



**MASSEY UNIVERSITY**

**School of English & Media Studies**

**Creative Expression and Digital Media  
National Expedition**

**230.291**

**Academic Guide 2017**



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# 230.291 National Expedition: Creative expression and digital media, 2017

## Preliminary study guide

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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 attendance at rehearsals and performances, 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 Dr Ingrid Horrocks and Dr Rand Hazou.

## Contact details

**Learning co-ordinator:** Dr Bronwyn Lloyd  
b.m.lloyd@massey.ac.nz

Hello! I will be your "go to" person on the expedition for all your questions and concerns about assessment. I'll 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.



Just to give some background, I work as a Senior Tutor in the School of English and Media Studies. I regularly teach the academic writing paper Tū Kupu: Writing & Inquiry and have also tutored Creative Writing, Creative Non-Fiction, Life Writing and Travel Writing. I am a creative thinker and an enthusiastic and personable teacher. In being nominated for the 2016 Lecturer of the Year Awards at Massey, I was described by students as a "wonderful and considerate tutor" with "really good insights and ideas — this is the kind of thinking that we come to university to be exposed to."

In addition to tutoring at Massey, I work as a freelance art writer and curator, publishing articles about New Zealand art, craft and design. Fiction is a further passion. My first collection of short stories *The Second Location* was published in 2011, and I am currently working on a second short story collection and a novel. In 2006 I co-founded [Pania Press](#), a bijou publishing company specialising in New Zealand art and literary texts.

**Paper 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. My teaching experience includes courses such as Tragedy, Gothic, Sexual/Textual Politics, and Writing for the Public.

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).

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 Auckland leg 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.

## Itinerary

Please note that the below itinerary is subject to change. A final itinerary will be provided at your arrival orientation, changes may be made to accommodate weather and road conditions.

12 JUNE – ARRIVE CHRISTCHURCH

13 JUNE – CHRISTCHURCH

14 JUNE – CHRISTCHURCH TO KAIKOURA

15 JUNE – KAIKOURA TO WELLINGTON

16 JUNE –WELLINGTON TO GISBORNE

17 JUNE – GISBORNE

18 JUNE – GISBORNE TO ROTORUA

19 JUNE – ROTORUA TO AUCKLAND

20 JUNE - AUCKLAND

21 JUNE – AUCKLAND TO NATIONAL PARK

22 JUNE – NATIONAL PARK

23 JUNE – NATIONAL PARK TO WELLINGTON

24 JUNE – WELLINGTON

25 JUNE – WELLINGTON - Rest and Internship Preparation day

*Please note, the itinerary is subject to change*

## Course topics and texts

All course texts will be provided in hard copy, 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.

### *Topic 1: 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 Gapfiller urban regeneration project.

#### Texts:

- Fiona Farrell, extracts from *The Broken Book* (2011) and *The Villa at the Edge of the Empire: One Hundred Ways to Read a City* (2015) (poetry/creative non-fiction)
- Gaylene Preston, extracts from *Hope and Wire* (television series, 2014)
- Katie Pickles, extract from *Christchurch Ruptures* (non-fiction, 2016)

### *Topic 2: 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.” In this module 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:

- Ingrid Horrocks, “Writing Pukeahu: A Year (and more) of Walking in Place” (creative non-fiction, 2016)
- Wellington Writers’ Walk: <http://www.wellingtonwriterswalk.co.nz/>
- John Downie, “Cyclones, Seduction, and the Middle Mind — *Lord of the Rings: The Return of the King*.” *Illusions: New Zealand Moving Image and Performing Arts Criticism*, 36. Retrieved from [http://illusions.org.nz/essays/36\\_2004/page\\_CyclonesSeduction.htm](http://illusions.org.nz/essays/36_2004/page_CyclonesSeduction.htm) (published in 2004, the third in a series of curmudgeonly reviews of Jackson’s trilogy).

### *Topic 3: Te Tairāwhiti: Tino rangatiratanga / Māori sovereignty*

From Wellington we travel up the East Coast, through some of the more remote areas of New Zealand. We travel through Te Urewera, the traditional territory of the Tūhoe people — an area that made international headlines when it was granted the status of legal personhood in matters such as environmental protection. The Tūhoe people did not sign the Treaty of Waitangi in 1840, and have a long history of claiming independence as a sovereign nation. The area also saw the establishment of a community under the leadership of the prophet Rua Kenana, which was brutally raided by colonial forces in 1916. These events are directly referenced in Vincent Ward’s films. The other creative works featured in this module are set in areas not far from Te Tairāwhiti (the Gisborne area), and tell of Māori rural and suburban life.

Texts:

- Vincent Ward, *In Spring One Plants Alone* (documentary, 1980)
- Vincent Ward, *Rain of the Children* (documentary, 2008)
- Barry Barclay, *Ngāti* (feature film/drama, 1987)
- Barry Barclay, “Before the Beginning,” introduction to *Mana Tūturu: Māori Treasures and Intellectual Property Rights* (non-fiction, 2005)
- Witi Ihimaera, extracts from *Māori Boy: A Memoir of Childhood* (memoir, 2014)

#### *Topic 4: Auckland: Superdiversity*

Auckland is New Zealand’s most populous city. The area’s Māori name — Tamaki Makaurau, “Tamaki 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 immigrants, over 200 languages are now represented among the city’s residents. We will absorb the history and atmosphere of two very different locations. The parkland expanse of Bastion Point has been the site of strong Māori protest to reclaim traditional lands; the bustling streetscape of K Road is the haunt of students, bohemians, and other colourful characters. Plus we throw in a few other treats as well, just for variety!

Texts:

- Peter Wells, *Jewel’s Darl* (short film, 1985)
- Rosie Scott, extracts from *Glory Days* (novel, 1988)
- Merata Mita, *Bastion Point: Day 507* (documentary, 1980)
- Selina Tusitala-Marsh (selection of poems)
- Matthew Harris, *Madam Black* (short film, 2015)

#### *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. 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 hero and later reincarnations of the man alone figure.

Texts:

- John Mulgan, extracts from *Man Alone* (novel, 1939)
- Barry Crump, extracts from *Wild Pork and Watercress* (novel, 1997)
- Taika Waititi, *Hunt for the Wilderpeople* (feature film, 2016)

### 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 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 two course texts are both by Massey faculty. Sy's film showcases environmental initiatives in the Manawatū River region, while Angie's play stems from her work as a community theatre practitioner as well as a playwright.

Texts:

- Sy Taffel, *Connect to the Heartland* (documentary, 2015)
- Angie Farrow, *The River* (play, 2012)

## 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].

Binney, J. (2009). *Encircled lands: Te Urewera, 1820-1921*. Wellington: Bridget Williams Books. [comprehensive history of the Tūhoe tribe]

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]

## 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, where permissible

- An introduction to each course topic
- Study questions to guide your reading of selected texts
- Podcasts and written commentaries on selected texts
- Forums for news items, questions and comments
- A bibliography of additional resources relating to each topic.



Author Witi Ihimaera at Frankfurt, 2012

Image source: [Wikimedia Commons](#)

# 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!
- Search the Library catalogue to 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; and
- 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://www.massey.ac.nz/massey/research/library/library\\_home.cfm](http://www.massey.ac.nz/massey/research/library/library_home.cfm) , or drop in to:

Wellington Campus Library  
Block 5, 63 Wallace Street

See other ways to contact the library at:

[http://www.massey.ac.nz/massey/research/library/help-and-instruction/contacts--help/contacts--help\\_home.cfm](http://www.massey.ac.nz/massey/research/library/help-and-instruction/contacts--help/contacts--help_home.cfm)



# Assessment

## Assessment schedule

<i>Assignment</i>	<i>Value</i>	<i>Due Dates</i>	<i>Learning outcomes</i>
1. Portfolio of creative exercises	30%	Sun. 18 June	3, 4
2. Group presentation	35%	Sat. 24 June	2,3,4
3. Reflective journal (2,000 words)	35%	Thur. 29 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 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"; "No ordinary Sun."

**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 rubrics for each assessment will be available during the expedition.

## 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%)

**Three exercises each worth 10 marks, due Sunday, 18 June**

For this assessment, you produce three concise works, in response to one of 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 fffhffchffchffch 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%)

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, “Landfall in Unknown Seas”: “it was something different, something nobody counted on.” You will perform your presentation on the last day 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%)

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***

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