



**MASSEY UNIVERSITY**

**School of English & Media Studies**

**Creative Expression and Digital Media  
National Expedition**

**2019**



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## 230.291 National Expedition: Creative Expression and Digital Media, 2019

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## Nau mai, haere mai: Welcome to the course

You've heard of film-maker Peter Jackson, but how many other great creative talents can you name from New Zealand? Our National Expedition will take you beyond the branding of Middle Earth and introduce you to the works of New Zealand's most exciting contemporary writers, filmmakers, theatre practitioners and digital production companies.

The realities of time and place are crucial influences on creative work. Through an intensive study of key works from seven locales including urban, rural and wilderness areas, you will discover the ways in which contemporary creative expression in Aotearoa/New Zealand reflects and exposes the layered geographies of people, cultures and histories. You will study some of the best examples of creative writing, feature film, documentary, and community theatre and produce original creative work in your preferred media and genre(s) under the guidance of experienced faculty. Along the way, you will meet and be inspired by innovative practitioners working in these art forms. Your tour will include screenings and site visits, in addition to comprehensive study materials to guide your journey.

You can meet our faculty, view our courses and hear about the achievements of our students at the School of English and Media Studies [webpage](#) and [Facebook page](#). Some of the assessment material for this course has been kindly provided by School faculty members Associate Professor Ingrid Horrocks and Dr Rand Hazou.

## Course co-ordinator

Associate Professor Jenny Lawn  
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I am the “behind the scenes” organiser, and your contact for questions about course administration such as enrolment, Stream site access, moderation of grades, and course evaluation. During the National Expedition, you will be accompanied by a dedicated Learning Co-Ordinator who will brief you on the tasks for each day, and will be available to chat about your plans, view drafts, attend group rehearsals, and generally support you to produce your very best work.



My specialisation is New Zealand literary and cultural studies. In addition to numerous articles on postcolonial literature, narrative form, and gothic studies, I am the author of *Neoliberalism and Cultural Transition in New Zealand Literature, 1984-2008: Market Fictions* (Lexington Books, 2016) and co-editor of *Gothic NZ: The Darker Side of Kiwi Culture* (Otago University Press, 2006). My teaching experience includes courses such as Tragedy, Gothic, Sexual/Textual Politics, and Writing

for the Public.

After completing my undergraduate degree at the University of Otago, I hopped across to the University of British Columbia for postgraduate studies but now call Auckland home. We will meet for the Queenstown and Auckland legs of your journey, though I might pop up elsewhere just to see how you are getting on. I am looking forward to meeting you!



Jenny and daughter pictured at "Lugosi's Children," exhibition curated by Bronwyn Lloyd (Artspace, 2011)

## Course prescription and learning outcomes

An investigation of the embedding of creative practice in a New Zealand context, through site-specific critical reflection and the making of original works of performance, film and writing.

Students who successfully complete this paper should be able to:

1. Use appropriate language and methodology to critically appraise a work of theatre, film, or creative writing.
2. Work productively in both individual and collaborative situations in order to develop effective project and relationship management skills.
3. Explore models of contemporary art-making, as embedded in the New Zealand environment.
4. Demonstrate their understanding of the political, social, and historical forces that influence creative processes.

## Course topics and texts

All course texts will be provided in hard copy as needed, and will also be available online wherever possible. Selected films will be screened during the expedition. Even if your creative practice is embedded firmly in one discipline (such as poetry or documentary film-making), we ask that you immerse yourself in the whole range of creative disciplines and genres represented in this list.

Items with an asterisk (\*) indicate core reading/viewing. We have also provided additional resources which you can pursue for topics of particular interest to you.

### *Topic 1: Queenstown: Southern man (and woman)*

With its dramatic lake-and-mountain scenery, Queenstown is recognised globally as an adventure tourism capital. The south has drawn adventurers for centuries, from indigenous Māori who prize the pounamu (jade) found in South Island rivers, to gold miners, high country farmers, sheep rustlers, and mountaineers. We will absorb the atmosphere and history of the area in a more contemplative way, through the voices of poets who write in and about the area. From Queenstown, we will head to the open plains of the Mackenzie Country via the Lindis Pass and stay overnight at Mt Cook village, nestled at the head of Lake Pukaki and at the foot of New Zealand's highest mountain, Aoraki/Mt Cook.

Texts:

- \* A selection of poems by South Island poets.
- \* Two short stories by Owen Marshall, "Lilies" and "Prince Valiant."

### *Topic 2: Christchurch: Rebuilding the broken city*

New Zealand is known as the "shaky isles." From the volcanic areas of the north to the long mountainous spine of the Southern Alps, our landscape displays the forces of clashing tectonic plates far beneath the surface. The earthquakes of 2010 and 2011 have both challenged and galvanized community life in Christchurch. We will walk the inner city, visiting the ruins of the Christchurch Cathedral, as well as the sites of urban regrowth: the pop-up mall, the "cardboard Cathedral," and the creative spaces developed by the Gap Filler urban regeneration project.

Texts:

- \* Peter Young, *Gap Filler: The Art of Recovery* (documentary, 2016)
- Sally Blundell, "Re-occupying Christchurch" (non-fiction, 2016)
- Fiona Farrell, extracts from *The Villa at the Edge of the Empire: One Hundred Ways to Read a City* (2015) (creative non-fiction)

### *Topic 3: Auckland: Superdiversity*

Auckland is New Zealand's most populous city. The area's Māori name — Tāmaki Makaurau, "Tāmaki of a thousand lovers" — tells of the attractions of the area. Many of the city's 48 volcanic cones bear the signs of former hill-top settlements, as Māori worked the area's rich soils and used portage routes for transport and trading (at Ōtāhuhu isthmus, it is possible to walk from coast to coast in just half an hour or so). With the arrival of settlers and migrants, over 200 languages are now

represented among the city's residents. We will explore the city's galleries and mingle with students, bohemians, and other colourful characters at the famous "strip" on K Road. You will also have the opportunity to spend Sunday morning in the computer lab at Massey's Auckland campus to complete and submit your first assignment, followed by lunch at Bronwyn's house and a screening of the short film *Madam Black*.

Texts:

- \* Matthew Harris, *Madam Black* (short film, 2015)
- Rosie Scott, extracts from *Glory Days* (novel, 1988)
- Selina Tusitala-Marsh (selection of poems)

**Kathrin & Stefan Marks**  
**Chinese Settlement, Arrowtown**

Image source: flickr.com



*Topic 4: Rotorua: Māori creative artists*

From Auckland we travel south through the rich dairy farming area of the Waikato, stopping at Matamata for a tour of Hobbiton. We will stay overnight in the lakeside town of Rotorua for a visit to the Whakarewarewa geothermal area and Te Puia Māori cultural centre. We study a number of texts by Māori creative artists that show facets of Māori life and culture. Texts include the acclaimed experimental film *Waru*, which depicts scenes at the tangi (funeral) of a small boy, directed by eight Māori women film-makers; an excerpt from Alan Duff's controversial novel *Once Were Warriors*, loosely set in Rotorua, which was subsequently made into a feature film directed by Lee Tamahori; and creative non-fiction by film-maker Barry Barclay and Massey University creative writing lecturer Tina Makereti.

Texts:

- \* Chelsea Cohen, Ainsley Gardiner, Casey Kaa, Renae Maihi, Awanui Simich-Pene, Briar Grace Smith, Paula Whetu Jones, Katie Wolfe, *Waru* (feature film/drama, 2017)

- \* Barry Barclay, “Before the Beginning,” introduction to *Mana Tūturu: Māori Treasures and Intellectual Property Rights* (non-fiction, 2005)
- Alan Duff, *Once Were Warriors* (novel, 1990, excerpt)
- Tina Makereti, “An Englishman, an Irishman and a Welshman walk into a Pā” (creative non-fiction, 2012)

#### *Topic 5: The Central Plateau: Going Bush / Man Alone*

This stopover takes us to the majestic mountains of the central volcanic area. Much of this area is a national park, gifted to the Crown by the paramount chief of the region’s Tūwharetoa iwi (tribe) in 1887. Our engagement with the land will be through the frame of the “man alone” trope that originated in John Mulgan’s classic novel of inter-war alienation, *Man Alone*. As pioneers, hunters, shepherds, and outlaws, men have sought freedom in the outdoors, choosing solitude, or the company of other like-minded men, often in retreat from the pressures of domestic life. Rambling the lava moonscape and lush forest, we will retrace the steps of Mulgan’s original hero via a later reincarnation of the man alone figure.

#### Texts:

- \* Taika Waititi, *Hunt for the Wilderpeople* (feature film/comedy, 2016)
- Barry Crump, extract from *Wild Pork and Watercress* (novel, 1995)

**Te Puia Cultural Centre**  
Image source: [tepuia.com](http://tepuia.com)



#### *Topic 6: Palmerston North: The Living River*

New Zealand is known as a land of beaches —in fact, we have pretty much the same length of coastline as the continental United States. But our mountainous terrain and high rainfall also make New Zealand a land of fast-flowing rivers. Our final site visit takes us to Palmerston North, a city built along the Manawatū river. Once fresh and clear, the Manawatū river is now threatened by pollutants from intensive farming. Palmerston North is also the site of Massey University’s original campus, and our final course text is a play by Massey faculty member Angie Farrow, *The River*, which stems from her work as a community theatre practitioner as well as a playwright.

#### Texts:

- Angie Farrow, *The River* (play, 2012)

### Topic 7: Wellington: Creative capital

Wellington is home to Weta Workshop, which is best known for producing sets, costumes, props and miniatures for Peter Jackson's *Lord of the Rings* trilogy. Now dubbing itself "Wellywood," the city has embraced its fantasy role. For example, in 2002 and 2006 the national museum Te Papa held *Lord of the Rings* exhibitions that drew 325,000 people, and the (Gollum-bedecked) airport welcomes visitors to "the home of Middle Earth." We discuss the phenomenon of place branding and ways in which the global entertainment industry impacts on the local economy and community — but we also look beyond the "creative capital" brand by getting to know the immediate urban environs.

#### Texts:

- \* John Downie, "Cyclones, Seduction, and the Middle Mind — *Lord of the Rings: The Return of the King*." (published in 2004, the third in a series of curmudgeonly reviews of Jackson's trilogy)

### [Hunt for the Wilderpeople](#)

Image source: NZ theatrical release poster



## Before you arrive: Recommended reading/viewing

If you would like to learn about New Zealand history and culture in advance, here are some personal picks:

100 words every New Zealander should know. Retrieved from

<https://nzhistory.govt.nz/culture/maori-language-week/100-maori-words>

Te Aka Māori Dictionary: <http://maoridictionary.co.nz> [click on the audio button next to the definition to hear the correct pronunciation of the word. If you know Spanish, apparently the vowels have the same pronunciation]

Anderson, A., Binney, J., & Harris, A. (2015). *Tangata whenua: A history*. Wellington: Bridget Williams Books. [comprehensive and richly illustrated history of the Māori people from ancestral origins in South China to contemporary life].

Braunias, S. (2012). *Civilisation: Twenty places on the edge of the world*. Awa Press. [fond portraits of people living in New Zealand locales, some of which we will visit on our expedition]

Frame, J. (1957). *Owls do cry*. [Janet Frame's lyrical first novel is a story of great emotional suffering for those who are different in mid-century, provincial New Zealand]

Green, P., & Ricketts, H. (2010). *99 ways into New Zealand poetry*. Auckland: Vintage.

Horrocks, I., and Lacey, C. (2016). *Extraordinary anywhere: Essays on place from Aotearoa New Zealand*. Wellington: Victoria University Press.

Hulme, K. (1983). *the bone people*. [the sprawling bulk and Joycean word-play of this Booker Prize award-winning novel split the judges, and the reviewers — but with its encyclopedic scope, weaving of European and Māori mythologies and central narrative of the chosen family, it has the best claim to the title of “great New Zealand novel”]

Jackson, P. (Director). (1994). *Heavenly creatures*. [Motion picture]. [based on a true story of matricide, this film also captures the class politics of Christchurch in the 1950s, and has been read as an allegory of New Zealand's fraught relationship with “mother England”]

Jackson, P. (Director). (1992). *Braindead*. [Motion picture]. [slapstick zombie horror ... for splatter fans]

King, M. (2012). *The Penguin history of New Zealand*. Auckland: Penguin Books. [an accessible and well-regarded survey from early Polynesian migration to the present]

Kirk, A. (2008). *The politically incorrect book of Kiwi slang*. Masterton: Capital Letters Publishing. [one of numerous phrase books for the semantically bewildered]

Okareka Dance Company. (2014). *Mana wahine*. Retrieved from <https://vimeo.com/102428436> [full-length video of an inspiring, hour-long show that celebrates the power of Māori women]

Waititi, T. It's hard to pick a favourite from actor and director Taika Waititi's varied and wonderful movies so far, but here are some highlights:

- *Scarfies* (1999), directed by Robert Sarkies: Waititi plays the character of Alex in a tale of five flatmates who think they have arrived in heaven when they find marijuana growing in the basement of their scungy flat.
- *Two Cars One Night* (2004): A tender short film about kids waiting in the carpark while their parents are at the pub. You can view this film, and a showcase of Waititi's work, at NZ Onscreen: <https://www.nzonscreen.com/collection/taika-waititi>
- *Boy* (2010): Waititi directs and also plays the part of Alamein, a dead-beat dad who tries to reconnect with his son after a stint in prison.
- *What We Do in the Shadows* (2014): Mockumentary about vampire room-mates in Wellington.
- *Hunt for the Wilderpeople* (2016): We are going to watch this one on the expedition!

## Online and hard copy study materials

The following will be posted on Stream, Massey's online learning website:

<http://stream.massey.ac.nz> (use your Massey username and PIN number to log in):

- This study guide and any updates or corrections to it
- The course readings in .pdf format
- Study questions to guide your reading of selected texts
- Podcasts on selected texts
- Forums for news items, questions and comments

## Massey University Library: Te Putanga ki te Ao Mātauranga

E nga hau e wha o te motu, tena koutou katoa. Nau mai ki Te Putanga ki to Ao Matauranga. Kaua e matakū, Kaua e whakama ki te tukuna mai o koutou patai, awangawanga ranei ki a matou. Ma matou koutou e awahina. Kia kaha, kia maia.

Please don't hesitate to contact the Library for help with accessing resources to support your study. We are here to help you to succeed.

### Using Massey libraries in person

You're welcome at any of the Massey Campus Libraries (in Auckland, Palmerston North, and Wellington). Many services are available from these Libraries, including access to the Library's electronic resources, help desks for providing solutions to individual problems, and research consultations for postgraduate students.

### The library web site

You can use the Library Web Site (<http://library.massey.ac.nz/>) to find useful resources:

- Search Discover — finds just about everything!
- Find and request books held at any of the Massey libraries, or at any of a dozen partnership libraries in the Bonus inter-library system;
- Use subject guides to identify relevant electronic resources;
- Search for images, including images that can be used without specific copyright clearance;
- Search databases to find journal articles on your topic.

### Contacting the library

Full contact information and Library hours are available on the Library Web site:

<http://library.massey.ac.nz>, or drop into:

Wellington Campus Library  
Block 5, 63 Wallace Street



## Assessment

### Assessment schedule

<i>Assignment</i>	<i>Value</i>	<i>Due Dates</i>	<i>Learning outcomes</i>
1. Portfolio of creative exercises	30%	Sun. 16 June	3, 4
2. Group presentation	35%	Fri. 21 June	2,3,4
3. Reflective journal (2,000 words)	35%	Thurs. 27 June	1,3,4

### Submitting assignments

Please submit the creative portfolio and reflective journal on Stream. This is an open process: you will submit work to a forum where other students can view and comment on your submission. Tutors may also add constructive comments, but your grade will be returned to you personally.

If your work includes three-dimensional objects, take photos from several angles so that your tutor can get a good sense of the shape and form of your work. Be sure to keep a back-up copy of all your drafts, in hard copy, in the cloud and on a flash drive. The University will not be responsible for lost assignments.

There is no strict format for your assignments; work within the conventions of your chosen creative discipline(s). However, written work that requires specific formatting (such as a script or poem) needs to be in a readable font such as 12 point Times New Roman, double-spaced, with generous margins.

Place your name, the paper number and the page number in a header on every page (in MS Word go to: Insert → Header). Please give your assignment a title, but do not use a separate title page. It's also not necessary to use a separate page for your references, if any — just place them after your final paragraph. The titles of books and films should be *italicised*, e.g. *Man Alone*; *Hunt for the Wilderpeople*. Titles of poems and short stories should appear in double quotation marks, e.g. "Landfall in Unknown Seas"; "Prince Valiant."

**A scene from *Madam Black* by Matthew Harris**

Image source: *Massey News* online, June 23, 2016



## Grading scale and marking criteria

All assessment will be graded on an even weighting of three main criteria:

1. **Concept:** What are you trying to achieve? What is the driving issue, the central metaphor, and/or the key aesthetic effect that sustains and unites your work?
2. **Composition:** How do you build and arrange the elements of your work to put your concept into concrete form?
3. **Execution:** How well do you deliver on your plans? A well-executed piece will be highly polished in expression, editing, layout, flow/transitions, as appropriate to your chosen medium.

Massey University uses the following grade cut-off points:

First Class Pass	A+	90-100	Outstanding
	A	85-89	Excellent
	A-	80-84	Excellent in most areas
Second Class Pass	B+	75-79	Very good
	B	70-74	Good
	B-	65-69	Good in most areas
Pass	C+	60-64	Satisfactory
	C	55-59	Mostly adequate
	C-	50-54	Limited evidence of learning
Fail	D	40-49	Poor
Low Fail	E	0-39.99	Below standard

A-range work indicates that you have exceeded requirements. The work is perceptive, shows mastery of appropriate stylistic conventions, technical elements and genre(s), contributes a significant insight into your chosen topic, and is highly polished in presentation.

B-range work shows competence in meeting requirements.

C-range work indicates adequacy in meeting essential requirements.

More detailed marking guidelines for each assessment are available on the course website.

## Academic honesty

Plagiarism is the failure to give credit to a source (a book, a website, an email etc.) that is used to produce an assignment. Plagiarism fails to credit and acknowledge people for their original ideas that have helped you to develop your own ideas. The University regards plagiarism seriously and the penalty may include failure in the course.

You must give a reference for any text, website, or other source of information that you quote from, paraphrase, or rely on for information. In the case of creative work, this kind of reference may be incorporated informally into the flow of your writing/composition. You should also provide a list of sources, image credits, and/or acknowledgements, as appropriate to your medium and form.

Copying work from a friend is also unacceptable, even if your friend agrees to it. The only circumstance when you do not have to give a reference is for items of general knowledge. Use either MLA or APA referencing style, as illustrated on the course website.

## Assignment topics

### 1. Portfolio of creative exercises (30%)

**Two exercises each worth 15 marks, due Sunday 16 June**

For this assessment, you produce two concise works, in response to one or more of the prompts given below. You are invited to contextualize your work briefly with a short critical comment, but the grade for this assessment will be based primarily on the quality of the creative work itself.

Each piece should stand on its own as an artistically bounded piece, even if you envisage that it might ultimately form part of a larger work. The length of the work is not strictly controlled; think of each piece as a dense nugget (or tasty biscuit, if you prefer that metaphor). To give a sense of scope, here are some guidelines:

- Creative writing: one long or two short poems; or around 700 words of prose, representing a complete episode, a coherent character sketch, a rounded scene, or similar coherent unit.
- Creative non-fiction: 700-1,000 words in the mode of a personal essay
- Photography: photo essay of 5-7 photos
- Video: 2-3 minutes of edited material
- Vlog or prezi: 3-5 minutes
- Script writing: around 700 words

Use these prompts as a starting point. You should choose a different prompt for each portfolio piece:

1. Take a walk: Walk for at least 45 minutes without making notes (or not more than a word or two if you must). At least some of that time you should be walking alone. Then sit down and write a piece that records something you saw or heard on your walk. What you write can be literal or figurative or imitative of a sound (poet Alice Miller's version of this exercise focusing on sound suggests ffchffchffchffch for helicopter passing, or "helicopter passing over like a machine gun"). The goal is to try and record what you saw and heard "accurately," using memorable language. Conclude with some sentences about what you ended up thinking about on your walk, or are thinking about now. Return to your work later to hone your wording. [Special thanks to Ingrid Horrocks for this creative prompt]

2. Finding a model: Choose a course text that has particularly captured your attention. What artistic techniques have been used, to what effect? For example, you might particularly note distinctive features in sequencing, montage or juxtaposition of elements, voice/persona, tone, framing, figurative language. Identify and briefly analyse one or two specific techniques, giving examples from your chosen text, and then produce a creative work of your own that incorporates the same technique(s).
3. “Travelers don’t know where they are going; tourists don’t know where they have been” (Paul Theroux). Respond in a creative form of your choice!
4. Photo essay: Present a photo essay of 5-7 images. Pay careful attention to selection and sequencing of your images. In addition to being carefully composed as individual pieces, they should complement each other and create a sense of a sustained investigation of a mood, event, and/or place.
5. Below, behind, beyond: Present a photo that you have taken, or a found image; it could be of a place, a scene, or a person. What lies below, behind, beyond this image? Write a piece that extrapolates from the visible to the invisible (such as invisible histories, layered geographies, or in the case of a person, inner thoughts, feelings, memories).
6. Commemorative installation: A number of sites we visit commemorate painful events from the past. Briefly discuss one or two of the sites that we have visited so far: what appears to be the central concept of the site? How does the site maintain the past in living memory? What materials have been used and why? How does the site involve you as a visitor? Then design a site-specific commemorative installation of your own, that will help the present-day community to remember, reflect on, and work-through the event(s) in question. For this hypothetical exercise, budget is entirely unlimited! You may choose to draw on your strengths by incorporating elements of your chosen creative discipline (creative writing/applied theatre/screen media), but it is not required.

**The Dance-o-mat, Christchurch**

Image source: [gapfiller.org.nz](http://gapfiller.org.nz)



## 2. Creative presentation (35%)

### A group presentation on Friday 21 June

For this assessment, you will work in multi-disciplinary groups to produce a creative presentation of around 10 minutes long. The theme is a line from a poem by Alan Curnow, “The Unhistoric Story”: “it was something different, something nobody counted on.” You will perform your presentation on the last Friday of the expedition, in the theatre lab at Massey’s Wellington campus. You will have some time during the day for rehearsals and for a tech run.

The parameters for the presentation are:

- Tell a story. Your presentation should have a narrative arc and work as an independent piece. Having a narrative arc does not mean that your presentation has to follow a tightly-composed single action, or a linear, Aristotelian-style plot. Instead, it means that your group has thought through how the elements of your presentation are informing each other and what effect they will have on the audience. For example, your group might produce a series of scenes, vignettes or moments that incorporate techniques of juxtaposition or disjunction, all contributing to a larger aesthetic rationale.
- You are encouraged to build on one or more of the pieces that you have developed for your creative portfolio and/or your reflective journal, but this work needs to be transformed into a new project, not just stitched together.
- Your presentation should include elements of ensemble work, movement, image (e.g. video, animation, and/or photography), and text (e.g. poem or other creative writing, song, dialogue, monologue).
- A technician will be available to help with lighting, soundscape and multimedia.
- Do not spend any money on the presentation; this is a “zero budget” gig! Some props will be available at the theatre lab.

All students in the group will receive the same grade for the presentation, so you have an incentive to help each other produce the best work. The learning co-ordinator will help you to negotiate roles in your group, and also act as a “sounding board” for your ideas. Given that the timeframe for devising and preparing your presentation is so compressed, here are some suggestions for moving your project forward:

- Decide quickly on a central concept or driving issue for your presentation, and run with it.
- Build on the creative strengths of your group members.
- Get up off your chairs / out of your heads early in the process. You should be writing, moving, filming, composing early on to build material.
- Include some relaxation activities in your rehearsal times!

### 3. Reflective journal (35%)

#### Two or more blog posts, due Thursday 27 June

For this assessment, you will write two or more pieces totalling around 2,000 words, using a blog tool provided on the course website. Your blog will be visible to other students in your cohort, and you are encouraged to comment on each other's posts (the comments won't form part of assessment).

Your posts should address these questions:

- What are the issues at stake — aesthetic, political, ethical — in the representation of place?
- From your analysis of course texts and artist workshops during the expedition, what ways of negotiating these issues are you most likely to incorporate into your own creative practice, and how?

Your blog should reflect the evolution of your ideas and responses. Be sure to give examples from the course texts; the blog should show close engagement with at least some of the texts that we have been studying during the expedition. You may also wish to reference your wider reading/viewing, or your own creative work.

In terms of style, the basic shape of your work should be a personal essay, using the flexibility of voice and style that the blog form affords. The blog characteristically foregrounds a first person point of view, and has a loose approach to argumentation. Samuel Johnson, author of the first English dictionary, described the essay form as a "loose sally of the mind: an irregular undigested piece; not a regular and orderly composition." This also feels like a good definition of a blog. However, don't make your work *too* undigested (the consequences of pursuing that particular metaphor are rather unpalatable!). Although it is important to record and acknowledge first impressions, your posts should not solely consist of spontaneous responses. Walk alongside your reader, engage her in a chat — but don't meander without any sense of a larger horizon and direction.

Blogs typically also include photographs, diagrams, sketches, or other images. At least one of your blog posts needs to include an image. You may wish to comment on it at some length or use it as a springboard for your own ideas; or the image may appear as a complement or accompaniment to your written ideas.

Please include a word count at the end of each post.

If you wish, you are welcome to revisit any of the prompts for assignment one, and/or any of the following:

- Ethics of representation: History records struggles over ownership and control, not just over land and territory, but also over cultural properties: symbols, customary practices, language, representations. These struggles continue and evolve into the present day. From your analysis of course texts, how have New Zealand writers, playwrights and film-makers negotiated issues

of cultural ownership?

- Group creative presentation: A discussion of the decisions that your group made over matters of representation during the development of your presentation. (Do not merely narrate your group's process, or dwell on what might have been done better — focus on the artistic implications, drawing on comparable examples from a range of other texts).
- Creative process: elaborate on some of the key points that you learned from workshops and artists' talks about their creative principles and practice. How has it challenged or extended your understanding of your own practice? What ways of relating to the land and its people do you find most compelling, and why?

*Enjoy the course!*



**Angie Farrow, *The River***

Image source: promotional shot, EventFinda