

Auckland
Manawatu
Wellington
Distance

Undergraduate Handbook

2018



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 Course 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 courses offered by the School of English and Media Studies in internal and distance learning. The School of English and Media Studies offers courses in Creative Writing, English, Expressive Arts, Media Studies, Public and Professional Writing, and Theatre Studies. Courses for graduate degrees (700-level, and higher) are described in the School's postgraduate handbook.

The information given in this handbook and on the website is for guidance only. It may be necessary to alter the details of courses, etc after the handbook 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

Study Guides and Texts

Study Guides/School Publications

Each course has a website available through Massey's online learning system, Stream (<http://stream.massey.ac.nz>). Study guides are available on most Stream sites through a material request button.

Texts

In addition to the study guides and/or School publications required, it is expected that texts listed as the set texts for a course 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.

E-learning Categories

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

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

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

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

Recommended Computing

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

- * a webcam (built in to most computers now);
- * 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 Jenny Lawn

Tel: +64 9 213 6337

Email: J.M.Lawn@massey.ac.nz

Massey Contact

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Enrolment

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

University Website

www.massey.ac.nz

School Website

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

Facebook

www.facebook.com/theschoolofenglishandmediastudiesatmassey

Twitter

SEMSMassey

School Offices

Auckland

Level 2

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Albany

Auckland

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Manawatū

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Senior Tutors

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Louise Folster, BTech(Hons), GradDipALT

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

Peter McGregor, PhD

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

Fiona Shearer, BA(Hons) G.Caledonian, PhD

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Joanna Vitkovitch, MA Bristol

Tutors

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LTCL(S&D) Licentiate Trinity College Lond.

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Jane Marshall, BA(Hons), Cant.

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Robyn Shaw, BVA Welltec

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: TBA

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

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

Who was Margaret Richards?

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

RG Frean Prize in English

Deadline: 31 March

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

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

Who was RG Frean?

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

William Broughton Bursary in New Zealand Literary Studies

Deadline: 30 April

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

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

Who was William Broughton?

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

Programme Schedules
2018

Creative Writing Programme
2018

Creative Writing Programme

Career Opportunities

Inspiration, communication, and vocation are at the heart of the major in Creative Writing.

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

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

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

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

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

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

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

- * Writing for social media
- * Non-profit or corporate freelance writing
- * Creative Arts project coordination
- * Writing for television, magazines, blogs, or the book-publishing industry
- * Inter-arts collaboration for arts festivals
- * Writing for Public Relations
- * Creative Writing in Advertising
- * Teaching
- * Performance-related writing and production
- * Writing and Advising on Government Policy

Programme Structure

Majoring Requirements

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

Minor Requirements

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

Creative Writing Courses 2018

Auckland Campus

Course	Semester
<i>Compulsory</i>	
139.123 Creative Writing	1
139.280 Writing Creative Non-Fiction	1
139.380 Creative Writing Capstone: Building the Manuscript	2
139.139 Introduction to English Studies	1
139.224 Making Plays for Theatre	2
139.229 Writing Poetry	2
139.323 Script Writing	1
139.326 Travel Writing	2

Manawatu Campus

Course	Semester
<i>Compulsory</i>	
139.123 Creative Writing	1
139.280 Writing Creative Non-Fiction	1
139.380 Creative Writing Capstone: Building the Manuscript	2
139.139 Introduction to English Studies	1
139.223 Creative Processes	2
139.229 Writing Poetry	1
139.285 Fiction Writing	2
139.333 Creativity in the Community	2
139.340 The Publishing Project	1

Wellington Campus

Course	Semester
<i>Compulsory</i>	
139.280 Writing Creative Non-Fiction	1
139.223 Creative Processes	1
139.285 Fiction Writing	2
139.323 Script Writing	1
139.340 The Publishing Project	1

Distance

Paper	Semester
<i>Compulsory</i>	
139.123 Creative Writing	1
139.280 Writing Creative Non-Fiction	1
139.380 Creative Writing Capstone: Building the Manuscript	2
139.139 Introduction to English Studies	1
139.223 Creative Processes	3
139.229 Writing Poetry	2
139.285 Fiction Writing	2
139.323 Script Writing	1
139.326 Travel Writing	2
139.340 The Publishing Project	1

English Programme
2018

English Programme

Career Opportunities

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

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

Our students have pursued careers in fields such as teaching, marketing, journalism, writing, and administration, while many have also gone on to postgraduate study.

Programme Structure

The English Programme is based upon two compulsory courses:

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

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

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

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

Bachelor of Arts: English Major

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

COMPULSORY		ELECTIVES						
1	2	1	2	3	4	5	6	7
139.139	139.239	200-level	300-level	300-level	300-level	300-level	Any level	Any level

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

Bachelor of Arts: English Minor

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

COMPULSORY

1
139.139

ELECTIVES

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

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

Graduate Diploma in Arts: English Endorsement

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

COMPULSORY

1
139.139

ELECTIVES

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

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

Diploma in Arts: English Endorsement

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

COMPULSORY

1	2
139.139	139.239

ELECTIVES

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

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

Graduate Certificate in Arts: English Endorsement

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

COMPULSORY

N/A

ELECTIVES

1	2	3
300-level	Any level	Any level

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

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 Courses 2018

Auckland Campus

Course	Semester
<i>Compulsory</i>	
139.139 Introduction to English Studies	1
139.239 Literary Landmarks	2
<i>List A</i>	
139.253 American Literature	1
139.270 Young Adult Fiction	2
139.301 Shakespeare's Worlds	2
139.361 The Literature of Women	1
139.374 Tragedy	1
139.376 Sexual/Textual Politics	2
<i>List B</i>	
139.104 Drama in Performance	1
139.123 Creative Writing	1
139.229 Writing Poetry	2
154.308 Screen Fictions	2

Manawatu Campus

Course	Semester
<i>Compulsory</i>	
139.139 Introduction to English Studies	1
139.239 Literary Landmarks	2
<i>List A</i>	
139.253 American Literature	1
139.255 Critical Periods in Aotearoa NZ Literature	2
139.301 Shakespeare's Worlds	2
139.305 Twentieth Century Literature	1
139.352 Postcolonial Literature	2
139.361 The Literature of Women	1
<i>List B</i>	
139.104 Drama in Performance	1
139.123 Creative Writing	1
139.229 Writing Poetry	1

Wellington Campus

Course	Semester
<i>List B</i>	
139.209 Speaking: Theory and Practice	1

Distance

Course	Semester
<i>Compulsory</i>	
139.139 Introduction to English Studies	1
139.239 Literary Landmarks	2
<i>List A</i>	
139.142 Mythology and Fantasy	3
139.201 Poets and Players in Shakespeare's England	3
139.253 American Literature	1
139.255 Critical Periods in Aotearoa NZ Literature	2
139.270 Young Adult Fiction	2
139.301 Shakespeare's Worlds	2
139.305 Twentieth Century Literature	1
139.352 Postcolonial Literature	2
139.361 The Literature of Women	1
139.374 Tragedy	1
<i>List B</i>	
139.104 Drama in Performance	3
139.123 Creative Writing	1
139.209 Speaking: Theory and Practice	3
139.229 Writing Poetry	2
139.244 Writing for the Public	2

Expressive Arts Programme
2018

Expressive Arts Programme

Career Opportunities

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

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

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

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

Programme Structure

Bachelor of Communication (BC)

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

Major: The major consists of at least 60 credits at 300 level. The courses for the major must be selected from courses listed under any one of the major schedules. The College of Business offers four majors and the College of Humanities and Social Sciences offers three majors plus a major which is a composite, giving a total of eight 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 courses 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 Courses 2018

Auckland Campus

Course	Semester
<i>Compulsory</i>	
139.133 Creative Communication	2
139.224 Making Plays for Theatre	2
139.229 Writing Poetry	2
139.280 Writing Creative Non-Fiction	1
139.323 Script Writing	1
139.326 Travel Writing	2
139.374 Tragedy	1
154.204 Digital Media Production I	1
154.304 Digital Media Production II	2

Manawatu Campus

Course	Semester
<i>Compulsory</i>	
139.133 Creative Communication	2
139.223 Creative Processes	2
139.229 Writing Poetry	1
139.280 Writing Creative Non-Fiction	1
139.285 Fiction Writing	2
139.333 Creativity in the Community	2
139.340 The Publishing Project	1
154.204 Digital Media Production I	1

Wellington Campus

Course	Semester
<i>Compulsory</i>	2
139.133 Creative Communication	1
139.209 Speaking: Theory and Practice	1
139.223 Creative Processes	1
139.280 Writing Creative Non-Fiction	2
139.285 Fiction Writing	2
139.320 Theatre in Production 139.323 Script Writing	1
139.340 The Publishing Project 154.204 Digital Media Production I 154.224	1
Documentary (Non-Fiction) Film 154.304	2
Digital Media Production II	2

Distance

Course

Semester

Compulsory

139.133 Creative Communication	2
139.209 Speaking: Theory and Practice	3
139.223 Creative Processes	3
139.229 Writing Poetry	2
139.280 Writing Creative Non-Fiction	1
139.285 Fiction Writing	2
139.323 Script Writing	1
139.326 Travel Writing	2
139.340 The Publishing Project	1
139.374 Tragedy	1
154.224 Documentary (Non-Fiction) Film	2

Media Studies Programme
2018

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)

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

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

Bachelor of Communication (BC)

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

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

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

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

Certificate in Arts (CertArts)

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

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

Graduate Certificate in Arts (GCertArts)

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

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

Diploma in Arts (DipArts)

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

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

Graduate Diploma in Arts (GradDipArts)

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

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

Media Studies Courses 2018

Auckland Campus

Course	Semester
<i>Compulsory</i>	
154.101 Introduction to Media Studies	1
154.202 Advertising and Consumer Society	2
154.204 Digital Media Production I	1
154.206 International Film History	2
154.212 New Zealand Cinema	1
154.303 Hollywood Cinema	1
154.304 Digital Media Production II	2
154.308 Screen Fictions	2
154.311 Social Media and Digital Cultures	1
139.323 Script Writing	1
139.376 Sexual/Textual Politics	2

Manawatu Campus

Course	Semester
<i>Compulsory</i>	
154.101 Introduction to Media Studies	1
154.201 Television Studies	2
154.203 Popular Culture and the Media	1
154.204 Digital Media Production I	1
154.302 Gender and Race in the Media	2
154.303 Hollywood Cinema	2
154.311 Social Media and Digital Cultures	1
154.312 Trauma and the Media	1
139.333 Creativity in the Community^	2

Wellington Campus

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

^ Bachelor of Communication elective course

Distance

Course

Semester

Compulsory

154.101	Introduction to Media Studies	1
154.115	Stardom and Celebrity in the Media	3
154.201	Television Studies	2
154.202	Advertising and Consumer Society	1
154.203	Popular Culture and the Media	1
154.205	Popular Music Studies	2
154.224	Documentary (Non-Fiction) Film	2
154.302	Gender and Race in the Media	2
154.303	Hollywood Cinema	2
154.311	Social Media and Digital Cultures	1
154.312	Trauma and the Media	1
139.323	Script Writing	1

Public and Professional
Writing Programme
2018

Public and Professional Writing Programme

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

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

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

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

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

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

Programme Structure

Minor Requirement

A minor consists of 75 credits in Public and Professional Writing, including 139.340 and either 139.246 or 219.202; and 45 credits at any level from the Public and Professional Writing schedule.

Diploma Requirement (Endorsed)

At least 75 credits in Public and Professional Writing, including 139.246 or 219.202; and 60 credits at any level from the Public and Professional Writing schedule.

Graduate Certificate in Arts Requirement (Endorsed)

At least 60 credits in Public and Professional Writing, including 139.340 and either 139.246 or 219.202; and 30 credits at any level from the Public and Professional Writing schedule.

Public and Professional Writing Courses 2018

Auckland Campus

Course	Semester
<i>Compulsory</i>	
219.202 Professional and E-Business Writing	2
139.280 Writing Creative Non-Fiction	1
154.311 Social Media and Digital Cultures	1

Manawatu Campus

Course	Semester
<i>Compulsory</i>	
219.202 Professional and E-Business Writing	1
139.340 The Publishing Project	1
139.280 Writing Creative Non-Fiction	1
154.311 Social Media and Digital Cultures	1
219.234 Editing and Publishing	2

Wellington Campus

Course	Semester
<i>Compulsory</i>	
219.202 Professional and E-Business Writing	1
139.340 The Publishing Project	1
139.280 Writing Creative Non-Fiction	1
154.311 Social Media and Digital Cultures	1
219.234 Editing and Publishing	1

Distance

Course	Semester
<i>Compulsory</i>	
139.246 Digital Technical Writing; or	1
219.202 Professional and E-Business Writing	1
139.340 The Publishing Project	1
139.244 Writing for the Public	2
139.280 Writing Creative Non-Fiction	1
154.311 Social Media and Digital Cultures	1
219.234 Editing and Publishing	1

Theatre Studies Programme
2018

Theatre Studies Programme

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

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

Massey is the only university in New Zealand where you can study theatre as part of a broader multidisciplinary Expressive Arts major or minor incorporating Media Production and Creative Writing. You can also combine Theatre with English and Creative Writing, with Psychology, History, or Business, to focus on communication and leadership skills.

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

Programme Structure

Minor Requirement

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

Diploma Requirement (Endorsed)

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

Theatre Papers 2018

Auckland Campus

Course	Semester
<i>Compulsory</i>	
139.104 Drama in Performance; or	1
139.133 Creative Communication	2
139.224 Making Plays for Theatre	2
139.323 Script Writing	1

Manawatu Campus

Course	Semester
<i>Compulsory</i>	
139.104 Drama in Performance; or	1
139.133 Creative Communication	2
139.223 Creative Processes	2
139.333 Creativity in the Community	2

Wellington Campus

Course	Semester
<i>Compulsory</i>	
139.133 Creative Communication	2
139.209 Speaking: Theory and Practice	1
139.223 Creative Processes	1
139.320 Theatre in Production	2
139.323 Script Writing	1

Distance

Course	Semester
<i>Compulsory</i>	
139.104 Drama in Performance; or	3
139.133 Creative Communication	2
139.209 Speaking: Theory and Practice	3
139.223 Creative Processes	3
139.323 Script Writing	1

Courses Offered in 2018

139.104
Drama in Performance
Angie Farrow

Semester One - Aklā
Semester One - PN
Semester Three - 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 course is designed for students who would like to learn more about drama through practice. You will study three plays through critical analysis and performance.

The course 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: Partially Taught Online

Distance: Partially Taught Online

Each internal 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 students work at your own pace through study material. A class website is available. There is a compulsory contact course to be held in Palmerston North on 26 - 30 January 2019.

Assessment

Essay	20%
Performance Project	40%
Workbook	40%

Set Texts

There are no set texts for this course.

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

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

	Assessment
Poetry Portfolio	35%
Fiction Portfolio	35%
Essay	10%
Peer Reviews	10%
Participation	10%

Set Texts

Compulsory (Palmerston North and Distance)

Hacker, Diana. *A Pocket Style Manual* (Any edition, Bedford/St. Martin's)

139.133
Creative Communication
Stuart Hoar / Tina Makereti /
Elspeth Tilley

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

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 course should be able to:

- * Use models from theatre, digital media production, and creative writing for developing and shaping creative ideas;
- * Use appropriate language and methodology to critically appraise a work of creative communication;
- * Locate and develop images and a narrative in the development of creative work;
- * Show understanding of the ways creative communication works within the context of culture and society;
- * Apply ideas and approaches learned in the course to reflect on the dynamics of creative communication.

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

Assessment

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

Set Texts

There are no set texts for this course.

139.139 *Introduction to English Studies* Philip Steer/ Erin Mercer

Restrictions: 139.171

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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



Assessment

Test	5%
Reflection	5%
Analysis	20%
Essay	30%
Written Portfolio	40%

Set Texts

Compulsory

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

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

An examination of selected myths and legends and their retelling in the present day, emphasising the significance of changing cultural contexts and the ways different storytelling media mould narratives.

Students who successfully complete this course should be able to:

- * Explain the social significance of myth and fantasy narratives;
- * Assess and explore the complexities involved in adapting stories from one context into another;
- * Relate narrative changes to processes of adaption and shifts in media context;
- * Demonstrate a critical understanding of myth and fantasy narratives that recur in contemporary popular culture;
- * Demonstrate knowledge of scholarly theory surrounding mythology and narrative;
- * Compare and contrast mythological texts to assess their underlying themes, connotations, and points of inter-connection.

Study Requirements

Distance: Partially Taught Online

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

	Assessment
Short Assignments (2 x 500 words)	30%
Online Presentation (5 min/500 word)	15%
Critical Engagement with Processes of Adaptation	25%
Critical Essay (1,500 words)	30%



Set Texts

There are no set texts for this course.

139.201 *Poets and Players in Shakespeare's England* Bill Angus

Pre-requisite: At least 45 credits from 100 level

An exploration of Early Modern poetry and the drama of Shakespeare's contemporaries, focusing on love and sexuality, obsession and tragedy, ambition and comedy, in both the royal court and the new world of the empowered citizen.

Students who successfully complete this paper should be able to:

- * Demonstrate knowledge of a range of texts of the Early Modern period;
- * Demonstrate skills in reading and analysing poetic and dramatic texts of the Early Modern period;
- * Analyse dominant themes in Early Modern literary texts;
- * Relate Early Modern poetry and drama to relevant cultural contexts;
- * Demonstrate skills in critical essay-writing and other literary-critical genres.

Study Requirements

Distance: Partially Taught Online

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



Assessment

Essay 1 (1500 words)	25%
Essay 2 (1500 words)	25%
Examination	50%

Set Texts

Compulsory

Kinney, Arthur F. *Renaissance Drama: An Anthology of Plays and Entertainment* (Wiley-Blackwell, 2004)

Recommended

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

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

139.209 *Speaking: Theory and Practice* Angie Farrow

Semester One - WG
Semester Three - Distance

Pre-requisite: At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

Distance students will work at a pace compatible with the set schedule through the study material on the Stream site. There is a compulsory contact course to be held in Palmerston North on 18 - 20 January 2019.



Student giving oral presentation

Assessment

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

Set Texts

Recommended

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

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

Stuart, Sprague. *The Speaker's Handbook* (Harcourt Brace, 1988)

139.223 Creative Processes Elspeth Tilley / Angie Farrow

Pre-requisite: At least 45 credits from 100 level

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

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

Distance students work at your own pace through study material. A class website is available. There is a compulsory contact course to be held in Palmerston North on 7 - 11 January 2019.



Students with their "MeBoxes".

Assessment

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

MeBox

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

Set Texts

There are no set texts for this course.

139.224
Making Plays for Theatre
Stuart Hoar

Semester Two - Aklā

Pre-requisite: At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

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

Assessment

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

Set Texts

There are no set texts for this course.

139.229 Writing Poetry Bryan Walpert / TBA

Pre-requisite: 139.123 or 139.133
At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

	Assessment
Poetry Portfolio	40%
Craft Essay	40%
Peer Reviews	10%
Lecture and Workshop responses	10%

Set Text

Compulsory

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

139.239
*Literary Landmarks: Reading
Cultures of the Past*
Hannah August/ Kim Worthington

Semester Two - Akla
Semester Two - PN
Semester Two - Distance

Pre-requisite: At least 45 credits from 100 level

An introduction to methods of reading, thinking, and writing about literature from the past. Focussing on key texts from the Early Modern period to the twentieth century, the paper establishes a critical framework for understanding literature's shaping of modernity through its engagement with philosophy, politics, and other domains of culture.

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

Distance students work at your own pace through study material. A class website is available. There is no Contact Course.

Assessment

Assignment	15%
Essay 1 (1500 words)	25%
Essay 2 (1500 words)	25%
Examination	35%

Set Texts

Compulsory

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

Brontë, Charlotte. *Jane Eyre* (Penguin)

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

139.244 *Writing for the Public* Hannah Gerrard

Pre-requisite: 192.102, 219.100, 230.111, 247.155, 247.177
At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Distance: Fully Taught Online

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

Assessment

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

Set Texts

There are no set texts for this course.

139.246
*Text Image Design: Digital
Technical Writing*
David Gruber

Semester One - Distance

Pre-requisite: 1 of 192.102, 219.100, 230.111, 247.155, 247.177
At least 45 credits from 100 level

A course in the processes and practices of writing about specialised subjects for professional audiences, including an introduction to the principles of usability and information design. Students apply and test theories of technical communication and produce a range of information-based documents to aid individual and organisational decision-making.

Students who successfully complete this course should be able to:

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

Study Requirements

Distance: Fully Taught Online

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

Assessment

Usability Analysis (1000 words)	20%
Writing Exercises (max 2000 words)	30%
Complex Document (2000 words)	50%

Set Texts

There are no set texts for this course.

Pre-requisite: At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

Assessment

Reading Response (500 words)	10%
Essay 1 (1000 words)	20%
Essay 2 (1500 words)	30%
Examination (2 hour)	40%

Set Texts

Compulsory (Auckland)

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

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

Compulsory (Palmerston North)

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

Erdich, Louise. *Love Medicine* (Harper Perennial revised edition, 2016)

139.255
*Critical Periods in Aotearoa NZ
Literature*
Philip Steer

Semester Two - PN
Semester Two - Distance

Pre-requisite: At least 45 credits from 100 level

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 course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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



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

Assessment

Close reading and analysis	10%
Close reading and analysis	20%
Essay	30%
Essay	40%

Set Texts

Compulsory

Mulgan, John. *Man Alone* (Penguin)

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

139.270

Young Adult Fiction

Erin Mercer

Pre-requisite: At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

Assessment

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

Set Texts

Compulsory

Knox, Elizabeth. *Dreamhunter*

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

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

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

Gee, Maurice. *The Fat Man*

139.280
Writing Creative Non-Fiction
Bryan Walpert / Tina Makereti /
Ingrid Horrocks

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

Restrictions: 139.327
At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

	Assessment
Creative Assignment 1 (1500 words)	40%
Peer Reviews x 2 (500 words each)	10%
Creative Assignment 2	50%

Set Texts

There are no set texts for this course.

139.285 Fiction Writing Thom Conroy / Ingrid Horrocks

Pre-requisite: At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

	Assessment
Two Peer Reviews (300 words each)	10%
Creative Assignment 1 (1000 words)	20%
Creative Assignment 2 (1500 words)	30%
Creative Assignment 3 (2000 words)	40%

Set Texts

There are no set texts for this course.

139.301 Shakespeare's Worlds Bill Angus / Hannah August

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

Pre-requisite: At least 45 credits from 200 level

An advanced study of selected dramatic works by William Shakespeare, the most celebrated and enduring writer of the Early Modern period. This course explores the often weird worlds his works engaged with and their influence on our own world. It takes a thematic overview, across a variety of genres, and considers the plays in their original and modern contexts.

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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



Assessment

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

Set Texts

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

Shakespeare, William. *Henry V* (Penguin)

Shakespeare, William. *Macbeth* (Penguin)

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

Shakespeare, William. *Othello* (Penguin)

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

139.305 Twentieth-Century Literature TBA

Pre-requisite: At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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



Assessment

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

Set Texts

Recommended

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

139.320
Theatre in Production
Elspeth Tilley

Semester Two - WG

Pre-requisite: At least 45 credits from 200 level

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

This course 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;

Study Requirements

Internal: Partially Taught Online

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

	Assessment
Essay (1000 words)	10%
Research Project	20%
Contribution to major production	50%
Essay (2000 words)	20%

Set Texts

There are no set texts for this course.

139.323 *Script Writing* *Stuart Hoar / Costa Botes*

Pre-requisite: At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

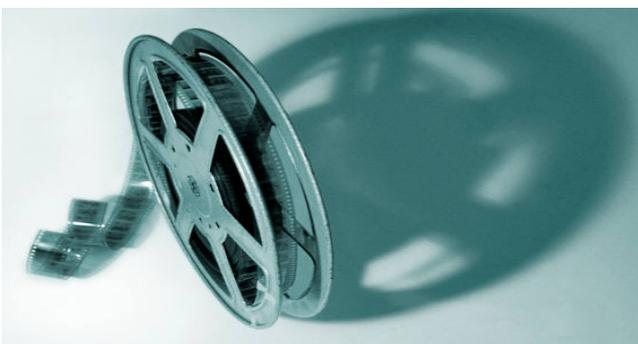
Distance: Partially Taught Online

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

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

Assessment

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



Set Text

There are no set texts for this course.

139.326
Travel Writing
Jack Ross / TBA

Semester Two - Aklā
Semester Two - Distance

Pre-requisite: At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

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

	Assessment
Close Reading of One Set Text	10%
Book Review	15%
Creative Writing Exercise: Local travel project	25%
Final Project	45%
Participation	5%

Set Texts

There are no set texts for this course.

139.333 *Creativity in the Community* Angie Farrow

Pre-requisite: 1 of 139.104, 139.123, 139.133, 139.223, 154.204
At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

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

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

Set Texts

There are no set texts for this course.

139.340
The Publishing Project
Keith Comer

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

Pre-requisite: 219.202 or 15 credits from 139.2xx
At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Fully Taught Online

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

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

	Assessment
Essay (text analysis, individual, max 1000 words)	15%
Progress report (group, max 2000 words)	15%
Publication task (group project/assignment, max 2000 words)	40%
Reflection (individual, max 2500 words)	30%

Set Texts

There are no set texts for this course.

139.352 *Postcolonial Literature* Kim Worthington

Pre-requisite: At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

Assessment

Essay 1 (1800 - 2000 words)	25%
Essay 2 (1800 - 2000 words)	25%
Annotated Bibliography	10%
Examination (2 hours)	40%

Set Texts

There are no set texts for this course.

139.361
The Literature of Women
Hannah August / TBA

Semester One - A&Ld
Semester One - PN
Semester One - Distance

Pre-requisite: At least 45 credits from 200 level

A study of the dynamics between women and patriarchal society, and their influence upon female identity constructions and writing, through the reading of selected literary texts by women.

Students who successfully complete this course should be able to:

- * Demonstrate an awareness of different stages of feminist thought throughout the 20th and 21st centuries, and how these can be applied to literary analysis;
- * Apply techniques of close reading to literary texts by women writers, using appropriate critical vocabulary;
- * Critically appraise the formal, thematic, and discursive features of literary texts by women writers in relation to relevant secondary criticism;
- * Compare and contrast literary texts by women writers from diverse national, historical, and racial backgrounds;
- * Express ideas at an advanced level in genres that are appropriate for literary criticism, and in digital or interpersonal environments.

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

Assessment

Essay 1 (1200 words)	15%
Essay 2 (2000 words)	25%
Stream/Tutorial Contribution	10%
Examination	50%

Set Texts

Compulsory

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

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

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

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

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

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

Recommended

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

139.374 *Tragedy* *Mary Paul*

Pre-requisite: At least 45 credits from 200 level

A study of tragedy as an enduring cultural concept 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 course should be able to:

- * Devise and justify a coherent directorial vision of a tragedy;
- * Demonstrate critical awareness of the relationship between textual interpretation and the use of performative space;
- * Develop and perform a group interpretation of a tragedy play;
- * Compare and contrast tragedies from diverse historical and cultural contexts;
- * Evaluate a dramatic text using advanced skills of close textual analysis;
- * Select and critically debate concepts central to the genre of tragedy in both ideological and formal contexts.

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

Distance students work at their own pace through study material with support from the class website. There is a compulsory Contact Workshop to be held in Auckland on 14 - 15 April 2018.

Assessment

Creative project (1200 words)	20%
Comparative essay (2200 words)	40%
Group performance	25%
Post-performance textual analysis (1000 words)	15%

Set Texts

Compulsory

Williams, Tennessee. *A Street Car Named Desire* (Allen & Unwin)

Shaffer, Peter. *Amadeus* (Penguin)

Sopocoles. *Antigone, Oedipus the King, Electra* (Oxford World Classics)

Shakespeare, William. *Hamlet* (Penguin)

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

139.376
Sexual/Textual Politics
Mary Paul

Semester Two - Aklā

Pre-requisite: At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

- * Select, apply and evaluate central concepts in the production of gender identity, sexuality and desire in Western culture;
- * Evaluate literary, cinematic and theoretical texts using advanced skills of close textual analysis;
- * Compare and contrast the representation of gender in two or more texts;
- * Relate formal elements of narrative genres to gender ideologies.

Study Requirements

Internal: Partially Taught Online

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

Assessment

Essay (1200 words)	20%
Essay (1600 words)	30%
Examination	50%

Set Texts

Flynn, Gillian. *Gone Girl*

Pre-requisite: Any 200-level Creative Writing course

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Fully Taught Online

Each internal student should take a 1 hour Lecture, 2 hours of Workshop. A class website is available.

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

	Assessment
Critical Response to a Manuscript (1200 words)	25%
New Creative Work with Critical Intro (2000 words)	25%
Creative Manuscript with Critical Intro (4000)	50%

Set Texts

There are no set texts for this course.

154.101

Introduction to Media Studies

Brian McDonnell / Ian Huffer /
Kevin Veale

Semester One - *Akld*
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.

Students who successfully complete this course should 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: Partially Taught Online

Distance: Partially Taught Online

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

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



Assessment

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

Set Texts

Compulsory

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

This course examines the construction and circulation of stardom and celebrity in media culture.

Students who successfully complete this course 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

Distance: Partially Taught Online

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



The impact of new media on audience consumption of celebrity.

Set Texts

There are no set texts for this course.

Assessment

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



Reality TV and the democratisation of celebrity.

154.120 *Transmedia Narrative and Storytelling* Kevin Veale

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

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

Assessment

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

Set Texts

There are no set texts for this course.

154.201 Television Studies Allen Meek

Semester Two - PN
Semester Two - Distance

Pre-requisite: At least 45 credits from 100 level

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.

Students will be challenged to:

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

Study Requirements

Internal: Admin Guides

Distance: Admin Guides

Each internal student should take 3 hours of class per week. A class website is available. Distance students work at your own pace through study material with support from the class website. There is no Contact Workshop for this course.

Assessment

	PN	Distance
Essay 1 (1500 words)	10%	20%
Essay 2 (2000 words)	20%	20%
Mid-Term Test	10%	–
Attendance and Participation	10%	–
Stream Participation	–	10%
Examination	50%	50%

Set Text

Compulsory

Creeber, Glen. *The Television Genre Book* (3rd Edition, British Film Institute)

Pre-requisite: At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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



Assessment

Portfolio (5 x 500 words)	30%
Essay (1500 words)	30%
Seminar/Forum Participation	10%
Essay (2000 words)	30%

Set Text

Compulsory

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

154.203 Popular Culture and the Media Nick Holm / TBA

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

Pre-requisite: At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

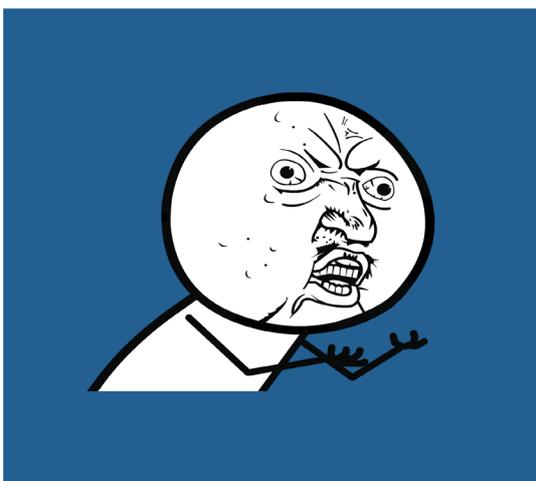
Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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



Assessment

Portfolio (6 x 500 words)	40%
Seminar/Forum Participation	20%
Final Assignment (3000 words)	40%

Set Text

There are no set texts for this course.

154.204

Digital Media Production I

Simon Sigley / Sy Taffel /
Claire Henry

Semester One - Aklld
Semester One - PN
Semester One - WG

Pre-requisite: At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Auckland: Partially Taught Online

Palmerston North/Wellington: Admin Guides

Each Auckland student should take a 2 hour Lecture, a 2 hour Workshop per week.

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

Assessment

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



Set Texts

There are no set texts for this course.

154.205 Popular Music Studies Ian Goodwin

Semester Two - WG
Semester Two - Distance

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.

Students who successfully complete this course should be able 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: Partially Taught Online

Distance: Partially Taught Online

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

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



Assessment

Internal

Assignment 1	20%
Assignment 2	25%
Tutorial Participation	15%
Examination	40%

Distance

Assignment 1	30%
Assignment 2	30%
Examination	40%

Set Text

Shuker, Roy. *Understanding Popular Music Culture* (5th Edition, Routledge)

154.206 *International Film History* Brian McDonnell

Pre-requisite: At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Admin Guides

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

	Assessment
Essay (1500 words)	20%
Test	20%
Examination	60%

Set Text

There are no set texts for this course.

154.224 Documentary (Non-Fiction) Film Costa Botes

Pre-requisite: At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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



Assessment

Essay (1500-2000 words)	20%
Meta-Documentary (1 minute)	30%
Proposal and Pitch (1000 words and 5 minute presentation)	20%
Final documentary	30%

Set Text

Rabiger, Michael. *Directing the Documentary* (6th Edition, Focal Press)

154.302 *Gender and Race in the Media* Claire Henry / TBA

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

Pre-requisite: 15 credits from 154.2xx.
At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

- * 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;
- * Further your understanding of how the media shapes and is in turn shaped by notions of social and cultural identity in terms of gender and race;
- * Be able to treat a variety of media texts critically from the point of view of a number of different theories and schools of thought germane to conceptualising socially and culturally constructed identities of gender and race.

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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



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

Assessment

Essay 1 (2000 words)	30%
Essay 2 (3000 words)	30%
Examination	40%

Set Text

There are no set texts for this course.

154.303 Hollywood Cinema Brian McDonnell / Ian Huffer

Pre-requisite: 15 credits from 154.2xx.
At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

- * Show knowledge and understanding of key economic, aesthetic and technological developments in the history of Hollywood;
- * Show knowledge and understanding of key social, cultural and political changes in which Hollywood Cinema has been situated;
- * Show knowledge and understanding of key critical concepts used to analyse classical and contemporary Hollywood;
- * Critically analyse the relationship between Hollywood films and selected economic

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

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



Assessment

<i>Auckland</i>	
Two Assignments (2000 words 20% each)	40%
Examination	60%
<i>Palmerston North and Distance</i>	
Presentation	10%
Proposal	10%
Essay (3000 words)	30%
Examination (3 hours)	50%

Set Texts

Compulsory (Auckland)

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

Highly Recommended

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

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 / Claire Henry

Semester Two - Akld
Semester Two - WG

Pre-requisite: 154.204
At least 45 credits from 200 level

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.

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Admin Guides

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



Assessment

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

Set Texts

There are no set texts for this course.

154.308 *Screen Fictions* Pansy Duncan

Pre-requisite: 15 credits from 154.2xx.
At least 45 credits from 200 level

At a time when everything we watch, read or hear seems to be a remake, sequel, translation or adaptation, film adaptations of literary texts are big business. But why do adaptations take up such a lot of space in our cultural and media landscape? What are the formal, cultural and political issues raised by adaptation as an industrial and aesthetic practice? And what are the theoretical frameworks through which adaptation has been understood? This course will explore the formal, social, cultural and technological issues associated with the adaptation of classic literature into film. In doing so, we'll draw on a host of examples, ranging from classic Hollywood narrative cinema to the Bollywood musical and the contemporary action blockbuster.

Students who successfully complete this course should be able to:

- * Appraise contextual factors relevant to the study of screen adaptation;
- * Select and apply theoretical approaches relevant to the analysis of screen adaptation;
- * Evaluate film and literary texts, and the relationships between them, through advanced close critical analysis;
- * Produce complex written analyses of screen adaptations and the processes of adaptation.

Study Requirements

Internal: Admin Guides

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



Assessment

Test (1 hour)	20%
Essay (2500 words)	30%
Examination	50%

Set Texts

To be advised.

154.311
Social Media and Digital Cultures
Pansy Duncan / Sy Taffel /
Ian Goodwin

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

Pre-requisite: 15 credits from 154.2xx.
At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

Each internal student should take 2 hours of Lectures, 1 hour of Tutorials per week (Palmerston North has 2 hours of Tutorials per week, Wellington students have one three hour lecture/tutorial block).

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

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



Set Text

Recommended (Distance)

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

154.312 *Trauma and the Media* Allen Meek

Pre-requisite: 15 credits from 154.2xx.
At least 45 credits from 200 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Admin Guides

Distance: Partially Taught Online

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

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

Assessment

	PN	Distance
Essay 1 (1500 words)	10%	20%
Essay 2 (2000 words)	20%	20%
Mid-Term Test	10%	–
Attendance and Participation	10%	–
Stream Participation	–	10%
Examination	50%	50%

Set Text

Compulsory (Palmerston North)

Spiegelman. *The Complete Maus* (Penguin)

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

Recommended (Palmerston North and Distance)

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

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

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

154.314
*Independent Media in the
Information Age*
Ian Goodwin

Semester One - WG

Pre-requisite: 15 credits from 154.2xx.
At least 45 credits from 200 level

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

Internal: Admin Guides

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

Assessment

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

Set Text

There are no set texts for this paper.

Semester 1 & 2 - *Akld*
Semester 1 & 2 - *PN*
Semester 1 & 2 - *WG*
Semester 1 & 2 - *Distance*

230.111

Tū Kupu: Writing and Inquiry *Hannah Gerrard / Keith Comer*

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

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

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

Assessment

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

Set Text

Recommended

Hacker, Diana. *A Pocket Style Manual* (7th Edition, Boston, MA: Bedford/St Martin's, 2015)

Tū Rangaranga: Global Encounters

Rand Hazou / Margaret Forster /
Sharon McLennan

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

Pre-requisite: 230.110
At least 45 credits from 100 level

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

Students who successfully complete this course should be able to:

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

Study Requirements

Internal: Partially Taught Online

Distance: Partially Taught Online

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

Assessment

Digital engagement tasks	15%
Short written assignment (750 words)	15%
Group project/assignment	40%
Essay (1500 words)	30%

Set Text

There are no set texts for this course.