides

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

Distance      Online Access: Admin Guides

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Compulsory Contact Course: 29 August - 2 September 2015 in Palmerston North.



Student in performance  
on a previous Block Course.

## Assessment

Essay	20%
Performance Project	40%
Workbook	40%

## Set Texts

Aristophanes. *The Project Gutenberg EBook of Lysistrata* (Hackett Classic Series)

Ibsen, Henrik. *Hedda Gabler and Other Plays* (Penguin Books)

Farrow, Angie. *Despatch*

*Compulsory (Distance)*

Miller, Arthur. *All My Sons* (1948, Dramatists Play Service)

Forster, Michaelanne. *Daughters of Heaven* (1992, Edition: Victoria UP)

Aristophanes. *Lysistrata* (Hackett Classic Series)

*Recommended (Distance)*

Johnston, Keith. *Impro* (Methuen)

# 139.123 Creative Writing Jack Ross/Bryan Walpert

Semester One - AL  
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 paper will be able to:

- \* understand the creative writing process as founded on craft, from which meaning and pleasure are derived;
- \* comprehend 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

<p>Internal    AL Online Access: Admin Guides PN Online Access: Partially taught</p>	<p>Distance    Online Access: Partially taught</p>
<p>Each 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.</p>	<p>You will work at a set pace through the study material with support from the class website. There is no Contact Course.</p>

## Assessment

Poetry Portfolio	40%
Fiction Portfolio	40%
Peer Critiques	10%
Attendance/Participation	10%

## Website

The Creative Writing website is a comprehensive site where students can interact with one another and with the Paper Coordinator, post examples of their writing for peer review, review the work of other students, take part in online discussions, respond to exercise prompts, and find answers to frequently asked questions.

## Set Texts

*Recommended*

Hacker, Diana. *A Pocket Style Manual* (4th, 5th or 6th Edition, Bedford / St. Martins)



Semester Two - AL  
 Semester Two - PN  
 Semester Two - WG  
 Semester Two - Distance

139.133

## Creative Communication

Angie Farrow/Elsbeth Tilley/  
 Rand Hazou

An introduction to the dynamics involved in creative communication. Students explore these aspects of creative communication through work in, and analysis of, three creative forms: creative writing, theatre and film. Work in the paper is arranged under three broad headings: Origination, Production and Reception.

Students who successfully complete this paper should be able at an introductory level to:

- \* use models from theatre, film, and creative writing for developing and shaping creative ideas;
- \* use appropriate language and methodology to critically appraise a work of theatre, film, or creative writing;
- \* locate and develop a theme and a narrative in the development of a creative work;
- \* make the connections between individual creative practice and the needs of the prevailing culture;
- \* apply ideas and approaches learned in the course to reflect on the dynamics of creative communication.

### Study Requirements

Internal	Online Access Partially Taught	Distance	Online Access Partially Taught
Each student to attend a 1 hour lecture and a 2 hour workshop per week. A class website is available.		You 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 Course.	

### Assessment

Portfolio (1,500 words)	30%
Research Report (1,500 words)	30%
Creative Project	40%

### Set Texts

Grace-Smith, Briar. *Purapurawhetu* (Huia)

# 139.142 Mythology and Fantasy TBA

Summer School - Distance

This course is an examination of how myths and legends have evolved into the present day, shaped by changing cultural contexts and the ways different storytelling media mould narrative. Students will explore both the histories of myths, and how they shed as much light on the people retelling the story as they do about the time periods they are set in.

On successfully completing this paper, students will have:

- an elementary grounding in the context of myth and fantasy in society;
- an understanding of the tensions and complexities in adapting stories from one context (either cultural or temporal) into another;
- developed skills in adapting texts themselves;
- undertaken a survey of some of the foundational literature which underscores popular culture today;
- critically engaged with the scholarly theory surrounding mythology and narrative.

## Study Requirements

Online Access: Admin Guides

You work at your own pace through study material with support from the class website.



(Art from 'Sandara' on DeviantArt: <http://sandara.deviantart.com/art/sphinx-s-day-off-179426159>)

## Assessment

Forum Contribution	15%
Online Presentation	15%
Creative Essay (1,000 words)	30%
Critical Essay (1,500 words)	40%

## Set Texts

All readings and course materials are available on Stream.

# 139.209 *Speaking: Theory and Practice* Mary Paul/Angie Farrow

Pre-requisite: Any 100-level BA paper or any one of 119.155, 237.130, 206.101, 206.104, 270.105, 219.100, PERF135, PERF136, PERF235, PERF236

A study of 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.

No previous experience of public speaking is required.

The paper aims to:

- \* develop the physical and technical skills you need to be an effective public speaker;
- \* develop your understanding of the vocal, linguistic and organisation skills required for speech-making;
- \* provide guidelines and practical exercises which help build confidence and dispel nerves;
- \* provide analytic tools for the study of written speeches.

## Study Requirements

Internal AL, Online Access: Admin Guides	Distance Online Access: Partially taught
Internal PN Online Access: Partially taught	
Each student should take 1 hour of Lectures, 2 hours of Workshops per week. Students will also need to arrange (up to 6) extra hours with their group for rehearsal. A class website is available.	You work at your own pace through study material. A class website is available. Contact Course: 22-24 January 2016 (absolutely compulsory)



Student giving oral presentation

## Assessment

2 Minute Presentation	5%
Small Group Presentation	20%
Persuasive Speech Plan	10%
Speech Analysis	15%
Written Speech	15%
Persuasive Speech Presentation	25%
Commitment and Attendance	10%

## Set Texts

*Recommended*

Turk, Christopher. *Effective Speaking: Communicating in Speech* (Span)

Singleton, John and Young, Tory and Bryan, Cordilia eds. *Speaking your Mind* (Edition 2001 or later, Longman)

139.220  
*Applied Theatre: Theatre for  
Social Change*  
Rand Hazou

Semester Two - AL

Pre-requisite: Any 100-level or 237.130

This paper introduces students to applied, documentary and verbatim theatre. Working creatively and critically, students consider how theatre can be applied in everyday contexts outside of conventional theatre spaces. Theatre is analyzed as an inclusive practice that contributes to the communication and celebration of identities and communities.

Students who successfully complete this paper will be able to:

- \* engage in critical analysis using documentary and applied theatre based methodology;
- \* critically reflect upon the ethical issues that arise from applied and documentary theatre practices;
- \* learn to work constructively in groups towards the production of collaborative critical outcomes;
- \* demonstrate an understanding of applied theatre practices, in particular verbatim theatre methodologies;
- \* demonstrate an understanding of the principles of dramaturgy.

### Study Requirements

Internal            Online Access: Partially taught

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

Students will also need to arrange (up to 6) extra hours with their group for rehearsal.

### Assessment

Critical Exercise (1,000 words)	15%
Creative Exercise (1,000 words)	15%
Group Creative project (10 minutes)	40%
Essay (2,000 words)	30%

### Set Texts

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

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

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

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

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

Kevin, Tony. *CMI (A Certain Maritime Incident)* (2004)

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

Oades, Roslyn. *I'm Your Man* (2012)

# 139.223 Creative Processes Angie Farrow/Elsbeth Tilley

Pre-requisite: Any 100-level BA paper; or any one of 152.230, 152.334, 206.102, 206.110, 270.110, 237.130

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

This paper 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.

The paper aims 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 which influence creative processes.

## Study Requirements

Internal	Online Access: Partially taught	Distance	Online Access: Partially taught
Each student should take 1 hour of Lectures and 2 hours of Workshops per week. A class website is available.		You work at your own pace through study material. A class website is available. Contact Course: 9 - 13 January 2016 (absolutely compulsory)	



Students with their "MeBoxes".

## Assessment

The "Me Box"	25%
Presentation Project (Performance)	35%
Creative Journal (including critical report 3,000 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 paper.

139.224  
*Making Plays for Theatre*  
*Angie Farrow/Elspeth Tilley*

Semester Two - PN

Pre-requisite: Any 100-level BA paper; or any one of 237.130 or 206.222

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.

This paper aims to:

- \* develop your understanding of form, characterisation, style, themes and genre in dramatic writing;
- \* develop your understanding of the alternative contemporary theatre scene;
- \* furnish you with the necessary language to facilitate discussions and critical writing about the set plays;
- \* help develop your skills as a playwright, both through collaborative exercises and individual endeavour.

### Study Requirements

Internal      Online Access: Partially taught

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.

	<b>Assessment</b>
Essay	30%
Presentation	40%
Exercise	30%

### Set Texts

*Compulsory*

Shepard, Sam. *Buried Child, Seduced, Suicide in B* (Faber & Faber)

Fornes, Maria Irene. *Promenade and Other Plays* (PAJ)

Wertenbaker, Timberlake. *The Love of The Nightingale & The Grace of Mary Traverse* (Faber & Faber)



Semester One - AL  
Semester One - WG  
Semester One - Distance

# 139.226 *Life Writing* Mary Paul/Ingrid Horrocks

Pre-requisite: Any 100-level BA paper; or any one of 237.130, 206.206, 206.207

A theoretical and practical study of the nature of life writing, including oral history, biography and autobiography, personal memoirs and family history.

The paper aims to:

- \* introduce you to a range of life writing texts;
- \* explore the ethical issues involved in writing about your own or another's life;
- \* develop your skills in researching and writing about a human subject;
- \* enhance your understanding of the nature and possibilities of creative nonfiction;
- \* develop your general skills as a creative writer.

## Study Requirements

Internal    Online Access: AL Admin Guides  
                  Online Access: WG Partially taught

Distance    Online Access: Partially taught

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

You will work at a set pace through study material with support from the class website.  
Contact Course: 10 - 11 April 2015  
(strongly recommended)



From *Running in the Family*

## Assessment

Critical Exercise	25%
Short Life Writing Project	25%
Major Project	40%
Participation	10%

## Set Text

*Recommended for Albany and Distance*

Singleton, John and Luckhurst, Mary (eds). *The Creative Writing Handbook: Techniques for New Writers* (eds) (1996, MacMillan)

Hacker, Diana. *A Pocket Style Manual* (4th -6th ed., Bedford/St. Martin's)

139.229  
*Writing Poetry*  
Bryan Walpert

Semester Two - PN  
Semester Two - Distance

Pre-requisite: 139.123 or 139.133

A creative writing paper 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 paper should be able to:

- \* recognise 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;
- \* recognize the importance and usefulness of regular and rigorous revision to the development of polished, effective poetry;
- \* respond critically and rigorously in writing to the work of peers.

### Study Requirements

Online Access: Admin guides

Each student should take 1 hour of interactive Lectures, 2 hours of Writing Workshops per week with support from the class website. There is no contact course for this paper.

### Assessment

Poem Revisions	45%
Peer Reviews	20%
Essay 1	15%
Essay 2	20%

### Set Texts

Hacker, Diana. *A Pocket Style Manual* (Edition: 4th, 5th or 6th, Bedford/St. Martin's)



Semester One - AL  
Semester One - PN  
Semester One - WG

# 154.204 Digital Media Production I Simon Sigley/Sy Taffel/ Jeremi Svaníawski

Pre-requisite: Any 100-level paper

An exploration of digital media production concepts and practices, with an emphasis on hands-on experience in the acquisition and editing of sounds and images to create narratives.

You will be challenged to:

- \* explore a number of concepts such as narrative, composition and montage through 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** Online Access: AL & PN Partially taught WG Admin Guides

Each Albany student should take a 1 hour Lecture, a 2 hour Tutorial per week. Each Palmerston North and Wellington student should take a 1 hour Lecture, a 2 hour Tutorial per week.

	<b>Assessment</b>
Production Work	65%
Test (50 minutes)	25%
Participation - Practical Exercises	10%



## Set Texts

*Compulsory (Albany)*

Cohen, H. et al. *Screen Media Arts: an introduction to concepts and practices* (Edition: 2009, Oxford University Press)

*Recommended (Palmerston North and Wellington)*

Mollison, Martha. *Producing Videos: a complete guide* (Edition: third edition, Allen & Unwin)

# 154.224 *Documentary (Non-Fiction) Film* Jeremi Svaníawski

Semester Two -WG

Pre-requisite: Any 100-level BA paper, or 237.130

A study of the genre of documentary (non-fiction) film. The paper 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.

**NOTE:** Students require access to their own video camera and editing facilities, and should be familiar with the use of this technology.

Students who successfully complete this paper 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**

Online Access: Admin Guides

Each student should take 1 hour of Lectures, 2 hours of Screenings and 2 hours material. A class website is available.



## **Assessment**

Essay (1,500-2,000 words)	20%
Meta-Documentary (1 minute)	30%
Proposal and Pitch (1,000 words and 5 minute presentation)	20%
Final documentary	30%

## **Set Text**

Rabiger, Michael. *Directing the Documentary* (5th ed., Focal Press)

## *300-Level Expressive Arts Papers*



139.320  
*Theatre in Production*  
*Angie Farrow/Elspeth Tilley*

Semester One - PN  
Semester Two - WG

Pre-requisite: Any one of 139.220, 139.223, 139.224, 139.303, 224.204 or 224.304 or any 200-level 133 prefix paper

This paper continues the study of 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 paper should be able to:

- \* Critically analyse theatrical performances by identifying the impact of aesthetic production choices on the generation of meaning through the performance;
- \* Critically compare theatrical texts with a focus on understanding contrasting 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

Online Access: Admin Guides

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 (1,000 words)	10%
Research Project	20%
Contribution to major production	50%
Essay (2,000 words)	20%

### Set Texts

Bogart, Anne. *A Director Prepares: Seven Essays on Art and Theatre* (London: Routledge, 2001)

Wertenbaker, Timberlake. *Plays 1* (London: Faber and Faber, 1996)

# 139.323 Media Script Writing Stuart Hoar/Jeremi Svaniewski

Pre-requisite: Any 200-level English or Media Studies paper

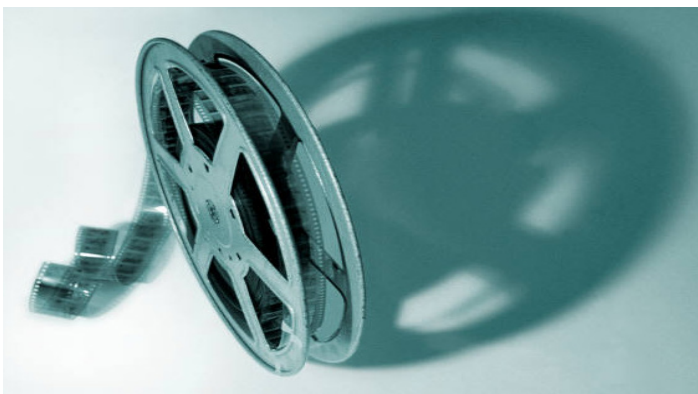
An introduction to the skills, formats, techniques and terminology of professional writing for film and television, including consideration of the different natures of film and television as media, and the issues involved in the adaptation of traditional literary forms for the modern media.

The paper aims to:

- \* give practical experience in the skills required for writing scripts for film and television, and the standard formats thereof;
- \* convey how those skills are shaped by the production processes of these media, in New Zealand, America and Britain;
- \* stimulate student creativity in devising ideas, plots, narrative structures, characters and dialogue suitable for these media, and in developing and adapting existing stories for the media;
- \* consider the different needs of film and television as media, and the effects of time slots, censorship, financial constraints, etc on writing for them;
- \* give experience of working to set deadlines and according to standard conventions of presentation, language use, and so forth.

## Study Requirements

Internal	Online Access: Partially taught	Distance	Online Access: Partially taught
Each student should take a 1 hour Lecture, and a 2 hour writing workshop per week. A class website is available.		You work at your own pace through study material. The Compulsory Contact Course is 1 - 3 July 2015.	



## Assessment

Film Critique Exercise	10%
Drafting Exercise	20%
Dialogue Exercise	20%
Outline of Film Script	10%
Film Script	40%

## Set Text

There are no set texts for this paper.

139.326  
*Travel Writing*  
 Jack Ross

Semester Two - AL  
 Semester Two - Distance

Pre-requisite: Any 200-level BA paper; or any one of 206.206, 206.207, 237.230, 219.202, 219.204, 219.231

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

In this paper you study texts by prominent contemporary travel writers, paying special attention to literary aspects of their work. You then apply your critical understanding of the genre to the production of your own travel stories, based on experiences that you have had overseas or within New Zealand.

The paper aims to:

- \* introduce you to a variety of travel books published in recent years;
- \* introduce you to some of the literary issues and critical vocabulary germane to the interpretation of these texts;
- \* introduce you to some of the ideological and ethical issues involved in the representation of other cultures and peoples;
- \* encourage you to integrate your critical awareness of the genre of travel writing into your own creative practice;
- \* enhance your creativity and skill as a writer working in this genre.

### Study Requirements

Internal	Online Access: Admin Guide	Distance	Online Access: Partially taught
Each student should take a 1 hour Lecture, 2 hours of Workshops per week. A class website is available.		You work at your own pace through study material. There is no Contact Course. A class website is available.	

### Assessment

Close Reading of one set text	10%
Critical Commentary of one set text	15%
Creative writing exercise:	
Local Travel Piece	25%
Final Project	40%
Participation	10%

### Set Texts

There are no set texts for this paper.

# 139.329 Advanced Fiction Writing Thom Conroy

Pre-requisite: 139.123 or 139.133 and any 200-level 139- prefix paper

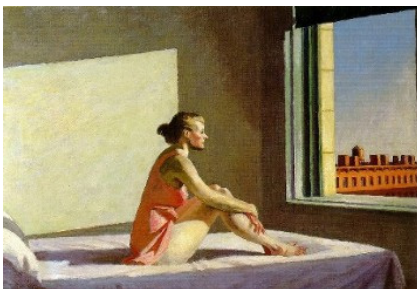
Students will advance their understanding of and practice in literary fiction writing by examining the use of voice, detail, character, plot, structure, dialogue, and language. In addition to reading both contemporary literary fiction and critical essays on the genre by authors, students will write original short stories and critically review their own work and the work of peers.

Students who successfully complete this paper should be able to demonstrate:

- \* your capacity to make successful and potentially successful authorial decisions;
- \* your knowledge of the key elements of fiction, including the definitions and uses of fictional techniques and strategies;
- \* your capacity to produce coherent and original discussion of the function of fictional elements in your own fiction, the work of your peers, and the work of published authors;
- \* an awareness of the function of fiction in your original short fiction;
- \* your capacity to synthesis feedback and respond to it in the revision of an original work of short fiction.

## Study Requirements

Internal	Online Access: Partially taught	Distance	Online Access: Partially taught
Each student should take 4 hours of interactive Lectures per week. A class website is available.		You work at your own pace through study material with support from the class website. Stories are workshopped online using Adobe Connect and peer reviewed. There is no contact course.	



## Assessment

Original Short Story 1	20%
Original Short Story 2	20%
Online Workshop	5%
Participation/Peer Review	
Re-Envisioned Story	30%
Craft Commentary	25%

## Set Text

There are no set texts for this paper.



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

Semester One - AL  
Semester One - WG

Pre-requisite: Any one of 139.123, 139.104, 139.133, 154.204, or 139.223

The paper 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 paper 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**

Online Access: Partially taught

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 paper has no final exam but instead involves a final project delivery).

	<b>Assessment</b>
Research and Planning	25%
Creative Project (2,000 words)	40%
Evaluation (1,250 words)	25%
Weekly Stream Progress Log	10%

## **Set Texts**

There are no set texts for this paper.

# 139.374 Tragedy Jenny Lawn

Pre-requisite: Any 200-level BA paper

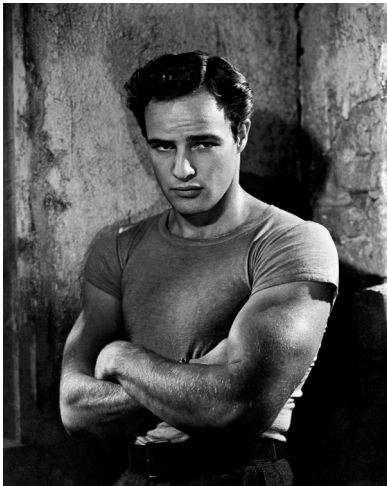
A study of tragedy as an enduring cultural concept, showing how it can find expression in dramatic and cinematic forms from Ancient Greece to the present. A selection of plays will be explored through textual analysis, production workshops and theatrical performance.

Students who successfully complete this paper should be able to:

- \* devise and justify a coherent directorial vision of a tragedy;
- \* demonstrate an appreciation of the relationship between textual interpretation and the use of theatrical space;
- \* develop and perform a group interpretation of a play;
- \* critically reflect on both individual and group creative processes;
- \* develop a coherent, researched essay on a comparative topic;
- \* perform a close textual analysis of a dramatic text;
- \* identify, define, and critically debate concepts central to the genre of tragedy in both ideological and formal contexts.

## Study Requirements

Internal	Online Access: Admin Guide	Distance	Online Access: Partially taught
Each student should take 3 hours of Workshops per week. A class website is available.		You work at your own pace through study material. A class website is available. Contact course: 18-19 April 2015 (compulsory).	



Still from *A Streetcar Named Desire*, directed by Elia Kazan (Warner Home Video, 1951).

## Assessment

Creative Exercise	20%
Group Performance	25%
Performance Analysis and Debrief	15%
Comparative Essay	40%

## Set Texts

Williams, Tennessee. *A Streetcar Named Desire*. Ed. Patricia Hern (Methuen Student Edition, 1984)

Shaffer, Peter. *Amadeus* (Penguin Modern Classics, 2007)

Sophocles. *Antigone, Oedipus the King, Electra* Trans. HDF Kitto (Oxford World Classics, 1998)

Shakespeare, William. *Hamlet*. Ed. TJB Spencer. Introd. Alan Sinfield (Penguin, 2005)

Kouka, Hone. *Wairoa: Te Ukaipo (The Homeland: A Play)* (Huia, 1997)

# 154.304 Digital Media Production II

Simon Sigley/Sy Taffel/  
Jeremi Svaniewski

Semester Two - AL  
Semester Two - PN  
Semester Two - WG

Pre-requisite: 154.204 Digital Media Production I

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 paper 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.

The paper aims to:

- \* demonstrate an understanding of professional 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

Online Access: Admin Guides

PN Partially Taught Online

AL: Each student should take a 1 hour lecture, and a 2 hour Tutorial per week.

PN, WG: Each student should take 1 hour of Lectures, 2 hours of Tutorials per week.

A class website is available.



## Assessment

Production Work	65%
Test (50 minutes)	25%
Participation - Practical Exercises	10%

## Set Texts

*Compulsory (Albany)*

Nichols, Bill. *Introduction to Documentary* (2nd Edition, Indiana UP, 2010)

*Recommended (Palmerston North and Wellington)*

Mollison, Martha. *Producing Videos: A Complete Guide* (3rd Edition 2010, Allen & Unwin)



*Media Studies Programme*  
2015



# *Media Studies Programme*

## *Career Opportunities*

Media Studies is an exciting and challenging discipline which will prepare you for future challenges 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)**

[http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?prog\\_id=93118&major\\_code=2299&study\\_year=2015](http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?prog_id=93118&major_code=2299&study_year=2015)

The *Bachelor of Arts* regulations require you to complete 360 credits overall (24 papers). To graduate with a Media Studies major you must complete 135 Media Studies credits (9 Media Studies papers) which must include at least 15 credits (1 paper) at 100-level, 30 credits (2 papers) at 200-level, and 60 credits (4 papers) at 300-level All BA students must complete 230.100 Introduction to Academic Writing. The qualification is the equivalent of three years of full-time study, and can comprise internal, distance learning, and block mode papers.

You may complete a double major in which case 120 credits (8 papers) will come from each of your chosen majors. At least 45 credits (3 papers) must be at the 300-level exclusive to each major. Note that 139.323 can count towards majors in either English or Media Studies. Candidates may also complete the requirements for a minor subject. You can undertake a maximum of two minor subjects. Minors must be in a different subject to the major(s). A minor consists of 75 credits (5 papers) including at least 45 credits above 100-level and at least 15 credits at 300-level in the subject area. Discuss your plans with the appropriate contact person for each major.

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

[http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?major\\_code=2299&prog\\_id=93330](http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?major_code=2299&prog_id=93330)

The *Bachelor of Communication* consists of papers totalling at least 360 credits with: no more than 165 credits at 100 level, at least 60 credits at 300 level, at least 315 credits from the Schedule for the degree of Bachelor of Communication, a core of eight compulsory papers (120 credits), a major of 120 credits, a minor of 60 credits, and elective papers comprising 45 credits from any undergraduate degree programmes within the University.

*Major:* The major comprises up to 60 credits at 200-level and at least 60 credits at 300 level. The papers for the major must be selected from papers listed under any one of the major schedules. The College of Business offers four majors plus a major which is a composite and the College of Humanities and Social Sciences offers three majors plus a major which is a composite, giving a total of nine major options.

*Minor:* The minor comprises 60 credits selected from any one of the majors offered by the College not offering the chosen major. In other words, if you choose a major from the College of Business, you would then choose your minor from the list of majors the College of Humanities and Social Sciences offers. If you choose a major from the College of Humanities and Social Sciences, you would choose your minor from the College of Business.

*Elective:* Elective papers can be chosen from any undergraduate degree programmes within the University.

## **Diploma in Arts (DipArts) – (Subject to CUAP Approval)**

[http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?major\\_code=2414&prog\\_id=93405](http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?major_code=2414&prog_id=93405)

The *Diploma in Arts* qualification can be unendorsed or endorsed. Both comprise 120 credits (8 papers) of which at least 45 credits (3 papers) must be at 200-level or above. The course of study must include 230.100 Introduction to Academic Writing. You may take any combination of papers from the BA schedule of the College of Humanities and Social Sciences to complete the unendorsed certificate. To endorse your certificate in Media Studies you must take 75 credits (5 papers) from the Media Studies schedule including 45 credits from above 100-level. The qualification is the equivalent of one year of full-time study.

## **Certificate in Arts (CertArts) – (Subject to CUAP Approval)**

[http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?prog\\_id=93446&major\\_code=&study\\_year=2015](http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?prog_id=93446&major_code=&study_year=2015)

To qualify for the award of the Certificate, a candidate shall pass undergraduate papers to a total of at least 60 credits. At least 45 credits must be taken from Part II of the Schedule for the Bachelor of Arts degree. Up to 15 credits may be taken from Schedules for other undergraduate degrees. A candidate who has completed the requirements for the Certificate in Arts may apply to transfer the Certificate papers towards an undergraduate diploma or degree of the University, provided that any such papers shall comply with the Regulations for the diploma or degree in question. A candidate who has been awarded a Certificate in Arts may apply to cross-credit up to 15 credits of Certificate papers towards an undergraduate diploma or undergraduate degree of the University, provided that any such papers shall comply with the Regulations for the diploma or degree in question. A candidate who wishes to credit papers totalling more than 15 credits in terms of this Regulation will be required to surrender the Certificate in Arts before the transfer of credit will be granted.



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

[http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?major\\_code=2414&prog\\_id=93121](http://www.massey.ac.nz/massey/learning/programme-course-paper/programme.cfm?major_code=2414&prog_id=93121)

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.

The Diploma with an endorsement requires 120 credits at an advanced level in a single subject area. The 120 credits are normally made up of 60 credits at 200 level and 60 credits at 300 level. In some subject areas students will be able to complete some papers at 700 level and have them contribute to the Diploma. Students normally proceed into 200-level papers without the requirement of 100-level prerequisites.

The Diploma without an endorsement requires 120 credits at an advanced level. The 120 credits are normally made up of 60 credits at 200 level and 60 credits at 300 level. Students must complete at least 60 credits at the 300 level or above. At least 90 credits must be from papers listed for the BA, BA(Honours), or MA degrees, including at least 45 credits at 300 level or above. Up to 30 credits may be approved from papers that are outside these Schedules, but complementary to the programme. A candidate's programme of study for the Diploma without endorsement must be approved by the Academic Director of the College.

## *Media Studies Papers Offered In 2014*

The schedule for Media Studies includes papers offered from outside the School of English and Media Studies. The prefixes for School papers are 139 (English) and 154 (Media Studies). For papers outside the School the prescriptions only are listed at the end of each section. You should contact the relevant Department/School for further information. For any English papers listed in this schedule, refer to the English listings in this handbook.

### *Albany Campus*

<b>Paper</b>	<b>Coordinator</b>	<b>Semester</b>
154.101 Introduction to Media Studies	McDonnell	1
154.120 Transmedia Narrative and Storytelling	Duncan	2
154.202 Advertising and Consumer Society	Duncan	1
154.204 Digital Media Production I	Sigley	1
154.206 Topics in Film History	McDonnell	2
154.212 New Zealand Cinema	Sigley	2
154.303 Hollywood Cinema	McDonnell	1
154.304 Digital Media Production II	Sigley	2
154.308 Screen Fictions	Duncan	2
154.311 Social Media and Digital Cultures	Duncan	1
139.376 Sexual/Textual Politics	Lawn	2

### *Manawatu Campus (Palmerston North)*

<b>Paper</b>	<b>Coordinator</b>	<b>Semester</b>
154.101 Introduction to Media Studies	Huffer	1
154.115 Stardom and Celebrity in the Media	Bevan	2
154.201 Television Studies	Meek	2
154.202 Advertising and Consumer Society	Holm	2
154.203 Popular Culture and the Media	Holm	1
154.204 Digital Media Production I	Taffel	1
154.303 Hollywood Cinema	Huffer	2
154.304 Digital Media Production II	Taffel	2
154.311 Social Media and Digital Cultures	Taffel	1
154.312 Trauma and the Media	Meek	1

## Wellington Campus

Paper	Coordinator	Semester
154.101 Introduction to Media Studies	Goodwin	1
154.120 Transmedia Narrative and Storytelling	Bevan	2
154.201 Television Studies	Glynn	1
154.202 Advertising and Consumer Society	TBA	1
154.204 Digital Media Production I	Svaniawski	1
154.205 Popular Music Studies	Goodwin	2
154.224 Documentary (Non-Fiction) Film	Svaniawski	2
154.302 Gender and Race in the Media	Bevan	1
154.304 Digital Media Production II	Svaniawski	2
154.311 Social Media and Digital Cultures	TBA	2
154.314 Independent Media in the Information Age	Goodwin	1
139.323 Media Script Writing	Svaniawski	1

## Distance

Paper	Coordinator	Semester
154.101 Introduction to Media Studies	Holm	1
154.115 Stardom and Celebrity in the Media	Bevan	2
154.201 Television Studies	Meek	2
154.202 Advertising and Consumer Society	Holm	2
154.203 Popular Culture and the Media	Holm	1
154.205 Popular Music Studies	Goodwin	2
154.222 The Art of the Film	Huffer	1
154.302 Gender and Race in the Media	Bevan	1
154.303 Hollywood Cinema	Huffer	2
154.311 Social Media and Digital Cultures	TBA	2
154.312 Trauma and the Media	Meek	1
139.323 Media Script Writing	Hoar	DS

### Key

1	Semester One	2	Semester Two	DS	Double Semester	SS	Summer School
B	Block Mode	TBA	To Be Advised				



*100-Level  
Media Studies Papers*

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# 154.101

## Introduction to Media Studies

Brian McDonnell/Ian Huffer/  
Nick Holm/Ian Goodwin

Semester One - AL  
Semester One - PN  
Semester One - WG  
Semester One - 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.

On successful completion of the course we expect you to be able to:

- \* identify key terms and concepts in Media Studies;
- \* apply these terms and concepts in the analysis of media texts;
- \* discuss complex issues in contemporary media culture.

### Study Requirements

Internal	Online Access: Admin Guides	Distance	Online Access: Partially taught
Each student should take 1 hour of Lectures, 1 hour of Tutorials, 2-3 hours of Screening Sessions per week. A class website is available.		You will work at a set pace through the study material with support from the class website. There is no Contact Course.	



	Assessment
<i>All</i>	
Essay 1 (1,500 words)	20%
Essay 2 (1,500 words)	20%
Participation	10%
<i>Albany</i>	
Term Tests (2 x 25%)	50%
<i>Palmerston North/Wellington/Distance</i>	
3 hour Exam	50%

### Set Texts

*Compulsory (Palmerston North, Wellington and Distance)*

O'Shaughnessy, Michale and Stadler, Jane. *Media and Society: An Introduction* (5th Edition, Oxford UP, 2012)

# 154.115 Stardom and Celebrity in the Media Alex Bevan

This paper looks at the construction and circulation of stardom and celebrity in media culture.

Students who successfully complete this paper should be able to:

- \* analyse individual celebrity texts for a range of meanings;
- \* demonstrate awareness of processes at work in the production and construction of celebrity by media industries and organisations;
- \* identify and discuss shifts and developments in ways that celebrity has been understood and mediated over time;
- \* demonstrate critical engagement with debates surrounding the role of audiences in interpreting celebrity texts;
- \* identify instances and demonstrate the way in which celebrity circulates in media in relation to all four of the concepts outlined above (text, production, history and audience), and how they inter-operate to make meaning;
- \* conduct critical analysis of individual stars and celebrities in relation to all four key concepts, and the theories, issues and debates raised by class readings, screenings and discussions.

## Study Requirements

Internal	Online Access: Admin Guide	Distance	Online Access: Partially taught
Each student should take 3 hours of Lectures/Screening Sessions, 1 hour of Tutorials per week with support from the class website.		You work at your own pace through study material with support from the class website. Contact Course: There is no Contact Course.	



The impact of new media on audience consumption of celebrity.

## Set Texts

Texts to be advised.

## Assessment

Essay 1 (1000 words)	20%
Essay 2 (2000 words)	40%
2-hour Examination	40%



Reality TV and the democratisation of celebrity.



154.120  
*Transmedia Narrative and  
Storytelling*  
Pansy Duncan/Alex Bevan

Semester Two - AL  
Semester Two - WG

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 paper 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      Online Access: Partially Taught

*Albany:* Students will be required to take 2 hours of interactive Lectures and 1 hour of Workshops per week (with support from the class website).

*Wellington:* Students will be required to take 1 hour of interactive Lectures and 2 hours of Workshops (with support from the class website).

### Assessment

Narrative Analysis (2,000 words)	40%
Presentation: Media Narrative	60%

### Set Texts

There are no set texts for this paper.



*200-Level Media Studies Papers*



154.201

# Television Studies

## Allen Meek/Kevin Glynn

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

Pre-requisite: Any 100-level BA paper; nil for GradDipArts

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 technological innovation. This will be explored through detailed analysis of various television genres such as news, drama, documentary and comedy.

You 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;
- \* develop a sense of television's place with respect to contemporary changes in electronic culture.

### Study Requirements

Internal	Online Access: Admin Guides	Distance	Online Access: Admin Guides
Each student should take 3 hours of lectures/screening sessions, 1 hour tutorials per week. A class website is available.		You work at your own pace through study material with support from the class website. There is no contact course for this paper.	

### Assessment

Assignment 1	20%
Assignment 2	30%
Examination	50%

### Set Text

*Recommended (Palmerston North)*

Miller, Toby (ed). *Television Studies* (British Film Institute)

Creeber, Glen. *The Television Genre Book* (British Film Institute)

Allen, Robert C. and Hill, Annette. *The Television Studies Reader* (Routledge)

*Compulsory (Wellington)*

Bignell, Jonathan. *An Introduction to Television Studies* (3rd Edition, Routledge, 2013)

*Compulsory (Distance)*

Creeber, Glen. *The Television Genre Book* (British Film Institute)

*Recommended (Distance)*

Miller, Toby (ed). *Television Studies* (British Film Institute)

Creeber, Glen. *Tele-visions: An Introduction to Studying Television* (British Film Institute)

Creeber, Glen. *Serial Television: Big Drama on the Small Screen* (British Film Institute)

Allen, Robert C. and Hill, Annette. *The Television Studies Reader* (Routledge)

Pre-requisite: Any 100 level BA paper; or any one of 115.104, 156.100, 237.130

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 paper should be able to:

- \* discuss the historical development of advertising as a media form with particular reference to economic, techno-logical 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	Online Access: Partially taught	Distance	Online Access: Partially taught
Each student should take 2 hours of Lectures, 1 hour of Tutorials per week with support from the class website.		You work at a set pace through study material with support from the class website.	There is no Contact Course.



### Assessment

Portfolio (5 x 500 words)	30%
Essay (2,000 words)	30%
Seminar/Forum Participation	10%
Essay (2,500 words)	30%

### Set Text

There are no set texts for this paper.

# 154.203 Popular Culture and the Media Nick Holm/Ian Goodwin

Semester One - PN  
Semester One - Distance

Pre-requisite: Any 100-level BA paper

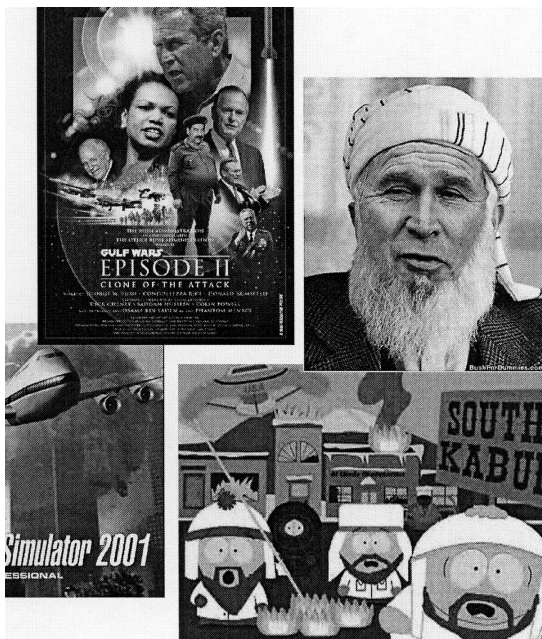
A survey of cultural theories and debates in relation to modern mass media. A number of issues such as identity, representation and cultural politics will be considered in their historical contexts and in relation to a variety of texts from popular culture and the media.

You will be challenged 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 analyzing popular cultural texts;
- \* summarize and explain theoretical readings in cultural theory and the critical study of popular culture.

## Study Requirements

Internal	Online Access: Partially taught	Distance	Online Access: Partially taught
Each student should take 1 hour of Lectures, 2 hours of Tutorials, and up to 3 hours of Screening Sessions per week. A class website is available.		You work at a set pace through the study material with support from the class website. There is no Contact Course.	



## Assessment

Portfolio (6 x 500 words)	40%
Seminar/Forum Participation	20%
Final Assignment (3,000 words)	40%

## Set Text

There are no set texts for this paper.

Semester One - AL  
Semester One - PN  
Semester One - WG

# 154.204 Digital Media Production I Simon Sigley/Sy Taffel/ Jeremi Svaníawski

Pre-requisite: Any 100-level paper

An exploration of digital media production concepts and practices, with an emphasis on hands-on experience in the acquisition and editing of sounds and images to create narratives.

You will be challenged to:

- \* explore a number of concepts such as narrative, composition and montage through 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** Online Access: AL & PN Partially taught WG Admin Guides

Each Albany student should take a 1 hour Lecture, a 2 hour Tutorial per week. Each Palmerston North and Wellington student should take a 1 hour Lecture, a 2 hour Tutorial per week.

### Assessment

Production Work	65%
Test (50 minutes)	25%
Participation - Practical Exercises	10%



### Set Texts

*Compulsory (Albany)*

Cohen, H. et al. *Screen Media Arts: an introduction to concepts and practices* (Edition: 2009, Oxford University Press)

*Recommended (Palmerston North and Wellington)*

Mollison, Martha. *Producing Videos: a complete guide* (Edition: third edition, Allen & Unwin)



# 154.205 Popular Music Studies Ian Goodwin

Semester Two - WG  
Semester Two - Distance

Pre-requisite: Any 100-level BA paper; nil for GradDipArts

An examination of the nature, role and meaning of popular music within contemporary Western societies. Particular attention will be paid to the political economy of the international music industry, genre and auteur studies, and audiences and subcultures.

You will be challenged to:

- \* identify and critically discuss the nature and influence of key musical genres, and their performers;
- \* demonstrate the relative importance of the music industry, technology, geographic and social/cultural factors in the development of popular music;
- \* appreciate the ideological role of popular music in shaping age, class, ethnic and gender identities.

## Study Requirements

Internal    Online Access: Admin Guides

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

Distance    Online Access: Admin Guides

You work at a set pace through the study material with support from the class website. There is no Contact Course.



## Assessment

Assignment 1	20%
Assignment 2	30%
Tutorial Participation	10%
2-hour Examination	40%

## Set Text

Shuker, Roy. *Understanding Popular Music Culture* (3rd ed., Routledge)

# 154.206 *Topics in Film History* Brian McDonnell

Pre-requisite: Any 100-level BA paper; nil for GradDipArts

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.

This paper aims to provide students with:

- \* the academic skills to analyse and discuss film texts and their contexts;
- \* the historical knowledge required for further studies in film within the Media Studies major;
- \* help to enjoy their general film-going more deeply through providing an historical background to the films they see.

## **Study Requirements**

Online Access: Paper Guide and Administration

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

### **Assessment**

Essay	20%
Test following week 10	20%
3 hour End-of-Semester exam	60%

## **Set Text**

*Compulsory*

Mast, G. and Kawin, B. *Short History of the Movies* (Edition: 10th, Allyn and Bacon)

# 154.212 New Zealand Cinema Simon Sigley

Semester Two - AL

Pre-requisite: Any 100-level BA paper

This paper explores the development of the New Zealand film industry, concentrating on the period beginning with the "new wave" (1970s) and continuing to the present day. We study films as *films* (complex works of art) and as symptoms of cultural and social change in New Zealand.

Students who successfully complete this paper will gain:

- \* an historical understanding of the development of a New Zealand film industry in its various political and cultural contexts, and an ability to conduct film specific analysis in order to identify the textual construction of cognitive and affective meaning in the cinema.

## Study Requirements

Online Access: Partially Taught Online

Each student should take one 2 hour Lecture, one 1 hour Tutorial, and watch one film per week, as well as reading the weekly text.



Book by Petrie and Stuart published by Random House (Auckland) with assistance from the New Zealand Film Commission, 2008.

## Set Text

There are no set texts for this paper.

## Assessment

Weekly Tutorial Question	10%
Shot-by-shot Analysis	20%
Film Analysis	30%
Exam	40%

# 154.222

## *The Art of the Film*

### *Ian Huffer*

Pre-requisite: Any 100-level BA paper; nil for GradDipArts

An introduction to film aesthetics, examining the meanings and effects produced through the use of form and style. Students will analyse films from popular cinema, art cinema, documentary, animation, and the avant-garde.

By the end of the paper you will have gained:

- \* a detailed understanding of the ways in which form and technique are employed in a number of modes of filmmaking;
- \* the ability to analyse the use of form and technique to convey particular meanings and effects within film texts of your own choosing.

### **Study Requirements**

Online Access: Partially Taught Online

You work through readings and clips available online and take part in online forum discussions. There is no contact course.



*Persepolis* (Vincent Paronnaud/  
Marjane Satrapi, 2007)

### **Assessment**

Essay Proposal (1,000 words)	10%
Essay (2,500 words)	30%
Participation	10%
Examination (3 hours)	50%

### **Set Texts**

#### *Compulsory*

Bordwell, David and Thompson, Kristin. *Film Art: An Introduction* (McGraw-Hill)

#### *Recommended*

Barsam, Richard. *Looking At Movies: An Introduction To Film* (4th Edition, W Norton & Co, 2012)

Corrigan, Timothy and White, Patricia. *The Film Experience: An Introduction* (3rd Edition, Bedford St Martin's, 2012)

Gianetti, Louis. *Understanding Movies* (13th Edition, Pearson Prentice Hall, 2013)

Phillips, William H. *Film: An Introduction* (4th Edition, Bedford St Martin's, 2009)

# 154.224 *Documentary (Non-Fiction) Film* Jeremi Svaniewski

Semester Two - WG

Pre-requisite: Any 100-level BA paper, or 237.130

A study of the genre of documentary (non-fiction) film. The paper 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.

**NOTE:** Students require access to their own video camera and editing facilities, and should be familiar with the use of this technology.

Students who successfully complete this paper 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**

Online Access: Admin Guides

Each student should take 1 hour of Lectures, 2 hours of Screenings and 2 hours material. A class website is available.



## **Assessment**

Essay (1,500-2,000 words)	20%
Meta-Documentary (1 minute)	30%
Proposal and Pitch (1,000 words and 5 minute presentation)	20%
Final documentary	30%

## **Set Text**

Rabiger, Michael. *Directing the Documentary* (5th ed., Focal Press)



## *300-Level Media Studies Papers*





# 154.302 *Gender and Race in the Media* Alex Bevan

Semester One - WG  
Semester One - Distance

Pre-requisite: Any 200-level Media Studies paper

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

We will look at how gender, race and ethnicity have been constructed in media texts, and the social and political repercussions of these constructions. Theories of identity formation and their relationship to media representations will be studied in terms of their historical development. We will explore such questions as: How does one define masculinity and femininity? How do the media portray men and women so as to reflect and mould our ideas of who we are? How do these same questions play out in relation to racial and ethnic identity?

The paper aims to:

- \* develop a critical awareness of the ways in which media representations influence our perceptions of ourselves and others;
- \* develop the capacity to use theory as a critical tool in the analysis of media texts.

## Study Requirements

Internal	Online Access: Admin Guides	Distance	Online Access: Partially taught
Each student should take 3 hours of Lectures/Screening Sessions, 2 hours of Tutorials per week. A class website is available.		You work at your own pace through study material with support from the class website. There is no Contact Course.	



8 Mile from <http://www.8-mile.com>

## Assessment

Essay 1 (2,000 words)	30%
Essay 2 (3,000 words)	30%
Examination	40%

## Set Text

Gill, Rosalind. *Gender and the Media* (Edition: 2007, Polity)

Dines, Gail and Humez, Jean M. (eds). *Gender, Race, and Class in Media: a Text-Reader* (Edition: Second Edition (2003), Sage)

Hall, Stuart (ed). *Representation: Cultural Representations and Signifying Practices* (Edition: 1997, Sage)

Richard Dyer. *White* (Edition: 1997, Routledge)

# 154.303 Hollywood Cinema Brian McDonnell/Ian Huffer

Pre-requisite: Any 200-level BA paper

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 paper 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	Online Access: Admin Guides	Distance	Online Access: Partially taught
AL: Each student should take 2 hours of Lectures, 3 hours of Screening Sessions, 1 hour of Tutorials per week.		You work through readings and clips available online and take part in online forum discussions. There is no contact course.	
PN: Each student should take 2 hours of interactive Lectures, 3 hours of Screening Sessions per week. A class website is available.			

## Assessment

Albany

2 Assignments (2,000 words 20% each)	40%
Examination	60%

## Assessment

Palmerston North & Distance

Participation	10%
Essay Proposal (1,000 words) / Presentation	10%
Essay (3,000 words)	30%
3-hour Examination	50%

<http://hongkongfilmposter.bcmagazine.net>



## Set Texts

Compulsory (Albany)

Maltby, R. *Hollywood Cinema* (Blackwell, 2003)

Recommended (Palmerston North and Distance)

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*  
Simon Sigley/Sy Taffel/  
Jeremi Svaníawski

Semester Two - AL  
Semester Two - PN  
Semester Two - WG

Pre-requisite: 154.204 Digital Media Production I

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 paper 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.

The paper aims to:

- \* demonstrate an understanding of professional 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**

Online Access: Admin Guides

PN Partially Taught Online

AL: Each student should take a 1 hour lecture, and a 2 hour Tutorial per week.

PN, WG: Each student should take 1 hour of Lectures, 2 hours of Tutorials per week.

A class website is available.



**Assessment**

Production Work	65%
Test (50 minutes)	25%
Participation - Practical Exercises	10%

**Set Texts**

*Compulsory (Albany)*

Nichols, Bill. *Introduction to Documentary* (2nd Edition, Indiana UP, 2010)

*Recommended (Palmerston North and Wellington)*

Mollison, Martha. *Producing Videos: A Complete Guide* (3rd Edition 2010, Allen & Unwin)

# 154.308 Screen Fictions Pansy Duncan

Pre-requisite: Any 200-level English or Media Studies paper

An exploration of different techniques used by filmmakers to tell stories in ways which arouse spectators' interest, encourage reflection, create suspense or generate excitement. These cinematic techniques are compared with literary style and other forms of storytelling and narrative. The main focus is on film adaptations of literary works.

On completion of this paper students should be able to:

- \* demonstrate that they have acquired an understanding of different approaches to the study of film narrative, with particular reference to screen adaptations, film language, spectatorship, and authorship;
- \* show that they have a working knowledge of the theoretical approaches explored in the paper;
- \* demonstrate that they can apply their understanding of these approaches to the critical analysis and discussion of the films and literary texts explored in the paper;
- \* produce written work which reflects logical and critical thinking, and which is informed by an understanding of the issues raised in lectures and in the course readings.

## Study Requirements Online Access: Admin Guides

Each student should take 3 hours of Lectures, 2 hours of Screening Sessions per week. A class website is available.

	Assessment
Test	20%
Critical Essay (2,500 words)	30%
Examination	50%



## Set Texts

There are no set texts for this paper.

# 154.311

## *Social Media and Digital Cultures*

### *Pansy Duncan/Sy Taffel/TBA*

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

Pre-requisite: Any 200-level BA paper

Does Twitter spread democracy? Does Facebook foster narcissism? Are the NSA watching everything we do on the Internet? Social Media and Digital Cultures presents an examination of the social, economic and political transformations that digital media technologies and social media forms are creating. Particular attention will be paid to the development of online communities, social networks, mobile media, and digital labour, alongside the links between digital media technologies, cultural practice and identity.

Students who successfully complete this paper 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**      Online Access: Partially taught  
 Each student should take 2 hours of Lectures, 1 hour of Tutorials per week (PN has 2 hours of Tutorials per week).

**Distance**      Online Access: Partially taught  
 You work at your own pace through study material with support from the class website. There is no Contact Course.

### Assessment

Participation (Forum/Tutorial)	10%
Presentation (Online/Tutorial)	20%
Essay (1,500 words)	30%
Essay (2,000 words)	40%



### Set Text

All set texts are provided via the online learning environment.

*Recommended (Albany)*

Miller, Vincent. *Understanding Digital Culture* (Sage)



# 154.312 *Trauma and the Media* Allen Meek

Pre-requisite: Any 200-level BA paper

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 paper 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**      Online Access: Admin Guides  
Each student should take 3 hours of Lectures/Screening Sessions, 1 hour of Tutorials per week with support from the class website.

**Distance**      Online Access: Partially taught  
You work at your own pace through study material with support from the class website. There is no Contact Course.

## Assessment

	PN	Distance
Essay 1 (1,500 words)	10%	20%
Essay 2 (2,000 words)	20%	20%
Mid-Term Test	10%	–
Attendance and Participation	10%	–
Stream Participation	–	10%
3-hour Examination	50%	50%



## Set Text

*Compulsory (Palmerston North)*

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)

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

154.314  
*Independent Media in the  
Information Age*  
Ian Goodwin

Semester One - WG

Pre-requisite: Any 200-level Media Studies paper

This paper 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 paper 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 paper 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** Online Access: Admin Guides

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

**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 paper.

# 139.323 Media Script Writing Stuart Hoar/Jeremi Svaniewski

Pre-requisite: Any 200-level English or Media Studies paper

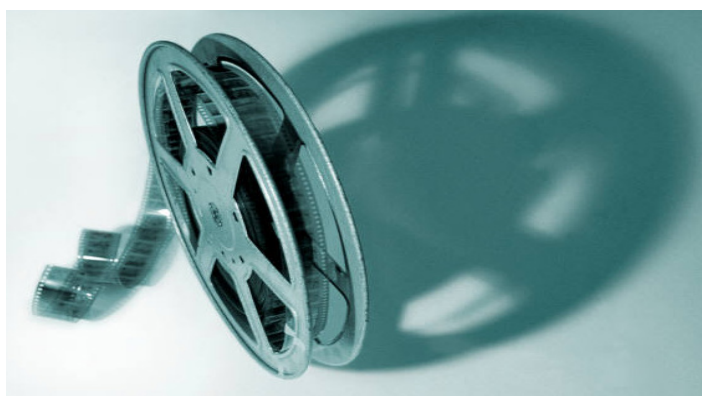
An introduction to the skills, formats, techniques and terminology of professional writing for film and television, including consideration of the different natures of film and television as media, and the issues involved in the adaptation of traditional literary forms for the modern media.

The paper aims to:

- \* give practical experience in the skills required for writing scripts for film and television, and the standard formats thereof;
- \* convey how those skills are shaped by the production processes of these media, in New Zealand, America and Britain;
- \* stimulate student creativity in devising ideas, plots, narrative structures, characters and dialogue suitable for these media, and in developing and adapting existing stories for the media;
- \* consider the different needs of film and television as media, and the effects of time slots, censorship, financial constraints, etc on writing for them;
- \* give experience of working to set deadlines and according to standard conventions of presentation, language use, and so forth.

## Study Requirements

Internal	Online Access: Partially taught	Distance	Online Access: Partially taught
Each student should take a 1 hour Lecture, and a 2 hour writing workshop per week. A class website is available.		You work at your own pace through study material. The Compulsory Contact Course is 1 - 3 July 2015.	



## Assessment

Film Critique Exercise	10%
Drafting Exercise	20%
Dialogue Exercise	20%
Outline of Film Script	10%
Film Script	40%

## Set Text

There are no set texts for this paper.



139.376  
*Sexual/Textual Politics*  
Jenny Lawn

Semester Two - AL

Pre-requisite: Any 200-level BA paper

A study of the representation of gender identity, sexuality and desire in narrative literature, myth and film.

The course aims to:

- \* develop students' theoretical understanding of the production of gender in Western culture;
- \* contribute to intellectual debate about the history of ideas concerning sex and gender;
- \* explore the relationship between representation, ideology, and experience;
- \* critically analyse modalities of power in representations of sex and gender;
- \* appreciate the significance of gender in aesthetic form;
- \* develop students' written and spoken communication skills.

**Study Requirements**

Online Access: Partially taught

Each student should take 3 hours of interactive Lectures per week. A class website is available.



Caravaggio, *Narcissus*  
(public domain, via Wikimedia Commons)

**Assessment**

Short Essay (1,200 words)	20%
Comparative Research Essay (1,800 words)	30%
Examination	50%

**Set Texts**

Atwood, Margaret. *Oryx and Crake* (2013, Virago)