

*Albany  
Manawatu  
Wellington  
Distance*

## *Postgraduate Handbook*

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*2013*



This Handbook was edited by Irene van den Bos. The content owner is Dr Sarah Ross. Thanks are due to the Paper Coordinators for their contributions. The Handbook is for guidance only and was correct at the time of printing. Please refer to the Massey University Calendar for official documentation.



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# *General Introduction to the Handbook*

Our postgraduate programmes offer advanced papers that extend your theoretical knowledge and analytical skills and, in several papers, your creative abilities. By taking a higher degree in English or Media Studies you will build upon the foundations of your previous study and develop a broad appreciation of human culture, language, literature and media forms.

Study in English helps you develop systematic tools for analysing language as it is shaped through genre and form. You will become more attentive to nuances of meaning, and you will learn how literature can reflect, contribute to, and challenge the intellectual, political and cultural debates of its time. Good reading relates closely to good writing, so you will also have the chance to develop your ideas in essays, critical journals and through web discussions with detailed feedback and support from postgraduate teaching staff. Our programme in English also includes papers that will give you the opportunity for further development as a creative writer in the particular genres of lyric poetry, fiction and drama.

Media Studies helps you understand media industries and their practices, and you will learn how the media have reflected, shaped, and challenged social and political relations over the past century. Media Studies at an advanced level gives you the theoretical and technical vocabulary, viewing experience and critical skills to analyse how ideologies circulate through images, narratives and genres. You will have the chance to pay close attention to film and television texts from a range of perspectives, and to develop your ideas in essays, with detailed feedback and support from postgraduate teaching staff.

From 2013, we are also offering Postgraduate qualifications in Communication, with majors in Expressive Arts and Media Studies. A postgraduate degree in English, Expressive Arts, or Media Studies can offer you employment opportunities in education, communications, advertising and public relations, in media industries, public service and second language teaching, as well as pave the way for further study overseas.

The postgraduate programmes in English, Expressive Arts, and Media Studies are taught by the School of English and Media Studies, located in the Manawatu, Wellington, and at Albany. Papers in these subjects are currently taught from Manawatu and Wellington in distance learning mode and from Albany in block and distance learning modes.

This Handbook describes the requirements for the Graduate Diploma in Arts and the following postgraduate degrees and diploma: the BA Honours, the MA Honours, the PGDipArts, and the MA by thesis, the MPhil, and the MCW; as well as the BD Honours, PGDipC, MC Honours, and MC by thesis. There are detailed descriptions of the current papers in English, Expressive Arts, and Media Studies contributing towards these qualifications. Further information on our graduate and postgraduate degrees can be found in the University Calendar.

The PhD degree is briefly alluded to in this Handbook. For more extended information on the PhD, you should also consult the brochure *Handbook for Doctoral Study*, which can be downloaded from the website of the Graduate Research School through the Massey homepage.

# Frequently Asked Questions

## **Who do I talk to about doing a higher degree?**

You should direct enquiries to the Postgraduate Programme Coordinator of the School of English and Media Studies.

## **Is there a minimum entry standard for higher degrees?**

Yes. The regulations for higher degrees are outlined later in this booklet.

## **Can I study at a distance?**

Yes, you can. Currently, we offer Distance Learning papers from Manawatu and papers in block mode from Albany. In addition, internal papers are occasionally available.

## **What is the difference between PGDipArts and BA Hons?**

The course of study for both of these is basically the same: both require four 700-level papers. There are, however, differences in the regulations governing the two qualifications:

- ✳ Entry requirements are more flexible for the PGDipArts than for the BA Hons (described in more detail later in this booklet).
- ✳ The BA Hons is regarded as a research degree; one of the four papers studied must be a research report. This is not a requirement for the PGDipArts.
- ✳ The BA Hons is awarded with one of three classes of Honours (First Class, Second Class Division 1, Second Class Division 2, Third Class). The PGDipArts is not awarded with Honours, but those who average a First Class result across their four papers may qualify for the award of the Diploma with Distinction.
- ✳ The maximum time allowed for completion of the BA Hons is three years, but there is no time-limit for completion of the PGDipArts (distinction can only be awarded to those who complete within three years).

## **What is the difference between the PGDipArts and the GradDipArts?**

- ✳ The PGDipArts requires you to pass papers to the value of 120 credits at 700-level, while the GradDipArts requires you to pass papers to the value of 120 credits at an advanced level of which 60 credits must be above 200-level. Papers towards the GradDipArts may be made up entirely of undergraduate papers above 100-level.
- ✳ The PGDipArts allows you to continue on to a Master's thesis if the required grade point average (GPA) has been reached, whereas the GradDipArts does not.

## **What facilities are available to graduate students?**

Quiet study space with computing facilities is available to students at all three campuses. Distance Learning students may make use of these facilities when they are on campus. For further details, consult the section "Campus Facilities and Information".

## **Can I do some tutoring?**

We rarely have tutoring available for graduate students, but please register your interest with the relevant Head of School. Something may be available in your area.

## *Contact People*

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

### **Head of School**

Dr John Muirhead (until December 2012) Ph: 06 356 9099 ext 81970

Email: J.Muirhead@massey.ac.nz

Dr Joe Gixti (Acting Head of School) from January 2013) Ph: 06 3569 099 ext 81970.

Email: J.A.Gixti@massey.ac.nz

### **Postgraduate Programme Coordinator**

Sarah Ross (until November 30th, 2012) Phone: 06 356 9099 ext 81980

Email: S.C.Ross@massey.ac.nz

Kim Worthington (from 1st December 2012) Phone: 06 356 9099 ext 81975.

Email: K.Worthington@massey.ac.nz

## *School Website*

For further information about the school you can visit our website: <http://ems.massey.ac.nz>

## *School Office*

The School Office is located in Colombo Village, Room 2, Building 10, on the Manawatu Campus.

### **Head of School**

Dr John Muirhead (until December 2012) Ph: 06 356 9099 ext 81970

Email: J.Muirhead@massey.ac.nz

Dr Joe Gixti (Acting Head of School from January 2013) Ph: 06 3569 099 ext 81970.

Email: J.A.Gixti@massey.ac.nz

### **School Administrator**

Carol Seelye. Phone: 06 356 9099 ext 81971. Email: C.A.Seelye@massey.ac.nz

### **Academic Programme Administrator**

Julie McKenzie. Phone: 06 356 9099 ext 81972. Email: J.A.McKenzie@massey.ac.nz

### **School Academic Services Administrator**

Irene van den Bos. Phone: 06 356 9099 ext 81973. Email: I.vandenBos@massey.ac.nz

### **Academic Programme Administrator (Academic Writing)**

Anne Meredith. Phone: 06 356 9099 ext 81998. Email: A.M.Meredith@massey.ac.nz

# Staff

	phone	email
<b>Associate Professor</b>		
1989 Lisa Emerson, BA(Hons), MA, PhD	81997	L.Emerson@massey.ac.nz
1995 Angie Farrow, MEd, PhD <i>Exe.</i> , T.Cert	81981	A.R.Farrow@massey.ac.nz
<b>Senior Lecturers</b>		
2005 Thom Conroy, MA <i>Oklahoma</i> , PhD <i>Ohio</i>	81983	T.Conroy@massey.ac.nz
1987 Doreen D'Cruz, BA(Hons) <i>Sing.</i> , MA, PhD <i>Mich.</i>	81976	D.Dcruz@massey.ac.nz
2007 Ian Goodwin, BCA <i>Well.</i> , MA <i>C.England</i> , PhD <i>Birm.</i>	62175	I.Goodwin@massey.ac.nz
1997 Joe Grixti, MA <i>Oxf.</i> , PhD <i>Brist.</i>	9049	J.A.Grixti@massey.ac.nz
2007 Ingrid Horrocks, BA(Hons) <i>Well.</i> , MA <i>York</i> , PhD <i>Princeton</i>	62176	I.Horrocks@massey.ac.nz
1998 Jenny Lawn, MA, PhD <i>UBC</i>	9047	J.M.Lawn@massey.ac.nz
1994 Brian McDonnell, MA, PhD <i>Auck.</i> , TTC, DipTchg	9048	B.PMcDonnell@massey.ac.nz
1996 Allen Meek, BA(Hons) <i>Well.</i> , MA, PhD <i>Florida</i>	81977	A.Meek@massey.ac.nz
1996 Mary Paul, MA, PhD <i>Auck.</i> , DipTESL <i>Well.</i>	9064	M.Paul@massey.ac.nz
2004 Bryan Walpert, MFA <i>Maryland</i> , PhD <i>Denver</i>	81974	B.Walpert@massey.ac.nz
2008 Kim Worthington, BA(Hons), DPhil <i>OXon</i>	81975	K.Worthington@massey.ac.nz
<b>Lecturers</b>		
2012 Grant Bollmer, BA(Hons), MA <i>WFU.</i> , PhD <i>UNC Chapel Hill</i>	62174	G.D.Bollmer@massey.ac.nz
2012 Hannah Gerrard, MA <i>Auck.</i> , PhD <i>Pitt.</i>	81991	H.E.Gerrard@massey.ac.nz
2008 Ian Huffer, BA(Hons), DPhil <i>Sussex</i>	81992	I.Huffer@massey.ac.nz
2011 Erin Mercer, BA(Hons), MA, PhD <i>Well.</i>	81968	E.Mercer@massey.ac.nz
2012 Radha O'Meara, BA(Hons), GDip, PhD <i>Melb.</i>	62455	R.OMeara@massey.ac.nz
2006 Jack Ross, MA <i>Auck.</i> , PhD <i>Edin.</i> , CLTA <i>AUT</i>	9506	J.R.Ross@massey.ac.nz
2005 Simon Sigley, MA <i>Nancy 2 France</i> , PhD <i>Auck.</i>	9039	S.Sigley@massey.ac.nz
1994 Graham Slater, MA, DipVidProd <i>AFTVS</i>	81988	G.L.Slater@massey.ac.nz
2010 Philip Steer, BA(Hons), MA <i>Well.</i> , PhD <i>Duke</i>	81978	P.Steer@massey.ac.nz
2012 Emma Willis, MA, PhD <i>Auck</i>	62572	E.Willis@massey.ac.nz



# Staff Profiles

The following profiles are of academic staff who are available to supervise your research. Their research and supervision interests may help you in deciding who to ask to supervise your work. In special circumstances other supervisory arrangements may be allowed by the Head of School.

## **Dr Grant Bollmer**

Grant currently teaches Introduction to Media Studies (154.101), Advertising and Society (154.202), New Media and Digital Cultures (154.311), and the graduate paper Technology and Cultural Change (154.709). His research, teaching, and supervision interests cover social media, technology, cultural studies, popular culture, and cultural theory. He has articles published or forthcoming in journals such as *Memory Studies*, *JOMEC Journal*, and *The Information Society*, and is currently writing a book on social media and the politics of connectivity.

## **Dr Thom Conroy**

Thom currently teaches Fiction: The Long and Short of It (139.105), Creative Writing (139.123), Creative Communication (139.133), Advanced Fiction Writing (139.329), Creative Research Methods (139.703), and Writing Contemporary Fiction (139.761). His teaching, research, and supervision interests include Creative Writing (Fiction), Contemporary American Fiction, and Craft in Fiction. He was a People's Choice and Second Finalist Winner in the Sunday Star Times Short Story Competition, and his fiction has appeared in various journals, including *Landfall*, *Sport*, the *New England Review*, *Prairie Schooner*, and the *Alaska Quarterly Review*. He is currently writing *Ark of Specimens*, an historical novel featuring the German naturalist Dr Ernst Dieffenbach.

## **Dr Doreen D'Cruz**

Doreen currently teaches the following undergraduate papers: Twentieth-Century Literature (139.305) and The Literature of Women (139.361). Her teaching reflects her research interests in twentieth-century fiction and in gender representation. Her postgraduate papers are Women, Desire and Narrative (139.707) and Twentieth-Century New Zealand Fiction: Texts and Theories (139.757), the latter offered for the first time in 2013. She is the author and co-author respectively of the following critical studies: *Loving Subjects: Narratives of Female Desire* (2002) and *The Lonely and the Alone: The Poetics of Isolation in New Zealand Fiction* (2011). Her recent publications also include articles on Rohinton Mistry and Arundhati Roy, Jane Campion, Fiona Kidman, Maurice Gee, and Patricia Grace. Doreen's current supervision includes topics on gender and imperialism in postcolonial writing and the femme fatale in detective fiction, as well as studies of single authors such as Witi Ihimaera and Rohinton Mistry.

## **Associate Professor Lisa Emerson**

Lisa currently teaches writing for science and technology students (119.155 and 228.150), Writing Centre Theory and Practice (139.230), and Writing Centre Practicum (139.330). She has published six books on academic writing (*The Writing Guidelines* series) plus many articles on academic writing, writing across the curriculum, writing and technology, plagiarism, writing centre/student learning centre pedagogy, tertiary teaching, and online writing labs (OWLS). Lisa's research and supervision interests include all aspects of academic writing/literacy, information literacy and plagiarism, science writing, writing centres, and writing across the curriculum.

### **Associate Professor Angie Farrow**

Angie is the specialist in Drama and Creative Processes. She is currently teaching Drama in Performance (139.104), Speaking: Theory and Practice (139.209), Creative Processes (139.223), Making Plays for Theatre (139.224), and the graduate paper Community Theatre (139.763). She is a playwright, having written numerous plays for theatre and radio in Britain, New Zealand, and Australia. Her second volume of plays, *Plays for Physical Theatre II*, was published in July 2010. In 2011 *The River*, a full-length community play she wrote about connections with the Manawatu River, was performed.

### **Dr Hannah Gerrard**

Hannah currently teaches Introduction to Academic Writing (230.100) and Literacy Practices in Context (139.208). Her research and teaching interests are in composition/writing studies, rhetoric, literacy studies, and pedagogy. She has particular interests in rhetorical and public sphere theory, composition theory and pedagogy, and writing instruction and the university in the context of globalization. Her work has appeared in *Reader* and *Writing on the Edge*, and she is currently working on a project that constructs a history of composition instruction in New Zealand and situates current developments in writing studies here in relation to the changing formation of the university.

### **Dr Ian Goodwin**

Ian is based at the Wellington campus where he is currently teaching Introduction to Media Studies (154.101), Popular Culture and the Media (154.203), Popular Music Studies (154.205), and Independent Media in the Information Age (154.314). His research is focused on new media studies, media policy analysis, and media and community development (principally in the field of Community Informatics). He is particularly interested in exploring the ways in which newly developing virtual spaces interact with 'real' places.

### **Dr Joe Gixti**

Joe's current teaching includes Reading the Media (154.108), Television Studies (154.201), Screen Fictions (154.308), The Networked World: New Media and Digital Cultures (154.311), and the graduate paper Modern Fiction, Popular Culture and the Media (154.708). His research interests span modern and postmodern literature, film, and media, as well as interdisciplinary approaches to personal and cultural identity, youth media, and globalisation. His publications include a book on horror fiction, two field-based studies of young people's interactions with local and global media, and several journal articles and book chapters on popular fiction, cultural identity, children's media consumption, indigenous media values, and screen adaptations of literary classics. He has supervised projects on children's literature, film adaptation, audience studies, youth media, fantasy, popular fiction, and the question of cultural value in the postmodern era.

### **Dr Ingrid Horrocks**

Ingrid is based on the Wellington campus where she teaches into Creative Communication (139.133), Life Writing (139.226), and Writing Creative Nonfiction (139.327). At the postgraduate level she teaches the paper, Literary Revolutions: 18<sup>th</sup> Century and Romantic Literature (139.724). She has written a travel memoir, *Travelling with Augusta, 1835 & 1999* (VUP, 2003), and two collections of poetry, most recently, *Mapping the Distance* (VUP, 2010). In her critical work, she is completing a book project funded by a Marsden Fast-start Award on 18<sup>th</sup>- and early 19<sup>th</sup>-century wanderings, and she has an edition of Mary Wollstonecraft's travel memoir, *A Short Residence in Sweden, Norway and Denmark* forthcoming with Broadview Press. Her supervision interests include poetry, creative nonfiction, and the literature of the 18<sup>th</sup> Century and Romantic period.

### **Dr Ian Huffer**

Ian is based in Palmerston North, teaching the courses Introduction to Media Studies (154.101), The Art of the Film (154.222), Hollywood Cinema (154.303), and Advanced Film Studies (154.702). His research is focused upon the role of film in the mediation of social and cultural life, examining issues of representation, identity and power. He also utilises a methodology that combines qualitative audience research with textual and contextual analysis. His previous research has investigated audiences' gendered engagements with Sylvester Stallone, and the representation of masculinity in the films of Orlando Bloom. He is currently examining the social/cultural relations and aesthetic pleasures that are articulated through the space of arthouse cinemas in New Zealand, and the economic conditions shaping this exhibition sector. Possible supervision topics include film/media audiences, film cultures, stardom, Hollywood cinema, and film and cultural representation/identity.

### **Dr Jenny Lawn**

Jenny lectures in the English and Media Studies programmes. She is currently teaching Gothic (139.275), Tragedy (139.374), and Sexual/Textual Politics (139.376). At postgraduate level she teaches the interdisciplinary paper Trauma, Memory, Haunting (139.775), offered every second year at the Albany campus. She has published numerous articles on Janet Frame, Kiwi Gothic, gender theory, and contemporary New Zealand literature and cultural studies. Her current research project examines the ways in which New Zealand writers have responded to the era of neoliberalism as a cultural and economic phenomenon. Jenny has supervised or co-supervised student research on Janet Frame, Gothic literature, lesbian cinema, the fantasy genre, contemporary fiction, Freudian psychoanalysis, and cultural policy.

### **Dr Brian McDonnell**

Brian teaches Introduction to Media Studies (154.101), Hollywood Cinema (154.303), and Topics in Film History (154.206). He also offers a postgraduate paper every second year at the Auckland campus, Film Noir (154.707). Brian is a specialist in Hollywood Cinema, New Zealand Cinema, auteur studies, genre studies, censorship, and American Film Noir. He has published numerous international journal articles on film as well as *Fresh Approaches to Film* (1998) and *On Reflection: New Zealand Film Reviews from North and South* (2007). He has also co-authored the *Encyclopedia of Film Noir* with Geoff Mayer (2007). In the Fall (USA) Semester of 2008, he was the Fulbright scholar at Georgetown University, Washington D.C., teaching a course on New Zealand Cinema.

### **Dr Allen Meek**

Allen is currently teaching Television Studies (154.201), Trauma and the Media (154.312), and Media Research Methods (154.704). His research is currently focused on theories of cultural trauma and biopolitics. He has published numerous journal articles and book chapters on media theory and on media texts produced in Aotearoa New Zealand and is the author of *Trauma and Media: Theories, Histories and Images* (2009). The working title of his current book project is "The Biopolitical Image." His recent graduate supervision has been focused on trauma studies and critical theory.

### **Dr Erin Mercer**

Erin is currently teaching Contemporary New Zealand Literature (139.122) and The American Short Story (139.253). Her book *Repression and Realism in Post-War American Literature* was published in 2011, and she is currently working on *Rereading the Real: Authenticity, Genre and New Zealand Literature* for publication in 2013. Erin's research interests are twentieth century American and New Zealand literature and drama, and genre, particularly realism and gothic.

### **Dr Radha O'Meara**

Radha currently teaches Media Practice 1 (154.204), Documentary (Non-Fiction) Film (154.224), Media Practice II (154.304), and the graduate paper Media Practice and Global Culture (154.747). Her interests include the histories, cultures and aesthetics of film and television, with a particular focus on storytelling forms. Recent publications are "The Missing Years: How Local Programming Ruptured Days of Our Lives in Australia." In Sam Ford, Abigail De Kosnik, and C. Lee Harrington (eds) *The Survival of Soap Opera: Transformations for a New Media Era* in 2011; and "I Will Try Harder to Merge the Worlds: Expanding Narrative and Space in Gilmore Girls." In David Scott Diffrient and David Lavery (eds) *Screwball Television: Gilmore Girls* in 2010. Possible supervision topics are narrative theory, cinema studies, television studies, screenwriting.

### **Dr Mary Paul**

Mary coordinates a range of papers at undergraduate level at the Albany campus: Introduction to Literary and Cultural Studies (139.171), Life Writing (139.226) Auckland Writers (139.272), and Speaking: Theory and Practice (139.209). Together with Jack Ross, she teaches the postgraduate paper Contemporary New Zealand Writers in an International Context (139.750). Relevant book publications are *Her Side of the Story: Readings of Mander, Mansfield and Hyde* (1999); *Gothic NZ: the darker side of kiwi culture* (edited with Jenny Lawn and Misha Kavka) in 2006; *Lighted Windows: Essays on Robin Hyde* (2008) edited, and *Your Unselfish Kindness: Robin Hyde's autobiographical writing*, edited (2011). Supervision topics at Massey have included NZ writing and the environment, masculinity in NZ film and literature, representation of Aboriginal and Maori culture, neo-liberalism and recent NZ fiction, life writing topics, Janet Frame, New Zealand metafiction; and currently the idea of apocalypse in some recent fiction internationally.

### **Dr Jack Ross**

Jack lectures in English and Creative Writing. He currently teaches the Creative Writing (139.123) and Travel Writing (139.326) papers at Albany, and co-teaches Life Writing (139.226). At postgraduate level he convenes, with Mary Paul, the paper Contemporary New Zealand Writers in an International Context (139.750). To date he's published three novels, three collections of short fiction, and numerous volumes of poetry and translation. He's also edited a number of books, including (with Jan Kemp) the trilogy of audio/text poetry anthologies *Classic*, *Contemporary* and *New NZ Poets in Performance* (AUP, 2006-8). His research interests are in contemporary poetry (local and international), translation studies, and traditional and popular forms of fiction (from the *1001 Nights* to modern Fantasy and SF). Supervision topics at Massey have included NZ poetry, historiography, metafiction and settler writing, as well as international poetry.

### **Dr Simon Sigley**

Simon co-ordinates Media Practice (154.204/304), New Zealand Cinema (154.212), and French Film (154.705). His research involves cinema, history, aesthetics, culture, and politics. A current research project is a book-length cultural history of New Zealand's National Film Unit (1941-1990). He also works on the symbolic role and function of film in the cultural imaginary, focussing on notions of memory and representation. An experienced screen media practitioner, he has worked in a variety of programme formats in France and New Zealand, and can also supervise research projects in French.

### **Mr Graham Slater**

Graham teaches in two Media Practice papers (154.204 & 154.304), Documentary (Non-Fiction) Film (154.224) besides contributing to Creative Processes (139.223). His research interests are in TV News and Current Affairs, Media History, Computer Games, Film Sound, and Documentary Film.

### **Dr Philip Steer**

Philip teaches this year The Victorian Novel (139.307). Philip is willing to supervise research topics in New Zealand literature, culture and politics, as well as in Victorian literature and imperialism. He has published articles on the role played by the Victorian novel in bridging Australasia and Britain, and has essays forthcoming on Frank Sargeson's short stories and nineteenth-century travel writing. He is currently working on a Marsden-funded book project provisionally entitled *Realism, Romance, and the Settler Colonies: Literary Form, Imperial Territory and Political Economy, 1829-1915*.

### **Dr Bryan Walpert**

Bryan teaches Creative Writing (139.123), Writing Poetry (139.229), and the graduate paper Writing Lyric Poetry: Blurring the Boundaries (139.760). His poems, stories or essays have appeared in journals or magazines in New Zealand, Australia, the United States, Canada, and the United Kingdom. He has published books of poems, *Etymology* (Cinnamon Press) and *A History of Glass* (Stephen F. Austin State UP), a collection of short fiction, *Ephraim's Eyes* (Pewter Rose Press) and a monograph, *Resistance to Science in Contemporary American Poetry* (Routledge). His primary research interests are 20<sup>th</sup> century poetry and poetics, with a particular focus on the links between science and literature.

### **Dr Emma Willis**

Emma is based on the Wellington campus where she teaches Modern Drama (139.303), Theatre in Production (139.320), Making Plays for Theatre (139.224) and Creative Communication (139.133). Emma is a professional theatre-maker with an interest in the collaborative practices, site specific work, and the interface of dance and theatre. Recent works include dance theatre projects *body/fight/time* (2011) and *Dark Tourists* (2008). Emma's research interests include contemporary theatre, interdisciplinary performance, political theatre, ethics, memorial practices and dramatic depictions of the medicalized body.

### **Dr Kim Worthington**

Kim teaches Rewriting Classic Fiction (139.210), Postcolonial Literature (139.352) and The Post-Romantic Subject (139.725); she also co-teaches Introduction to English Studies (139.139) with other members of the school. Her research interests are in 19<sup>th</sup> Century, 20<sup>th</sup> Century and contemporary literature, and literary theory (especially narratological and ethical approaches). She is the author of *Self as Narrative: Subjectivity and Community in Contemporary Fiction* (Oxford: Clarendon, 1996); many entries in *The Oxford Companion to New Zealand Literature*; and various articles and book chapters.



# Graduate and Postgraduate Programmes

The College of Humanities and Social Sciences offers the opportunity for graduate and postgraduate study in English and Media Studies leading to the following qualifications:

## Graduate Study

- \* Graduate Diploma in Arts (GDipArts)

## Postgraduate Study

- \* Postgraduate Certificate in Arts (PGCertArts)
- \* Postgraduate Diploma in Arts (PGDipArts)
- \* Postgraduate Diploma in Communication (PGDipC)
- \* Bachelor of Arts with Honours (BA Hons)
- \* Bachelor of Communication with Honours (BC Hons)
- \* Master of Arts (MA)
- \* Master of Arts (MA) – by thesis only
- \* Master of Communication (MC)
- \* Master of Communication (MC) – by thesis only
- \* Master of Philosophy (MPhil)
- \* Master of Philosophy (MPhil) – by thesis only
- \* Doctor of Philosophy (PhD)

To find out more about our graduate and postgraduate programmes or to discuss your plans for graduate or postgraduate study, contact the Postgraduate Programme Coordinator of the School in which you wish to study.

## Graduate Programme

### Graduate Diploma in Arts

The Graduate Diploma in Arts with an endorsement in either English or Media Studies enables graduates from other subject areas to switch to either of these disciplines without having to complete a second Bachelor's degree. The Diploma acts as a bridging qualification to allow graduates to gain the equivalent of an undergraduate major so that they may proceed to postgraduate studies in that area.

**Pre-requisites:** Bachelor's degree or admission with equivalent status.

**Requirements for an endorsed GDipArts:** 120 credits of advanced level papers in a single subject area, either English or Media Studies. The 120 credits are usually made up of 60 credits from the 200-level and 60 credits from the 300-level. In certain circumstances, students may be permitted to include 700-level papers. At least 60 credits must be from the 300-level or above. Students may substitute up to 30 credits from a related discipline provided that they have approval from the Head of School.

**Eligibility for Distinction:** To be eligible for distinction students must pass at the appropriate standard and complete all requirements within one year of first enrolling for full-time study, or within three consecutive calendar years of first enrolling for part-time study.

## Postgraduate Programmes

### Postgraduate Certificate in Arts

The Postgraduate Certificate in Arts does not carry an endorsement. It allows students to study at 700-level. Students who complete the PGCertArts may proceed to a Postgraduate Diploma in Arts or to a Master's programme in the same subject area.

**Pre-requisites:** Completed Bachelor's degree, including at least 30 credits at 200-level and at least 30 credits at 300-level in a subject(s) relevant to the subject proposed for PGCertArts study. Grade Point Average of at least 4.0 (B–) across the 300-level papers in the subject proposed for study at postgraduate level. (These pre-requisites are under review and may change.)

**Requirements for the PGCertArts:** Students must complete 60 credits at 700-level. This works out to 2 x 30 credit papers.

**Progression:** Students who complete the PGCertArts with a Grade Point Average of at least 4.0 may apply to transfer to the Postgraduate Diploma in Arts. Students who complete the PGCertArts with a Grade Point Average of at least 5.0 (B) may apply to transfer to a Master's degree.

### Postgraduate Diploma in Arts

The Postgraduate Diploma in Arts with endorsements in either English or Media Studies allows students to study at 700-level in either of these disciplines. On completion of the PGDipArts, students can proceed to a Master's programme in the same subject area.

**Pre-requisites:** Completed Bachelor's degree, including at least 30 credits at 200-level and at least 30 credits at 300-level in a subject(s) relevant to the subject proposed for PGDipArts study. Grade Point Average of at least 4.0 (B–) across the 300-level papers in the subject proposed for study at postgraduate level. (These pre-requisites are under review and may change.)

**Requirements for the PGDipArts:** Students must take 120 credits of 700-level papers in the subject area in which they are seeking endorsement. This works out to 4 x 30 credit papers. Students may substitute 30 credits from a related discipline provided that they have academic approval to do so.

**Eligibility for Distinction:** In order to be eligible for distinction, students must pass at the appropriate standard and complete all requirements within one year of first enrolling for full-time study, or within three consecutive calendar years of first enrolling for part-time study.

**Duration:** No time limit.

## Postgraduate Diploma in Communications

The Postgraduate Diploma in Communication with endorsements in either Communication Management; Expressive Arts; Linguistics; Marketing Communication; or Media Studies allows students to follow a flexible course of study at 700-level in either of these disciplines. On completion of the PGDipC, students with a Grade Point Average of at least 5.0 (B) may apply to proceed to a Master's programme in the same subject area.

**Pre-requisites:** Have been awarded or qualified for the Bachelor of Communication or a close equivalent qualification, with a minor or equivalent in the intended endorsement or a closely related field, and at least 15 credits at 300-level in the secondary area of study with Grade Point Average of at least B- across the 300-level papers in the intended endorsement and the secondary area of study. Or have been awarded or qualified for the Graduate Diploma in Communication in the intended endorsement or a closely related field, and at least 15 credits at 300-level in the secondary area of study with Grade Point Average of at least B- across the 300-level papers in the intended endorsement and the secondary area of study.

**Requirements for the PGDipC:** Students must take 120 credits comprising at least 60 credits at 700 level from one of the subject areas in the Schedule to the Postgraduate Diploma in Communication; at least 30 approved credits from 139.703 Critical and Creative Research, 154.704 Media Research Methods, 156.776 Research Methods in Marketing, 219.790 Research Methods in Communication; at least 30 credits of taught papers at 700 level from a secondary subject area in the Schedule to the Postgraduate Diploma in Communication.

**Endorsements:** Students whose primary subject area is Communication Management or Marketing Communication must select Expressive Arts, Linguistics, or Media Studies as their secondary area of study. Students whose primary subject area is Expressive Arts, Linguistics, or Media Studies must select Communication Management or Marketing Communication as their secondary area of study. The Postgraduate Diploma in Communication will be awarded with an endorsement in the primary area of study.

**Eligibility for Distinction:** The Postgraduate Diploma in Communication may be awarded with distinction if completed at a superior standard (equivalent to First Class Honours), or merit (equivalent to Second Class Honours, Division One) within one year of first enrolling in full-time study or within three years of first enrolling in part-time study.

**Duration:** Must be completed within a maximum of four years.

## Bachelor of Arts with Honours

The BA (Hons) offers students the opportunity to advance at postgraduate level in the same subject as their BA major.

**Pre-requisites:** An undergraduate degree with a major or a completed GDipArts in the subject in which the student is seeking a BA (Hons). Students should have attained a Grade Point Average of at least 5.0 (B) across their 300-level majoring papers.

**Requirements for the BA (Hons):** Students must take 120 credits of 700-level papers in the relevant subject area. A research-only paper is compulsory (139.799 for English and either 154.797 or 154.898 for Media Studies). Students may substitute 30 credits from a related discipline provided that they have academic approval to do so.



**Eligibility for Honours:** 1st Class honours are awarded to students who have gained a Grade Point Average above 7.00, 2nd Class Honours (Division I) to those who have gained a Grade Point Average between 5.50 and 6.99, 2nd Class Honours (Division II) to those who have gained a Grade Point Average between 4.00 and 5.49, and 3rd Class Honours to those who have passed the degree and gained a Grade Point Average below 4.00.

**Duration:** Students must complete all requirements within one calendar year of first enrolling for full-time study or within three consecutive calendar years of first enrolling for part-time study.

## **Bachelor of Communication with Honours**

The Bachelor of Communication (Honours) offers students the opportunity to advance at postgraduate level in the same subject as their BC major and minor.

**Pre-requisites:** Have been awarded or qualified for the Bachelor of Communication with Grade Point Average of at least a B across the 300-level papers in the intended primary area of study and have achieved at least 15 credits at 300 level with a Grade Point Average of a B in the intended secondary area of study.

**Requirements for the BC Hons:** Students must take 120 credits comprising at least 30 credits of taught papers from one of the subject areas in the Schedule to the Bachelor of Communication with Honours; the relevant Research Report for that subject area; at least 30 approved credits from 139.703 Critical and Creative Research, 154.704 Media Research Methods, 156.776 Research Methods in Marketing, 219.790 Research Methods in Communication; at least 30 credits of taught papers from a secondary subject area in the Schedule to the Bachelor of Communication with Honours.

**Specialisations (Endorsements):** Students whose primary subject area is Communication Management or Marketing Communication must select Expressive Arts, Linguistics, or Media Studies as their secondary area of study. Students whose primary subject area is Expressive Arts, Linguistics, or Media Studies must select Communication Management or Marketing Communication as their secondary area of study. The Bachelor of Communication with Honours will be awarded with a subject in the primary area of study.

**Eligibility for Honours:** (Same as BA).

**Duration:** Must be completed within one year of first enrolling for full-time study or within three years of first enrolling for part-time study.

## Master of Arts

The Master of Arts is a 240-credit qualification for students who have completed a Bachelor of Arts or a GDipArts and wish to undertake postgraduate study and research in a subject in which they have an undergraduate major.

**Pre-requisites:** Same as for the BA (Hons)

**Requirements for the MA:** 240 credits consisting of 120 credits of papers from the BA (Hons) schedule for English or Media Studies and a 120-credit thesis in the same subject area as the papers. Students may substitute 30 credits from a related discipline provided that they have academic approval to do so.

**MA with Honours:** To be eligible for Honours students must complete all requirements within two consecutive calendar years of first enrolling for full-time study or within five consecutive calendar years of first enrolling for part-time study.

**Duration:** All requirements must be completed within six consecutive calendar years of first enrolling for the MA.

## Master of Arts (by thesis only)

This qualification is available for those students who have completed a BA (Hons) or a PGDipArts in the same subject as their undergraduate major or GDipArts and wish to undertake a research degree in that same subject area.

**Pre-requisites:** BA (Hons), or PGDipArts, as well as an undergraduate major or GDipArts in the same discipline as that to be completed by thesis only; Grade Point Average of at least 5.0 (B) across the 700-level papers in the BA (Hons) or PGDipArts.

**Requirements:** Completion of a 120-credit thesis.

**Eligibility for Distinction:** Students should pass at the appropriate standard and should complete all requirements within one calendar year of first enrolling for full-time study or within three consecutive calendar years of first enrolling for part-time study.

**Duration:** All requirements must be completed within four consecutive calendar years of first enrolling for the degree.

## **Master of Communication and Master of Communication (by thesis only)**

**Pre-requisites:** Have been awarded or qualified for the Bachelor of Communication (or close equivalent) with Grade Point Average of at least a B across the 300-level papers in the intended primary area of study and have achieved at least 15 credits at 300 level with a Grade Point Average of a B in the intended secondary area of study.

**Prerequisites (thesis only):** Have been awarded or qualified for the Bachelor of Communication with Honours (or close equivalent) with a Grade Point Average of a B in the intended subject of Masterate study or have qualified for the Postgraduate Diploma in Communication (or close equivalent) with Grade Point Average of at least a B and with an endorsement in the intended subject of Masterate study.

**Requirements for the MC:** Part A (120 credits at 700-level): Students must take 120 credits comprising at least 30 credits of taught papers from one of the subject areas in the Schedule to the Bachelor of Communication with Honours; the relevant Research Report for that subject area; at least 30 approved credits from 139.703 Critical and Creative Research, 154.704 Media Research Methods, 156.776 Research Methods in Marketing, 219.790 Research Methods in Communication; at least 30 credits of taught papers from a secondary subject area in the Schedule to the Bachelor of Communication with Honours. Part B: A 120 credit thesis from the primary subject area (candidates admitted to the degree of Master of Communication by thesis are required to complete Part B only).

**Specialisations (Endorsements):** Students whose primary subject area is Communication Management or Marketing Communication must select Expressive Arts, Linguistics, or Media Studies as their secondary area of study. Students whose primary subject area is Expressive Arts, Linguistics, or Media Studies must select Communication Management or Marketing Communication as their secondary area of study. The Masterate of Communication will be awarded with a subject in the primary area of study.

**Eligibility for Honours:** (Same as MA).

**Duration:** 240 credit Masterate must be completed within a maximum of six years. 120 credit Masterate (thesis only) must be completed within a maximum of four years.

## Master of Creative Writing

The Master of Creative Writing is a 120-credit thesis-only qualification for students who have completed a Bachelor of Arts with Honours, Postgraduate Diploma in Arts or equivalent in Creative Writing, Expressive Arts, English or approved subject.

**Pre-requisites:** BA Hons or PGDipArts or equivalent in Creative Writing, Expressive Arts, English or approved subject (or, in exceptional circumstances, have been awarded or qualified for another degree as approved by academic board); creative writing portfolio.

**Requirements for the MCW:** Completion of a 120-credit thesis.

**Eligibility for Distinction or Merit:** In order to be eligible for distinction or merit, students must pass at the appropriate standard and complete all requirements within one year of first enrolling for full-time study, or within two consecutive calendar years of first enrolling for part-time study.

**Duration:** Students must complete all requirements within one calendar year of first enrolling for full-time study or within two consecutive calendar years of first enrolling for part-time study.

## Master of Philosophy

The Master of Philosophy is a 240-credit qualification for students who have a bachelor's degree and wish to make a lateral shift to a subject different from their undergraduate major(s).

**Pre-requisites:** Completed Bachelor's degree in a discipline relevant to the subject(s) proposed for MPhil study, including at least 30 credits at 200-level and at least 30 credits at 300-level in a subject(s) relevant to the subject(s) proposed for MPhil study.

**Requirements for the MPhil:** Same as for the MA.

**Eligibility for Distinction:** Students must pass at an appropriate standard and must satisfy the same time limits as for the MA with Honours.

**Duration:** Same as the MA.

## Master of Philosophy (by thesis only)

This degree is a 120-credit qualification for students whose undergraduate major is in a different discipline from their postgraduate qualification.

**Pre-requisites:** Students must have at least a PGDipArts in the subject being advanced in the Masterate and Grade Point Average of at least 5.0 (B) across the 700-level papers in the PGDipArts.

**Requirements for the Degree:** A thesis to the value of 120 credits.

**Eligibility for Distinction:** Same as for the MA by thesis.

**Duration:** Same as for the MA by thesis.

## Doctor of Philosophy

Applications for entry into the doctoral programme are approved by the Doctoral Research Committee on the recommendation of the Head of School. The degree of Doctor of Philosophy is acquired solely by the submission of a thesis prepared under supervision. There is no course work, although candidates may be required to take certain papers in order to acquire specific knowledge or expertise to complete their research satisfactorily. The requirements, duration, and protocols governing this qualification are set out in the *Handbook for Doctoral Study in New Zealand*. More information is also available at the end of this book.

*For further details about all graduate and postgraduate degrees, consult the Postgraduate Programme Coordinator.*

*Please consult the Calendar for the most authoritative information on the degree regulations of Massey University.*

## General Information

If you are in full-time work you are strongly advised not to attempt more than two papers in your first year of study at this level. Graduate study places considerably more demands on both time and intellect than are required at the BA level. As a full-time student you will not be permitted to enrol in more than four papers (120 credits) without the approval of the Pro Vice-Chancellor.

Before enrolling, you should note that attendance at contact courses, seminars and other classes is obligatory. It is not a good idea to enrol if you know in advance that you will be unable to attend classes consistently during the year. Please let the Postgraduate Coordinator know of any potential timetable problems, so that we can accommodate you where possible.

The School cannot send enrolment packs out so you must obtain one from Massey Contact at the telephone number below, or you can download one from the Massey University website indicated below.

If you are a continuing student wanting to enrol or a new student wanting to request an enrolment pack you should phone:

0800 MASSEY (0800 627 739)

Online enrolment can be done at:

<http://www.massey.ac.nz/massey/admission/enrolment/webenrol/>

## Online Learning

Each paper makes use of the internet whether it is through Stream or another online tool such as ProLearn. The amount of information available online and the amount of time you spend online differs for each paper as defined by the following access categories:

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

*Partially Taught Online:* Broadband access to an online learning environment is required as part of the paper is taught online. In addition to accessing the Paper Guide, students will be required to access core and supplementary digital study resources, contribute to discussion forum 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.

Students enrolled in research only papers will have access to a Stream community site.

# Scholarships and Funds

There are various scholarships and funds available. 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/>

## **Massey Scholarships Humanities and Social Sciences**

Up to \$4000 in the form of a fees rebate awarded to the top BA graduates. *No application necessary.*

## **Margaret Richards Bursary**

The value of the bursary varies each year. It is awarded to students who are enrolled in a course of undergraduate or postgraduate study in English. *Deadline: 30 April.*

## **Freemasons University Scholarship**

\$6000 awarded for one year to students enrolled in their final year of a full-time course of study for: a Bachelor's degree, Bachelor's degree with Honours, Graduate or Postgraduate Diploma, or up to the first year of a two-year Master's degree. *Deadline: 1 October.*

## **Freemasons Postgraduate Scholarship**

\$10 000 awarded for one year to students undertaking a Master's or PhD thesis. *Deadline: 1 October.*

## **Ryoichi Sasakawa Young Leaders' Fellowship**

Up to \$15 000 per annum for a Masterate student and up to \$25 000 for a Doctoral student awarded for one year to students eligible to enrol for a Master's or PhD degree. *Deadline: 1 October.*

## **Massey University Masterate Scholarship**

\$15 000 awarded for one year to students enrolled or eligible to enrol full-time for the thesis research component (90-120 credits) of their Master's degree. *Deadline: 1 July, 1 October.*

## **Massey University Doctoral Scholarship**

\$25 000 awarded per annum to a maximum of 3 years to students enrolled or eligible to enrol full-time for a research paper of 120 credits during a 12 month period towards a doctoral degree. *Deadlines: 1 July, 1 October.*

## **Massey University Vice Chancellor's Doctoral Scholarship**

\$28 000 awarded per annum to a maximum of 3 years to students enrolled or eligible to enrol full-time for a research paper of 120 credits during a 12 month period towards a doctoral degree. *Deadlines: 1 July, 1 October.*

### **Graduate Research Fund**

Awarded to students enrolled in Master's theses, or 700-level research papers. You may apply for money to assist with research-related costs such as the costs of equipment, travel to libraries, archives and resources centres, and other kinds of expenses which your supervisor can detail for you. You cannot claim expenses associated with the final production of the research essay or thesis. The upper limit for awards is \$2000 (a typical award ranges between \$100-\$500).

The application must be sponsored by your supervisor, who will assist you in completing the application form. Your budget must be justified in detail. *Deadline: 30 April for students enrolled with School of English and Media Studies.*

For doctoral students, funding for research-related costs (currently up to \$3000 across the course of your enrolment) is made available on application to the Head of School. This will be discussed at the time of your enrolment.

### **New Zealand Vice Chancellors' Committee (NZVCC)**

The NZVCC offers a range of awards to candidates with high academic merit. You should consult the NZVCC website for further information and application forms.

<http://www.universitiesnz.ac.nz/scholarships>



*English and Expressive Arts Programme*  
2013



## *Schedule of English Papers 2013*

Paper	Coordinator	Alb	Man	Wn
139.703 Critical and Creative Research	TBA		DS,D	
139.724 Literary Revolutions	Horrocks			DS, D
139.757 Twentieth-Century New Zealand Fiction: Texts and Theories	D'Cruz		DS,D	
139.760 Writing Lyric Poetry: Blurring the Boundaries	Walpert		DS,D	
139.775 Trauma, Memory, Haunting	Lawn	B		
154.708 Modern Fiction, popular Culture and the Media	Grixti	DS,D		
139.799 Research Report	TBA	DS	DS	DS
<hr/>				
139.800 MPhil Thesis in English	TBA	DS	DS	DS
139.801 MPhil Thesis in English Part I	TBA	DS/2	DS/2	DS/2
139.802 MPhil Thesis in English Part II	TBA	DS/1	DS/1	DS/1
139.816 MA Thesis in English Part I	TBA	DS/2	DS/2	DS/2
139.817 MA Thesis in English Part II	TBA	DS/1	DS/1	DS/1
139.860 MCW Thesis	TBA			DS
139.861 MCW Thesis Part I	TBA			DS
139.862 MCW Thesis Part II	TBA			DS
139.899 MA Thesis in English	TBA	DS	DS	DS
139.900 PhD in English	TBA	DS	DS	DS

### Key

1	Semester One	2	Semester Two	DS	Double Semester	SS	Summer School
I	Internal	D	Distance	B	Block Mode	TBA	To Be Advised
Alb	Albany	Man	Manawatu				

All programmes are available both full-time and part-time. Full-time study is defined as enrolment in 105 credits or more during a 12-month period (either February to February, or July to July). Part-time study is defined as enrolment in 90 credits or less during a 12-month period (February to February, or July to July). For students completing qualifications that include a thesis you may change between part-time and full-time before beginning your thesis. Once you have started your thesis you cannot change.

If you are enrolling full-time in the MA or MPhil thesis, you may start in either February or July, depending on the availability of supervision. Part-time students must commence in February and enrol in the double semester 60-credit offering (part I in the first year of study, and part II the following year).

For the research paper (139.799) and the Master's thesis, you should enrol at the campus where your first supervisor is located (irrespective of your place of residence).

For guidance on the appropriate enrolment in your situation, please contact Dr Sarah Ross.

## *Schedule of Expressive Arts Papers 2013*

Paper	Coordinator	Alb	Man	Wn
139.703 Critical and Creative Research	TBA		DS, D	
139.760 Writing Lyric Poetry: Blurring the Boundaries	Walpert		DS, D	
154.747 Media Practice and Global Culture	O'Meara			DS, D
139.799 Research Report	TBA	DS	DS	DS
<hr/>				
139.850 MC Thesis	TBA	DS	DS	DS
139.851 MC Thesis -Part I	TBA	DS/2	DS/2	DS/2
139.852 MC Thesis -Part II	TBA	DS/1	DS/1	DS/1

### Key

1	Semester One	2	Semester Two	DS	Double Semester	SS	Summer School
I	Internal	D	Distance	B	Block Mode	TBA	To Be Advised
Alb	Albany	Man	Manawatu				

All programmes are available both full-time and part-time. Full-time study is defined as enrolment in 105 credits or more during a 12-month period (either February to February, or July to July). Part-time study is defined as enrolment in 90 credits or less during a 12-month period (February to February, or July to July). For students completing qualifications that include a thesis you may change between part-time and full-time before beginning your thesis. Once you have started your thesis you cannot change.

If you are enrolling full-time in the MC thesis, you may start in either February or July, depending on the availability of supervision. Part-time students must commence in February and enrol in the double semester 60-credit offering (part I in the first year of study, and part II the following year).

139.703  
*Critical and Creative Research*  
Jenny Lawn

Double Semester  
Distance  
Albany

An introduction to the practice of research with creative texts. Students will learn practical techniques for planning and producing research in critical and/or creative modes. Fostering a critical voice and debating the cultural and social value of aesthetic communication will be integral to the paper.

Students who successfully complete this paper will be able to:

- \* develop practical techniques for planning, undertaking and producing research in critical and/or creative modes;
- \* experiment with the interconnections between reading and producing texts;
- \* critically engage with theories of aesthetic communication;
- \* critically debate the cultural and social value of aesthetic communication;
- \* demonstrate a broad understanding of critical enquiry as inclusive of creative exploration;
- \* synthesise a range of sources in relation to their research project, including factual, imaginative, and intellectual sources.

### Study Material and Contact Course

You will work through a Study Guide, a Book of Readings, and the set and recommended texts. There is a compulsory Contact Course, 9 July (1pm start) to 11 July 2013.

In addition, there will be online discussion through the web.

Online Access: Partially taught online

### Assessment

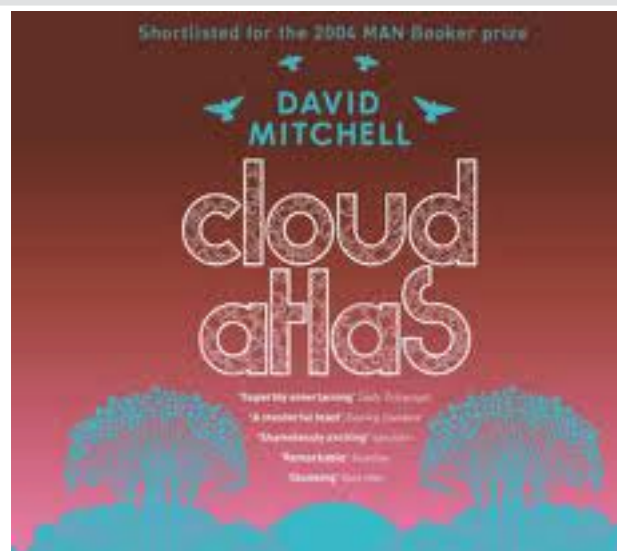
Essay 1, two short writing exercises	10%
Essay 2, critically informed close analysis of a creative text	25%
Essay 3, comparative essay and annotated bibliography	30%
Project, research proposal and project	35%

### Set Texts

Mitchell, David, *Cloud Atlas: A Novel*. 2004.

### Recommended Text

Rapaport, Herman. *The Literary Theory Toolkit: A Compendium of Concepts and Methods*. Chichester, UK: Wiley-Blackwell, 2011.



139.724  
*Literary Revolutions*  
Ingrid Horrocks

A study of British literary culture during the eighteenth century and the early Romantic period. This paper explores relationships between poetry, novels, travel writing and political treatises in the period, including responses to the American and French Revolutions and illustrated accounts of Cook's voyages.

Students who successfully complete this paper should be able to:

- \* demonstrate an advanced understanding of ways in which literature is embedded in and shapes social, cultural and political contexts, both nationally, and within an international context;
- \* demonstrate an advanced understanding of some of the central debates of the period as expressed in various literary contexts, such as those around rights and revolution, gender, sensibility, empire, and social responsibility
- \* demonstrate an advanced understanding of how genres operate in relation to social, cultural, and political contexts
- \* demonstrate an advanced understanding of some of the key developments/revolutions in eighteenth- and early nineteenth-century British literature;
- \* demonstrate an advanced understanding of the relationship between developments in late eighteenth-century literature and the emergence of Romanticism;
- \* demonstrate an ability to conduct basic archival research using electronic resources;
- \* write critical research essays using a range of sources appropriate to the topic.

### Study Material and Contact Course

You work through Study Guides with support from the class website and attend a compulsory Contact Course, Wednesday 26 June (1pm start) to Friday 28 June 2013 on the Manawatu campus.

Online Access: Partially taught online.

### Assessment

Guided research/editing exercise (1500 words)	20%
Presentation (at contact course)	10%
Essay/Creative Project (2500 words)	25%
Research Essay Plan and Final (4500 words)	45%

### Set Texts

Frances Burney. *Evelina: or, A Young Lady's Entrance into the World. In a series of letters.* Broadview Press, 2000.

Olaudah Equiano. *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African.* Broadview Press, 2001.

William Godwin. *Things as They Are, or, The Adventures of Caleb Williams.* Broadview Press, 2000.

Samuel Taylor Coleridge and William Wordsworth. *Lyrical Ballads, 1798 and 1800.* Broadview Press, 2008.

Jane Austen. *Mansfield Park.* Broadview Press, 2001.

Mary Shelley. *Frankenstein.* Eds. D.L. Macdonald & Kathleen Scherf. Hamilton, ON: Broadview Press, 2012.

# Twentieth-Century New Zealand Fiction: Texts and Theories

## 139.757

### Doreen D'Cruz

Double Semester  
Distance  
Manawatu

A study of some major works of twentieth-century New Zealand fiction in the context of some significant theoretical developments and debates of the middle and late twentieth-century spanning deconstruction, postmodernism, feminism, postcolonialism and the idea of a national literary tradition.

Students who successfully complete this paper should be able to:

- \* to frame their interpretations of New Zealand literary texts in the context of relevant theories and critical discourses;
- \* to make tenable applications of the theories studied towards the analysis of New Zealand literary texts;
- \* to provide sustained analyses of New Zealand literary texts that show understanding of their formal and stylistic features;
- \* to write research-based essays that demonstrate the ability to define a thesis, develop arguments, show capacities for analysis and synthesis, use appropriate techniques of citation and bibliography;
- \* to engage in debate as a member of a learning community.

### Study Material and Contact Course

You work through Study Guides with support from the class website and attend a compulsory Contact Course, Monday 1 July to Wednesday 3 July (12 noon finish) 2013.

Online Access: Partially taught online

### Set Texts

Janet Frame, *A State of Siege*.

Patricia Grace, *Baby No-Eyes*.

Maurice Gee, *Going West*.

Noel Hilliard, *Maori Girl. Maori Woman*

Allan Duff, *Once Were Warriors*.

Keri Hulme, *The Bone People*.

Fiona Kidman, *The Book of Secrets*

Witi Ihimaera, *The Matriarch*.

139.757 *Book of Readings* (School of English and Media Studies).

### Assessment

Research Essay 1 (3500 words) 30%

Research Essay 2 (3500 words) 30%

Contribution to Stream 10%

Seminar (oral and written) 5%

Examination 25%

139.760

## Writing Lyric Poetry: Blurring the Boundaries Bryan Walpert

Pre-requisite: 139.229 or Permission Head of School

Poetry--  
but what sort of thing is poetry?  
More than one shaky answer  
has been given to this question.  
But I do not know and do not know and clutch on to it,  
as to a saving bannister.

Wisława Szymborska (transl. from the Polish by Joanna Trzeciak)

So what exactly is poetry? How does it differ from such prose genres as the short story or the essay? This Creative Writing paper assumes that it is better to think critically, rather than naively, about what we do as poets—and that every serious poet must eventually ask these questions.

With that in mind, this paper will help you place your own poems in the context of an increasingly sophisticated understanding of the lyric poem, allowing you to see your work in a new way and, it's hoped, improve upon it.

Specifically, through the reading of both contemporary poems (including those written by other members of the class) and critical essays, we will examine and question assumptions about speaker, form, structure, and language: Can—and should—we escape the familiar lyric “I”? Is “prose poetry” a contradiction in terms? Is there a “lyrical” structure? Is there a “poetic” language, and are there any types of discourse not permitted in a poem?

You will explore these issues by writing your own original poems, critical reviews of poems written by your peers, and critical essays on topics relevant to the lyric. Our goal is not to provide definitive answers. Rather, as the poet Rainer Maria Rilke advised, we will “try to love the questions themselves.”

### Study Material and Contact Course

The primary text is the Study Guide, which includes readings and discussions. Additional set texts are listed below. Students attend a compulsory Contact Course, 7 July to 9 July (12 noon finish) 2013. Use of the paper's website is compulsory.

Online Access: Partially taught online

### Set Texts

Bornholdt, Jenny, *The Rocky Shore*,  
Victoria University Press, 2008.

Longenbach, James, *The Art of the  
Poetic Line*, Graywolf Press, 2008.

Sontag, Kate and David Graham, eds.

*After Confession: Poetry as Autobiography*, Graywolf Press, 2001.

Voigt, Ellen Bryant, *The Flexible Lyric*, University of Georgia Press, 1999.

*139.760 Study Guide* (School of English and Media Studies).

### Recommended Texts

Hartman, Charles O, *Free Verse: An Essay on Prosody*, Northwestern University Press, 1996.

Shepherd, Reginald, ed. *Lyric Postmodernisms: An Anthology of Contemporary Innovative  
Poetries*, Counterpath Press, 2008.

### Assessment

7 Original Poems/5 Revisions 40%

4 Peer Reviews, minimum 500 words each 20%

2 Essays, 2500-3000 words each 40%



139.775  
*Trauma, Memory, Haunting*  
Jenny Lawn

Double Semester  
Block  
Albany

A study of the dynamics of trauma, blocked memory, haunting and mourning at both individual and collective levels, focusing on contemporary fiction, film and theory. Topics for discussion include post-traumatic stress disorder, racial dislocation, war and masculine subjectivity, fantasy and the state, and articulations of the 'unspeakable'. The focus is on representation, on the means by which these concepts are given cultural significance through various discursive practices.

**Block Course Dates**

16-17 March

11-12 May

27-28 July

21-22 September

Albany Campus

Attendance at block courses  
is absolutely compulsory

Online Access: Partially taught on-line

**Assessment**

Critical Journal 20%

Seminar 10%

Short Paper 20%

Research Proposal and Research Essay 50%

**Set Texts**

**Novels:**

DeLillo, Don. *Falling Man*. (2008)

Frame, Janet. *Intensive Care*. (1970)

Grace, Patricia. *Baby No-Eyes*. (1992)

Hamid, Mohsin. *The Reluctant Fundamentalist*. (2007)

Morrison, Toni. *Beloved*. (1987)

Shriver, Lionel. *We Need to Talk About Kevin*. (2003)

Tsiolkas, Christos. *The Slap*. (2010)

**Films:**

*The Best Years of Our Lives*. Dir. William Wyler. (1946)

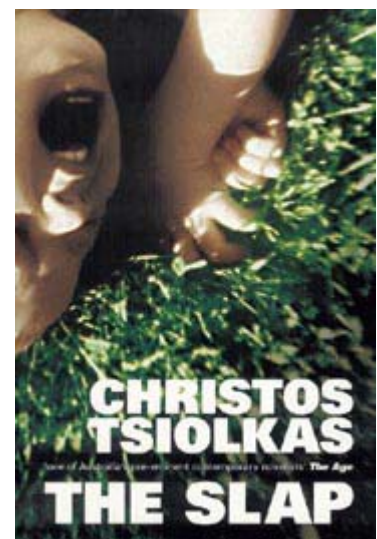
*Elephant*. Dir. Gus van Sant (2003)

*Eternal Sunshine of the Spotless Mind*. Dir. Michael Gondry (2004, 108 min)

*Memento*. Dir. Christopher Nolan. (2000, 113 min)

*Night Cries: A Rural Tragedy*. Dir. Tracey Moffatt. (1989)

A School of English and Media Studies Book of Readings.



**Recommended Texts:**

Booth, Wayne C., et al. *The Craft of Research*. 3<sup>rd</sup> ed. Chicago: U of Chicago P, 2008.

Herman, Judith. *Trauma and Recovery*. 2<sup>nd</sup> ed. New York: BasicBooks, 1997.

Rapaport, Herman. *The Literary Theory Toolkit: A Compendium of Concepts and Methods*. Chichester, UK: Wiley-Blackwell, 2011.

Length: 8000-10,000 words.  
(30 credits)

You should first enquire with the relevant Postgraduate Programme Coordinator before applying to enrol. You should not undertake a Research Report unless you are doing or have already done some 700-level taught papers. Supervision arrangements must be approved by the Head of School.

### Description and Requirements

The Research Report is designed to act as an introduction to and limited exercise in research in the field of English. It must therefore meet graduate standards in respect of quality of research, documentation, argumentation, and communicativeness. Undertaking the Research Report provides training for and tests the following range of skills: defining an area of research, formulating a question, hypothesis or intellectual position for investigation, developing a sustained and coherent argument, synthesizing various forms of data, commenting analytically on materials used, meeting the formal requirements of the genre(s) in which results are presented, and furnishing scholarly documentation, including an appropriate bibliography. You should choose a topic that calls upon all of these skills.

A student's artistic work may qualify for inclusion within the research report if it is the result of systematic investigative inquiry of a valid research question, hypothesis or intellectual position arising from the field of English. In cases where an artistic work is included, the research report should contain sufficient expository writing to demonstrate the satisfactory attainment of the range of skills named above upon which the work will be assessed.

### Research Process

Although the planning and scheduling of the Research Report is a highly personal matter, you should try to keep to the following programme and processes:

- \* find a member of staff interested in your proposed topic and willing to act as a supervisor;
- \* define your topic no later than the end of March (you should possess reasonable familiarity with your proposed topic or area of interest before Semester One starts);
- \* submit your research proposal as advised by 30 April;
- \* undertake reading of primary texts (early Semester One), and be actively engaged in a bibliographical search and retrieval process;
- \* undertake research and analysis leading to process writing and other rough drafts that you can show your supervisor (end of Semester One);
- \* present drafts to your supervisor early in Semester Two. All work may be expected to go through at least three drafts. The penultimate version of the Research Report must be made available to the supervisor at least **two weeks** before the expected date for final revisions;
- \* submit, with the assistance of your supervisor, such interim reports of your progress as are required;
- \* submit your Research Report by 30 November if you are a full-time student without any approved extensions.

## 139.799 *Research Report (continued...)*

(Extensions beyond 30 November may be granted on application to the respective postgraduate coordinators. If this is granted, research report results may not be available in time for graduation the following April or May. Schools do not have discretion to grant extensions beyond 28 February of the year following the year of enrolment.)

### **Submission**

Your report should conform to the requirements of the MLA Style or the APA Style (copies of the manuals are held in the library and are also available through the library's website). It is important for you to confirm the style you are expected to use with your supervisor. All indebtedness to other works and sources must be acknowledged in accordance with the requirements of intellectual honesty. If you use Internet sources, you must check them for accuracy and note any copyright restrictions.

A Research Supervision Statement completed by the supervisor and the student ought to be inserted at the front of the Research Report. A template for this Statement may be found in Appendix B.

Students are required to submit to Julie McKenzie in the School office two softbound copies of their research report for examination.

The final grade for this paper will be based upon the work that is submitted for examination. It should, therefore, be impeccable in style and presentation. Examiners may request changes to the work before it can be accepted, but such changes cannot contribute to a revision of the original grade awarded to the work.

At the end of this section you will find a list of theses and essay titles done in previous years. This list is extensive, but not exhaustive, and may help you to decide upon a topic. You might also want to consult the staff profiles detailed earlier in this booklet to help you decide upon a suitable supervisor.

Length: 30,000-40,000 words.  
(120 credits)

You should first enquire with the relevant Postgraduate Programme Coordinator before applying to enrol. You should not undertake a Masterate thesis unless you have already done all the required 700-level taught papers, and can meet the requirements of independent research. Supervision arrangements must be approved by the Head of School. Part-time students may find it helpful to divide their enrolment in two parts. The papers 139.801, 139.802, 139.816, 139.817 are intended to facilitate the two-part enrolment in the MA or MPhil theses. Part I is not assessed, and is defined by duration rather than by any specific attainment.

### Description and Requirements

The Masterate thesis is designed to provide training for and test a wide range of scholarly skills. You will be expected to undertake a substantial piece of independent work that will call upon the following range of skills:

- \* defining an area of research;  
formulating a question, hypothesis or intellectual position for investigation;
- \* developing a sustained and coherent argument;
- \* synthesising various forms of data;
- \* commenting analytically on materials used;
- \* meeting the formal requirements of the genre(s) in which results are presented;
- \* furnishing scholarly documentation, including an appropriate bibliography.

A student's artistic work may qualify for inclusion within the thesis if it is the result of systematic investigative inquiry of a valid research question, hypothesis or intellectual position arising from the field of English. In cases where an artistic work is included, the thesis should contain sufficient expository writing to demonstrate the satisfactory attainment of the range of skills named above upon which the work will be assessed.

### Research Process

Full-time students are expected to:

- 1) Submit a thesis proposal as advised in April/May, in consultation with the supervisor.
- 2) Submit, with the assistance of the supervisor, interim reports of progress twice yearly, in June and December/January.
- 3) Present a short summary of their research at a one-day seminar for graduate students, organised by the Graduate Committee in the second semester.
- 4) Present to the supervisor regularly drafts of your chapters. All work may be expected to go through at least three drafts. The penultimate version of the thesis ought to be made available to the supervisor at least **three weeks** before the expected date for final revisions.

Part-time students may follow an extended time-line.

### **Submission**

Your thesis must conform in format to the *Guide to the Presentation of Theses* available from the Massey Library Reference desk or from the Library's website. It should conform in style to the requirements of the MLA Style or the APA Style (copies of the manuals are held in the library and are also available through the library's website). It is important for you to confirm the style you are expected to use with your supervisor. All indebtedness to other works and sources must be acknowledged in accordance with the requirements of intellectual honesty. If you use Internet sources, you must check them for accuracy and note any copyright restrictions.

A Research Supervision Statement completed by the supervisor and the student ought to be inserted at the front of the Thesis. A template for this Statement may be found in Appendix B.

Students are required to submit to the Graduate Research School three softbound copies of their thesis for examination. Upon completion of the examination and all relevant additional requirements, two hardbound copies of the thesis and an electronic copy must be submitted to the School Office. One hard copy and one electronic copy will be forwarded on behalf of the student to the Graduate Research School, and the other hard copy will be retained by the School.

The final grade for this paper will be based upon the work that is submitted for examination. It should, therefore, be impeccable in style and presentation. Examiners may request changes to the work before it can be accepted, but such changes cannot contribute to a revision of the original grade awarded to the work.

At the end of this section you will find a list of theses and essay titles covered in previous years. This list is extensive, but not exhaustive, and may help you to decide upon a topic. For further guidance you should consult the *Union List of Higher Degree Theses in New Zealand Libraries* held in the Massey University libraries. Consult the staff profiles detailed earlier in this booklet to help you decide upon a suitable supervisor.

Length: 30,000-40,000 words.  
(120 credits)

You should first enquire with the relevant Postgraduate Programme Coordinator before applying to enrol. You should not undertake a Masterate thesis unless you have already done all the required 700-level taught papers, and can meet the requirements of independent research. Supervision arrangements must be approved by the Head of School. Part-time students may find it helpful to divide their enrolment in two parts. The papers 139.851, 139.852, are intended to facilitate the two-part enrolment in the MC thesis. Part I is not assessed, and is defined by duration rather than by any specific attainment.

### Description and Requirements

The Masterate thesis is designed to provide training for and test a wide range of scholarly skills. You will be expected to undertake a substantial piece of independent, supervised, original research into English Studies. Provision will be made to allow for cross-College supervisory teams, as appropriate to a student's thesis topic.

The MC is suitable for graduate students in communication who seek to engage in research and build specialist knowledge in a relevant area. MC graduates will possess an in-depth understanding of the corpus of theoretical and applied subjects pertinent to communication studies at postgraduate level. They will be familiar with standard expectations of how enquiry in communication is normally conducted and creative in their approach to research design and problem-solving.

MC graduates will be able to:

- \* demonstrate a specialised knowledge of current scholarship in Media Studies to an advanced level, with additional knowledge of current scholarship in a communication discipline from the College of Business;
- \* apply advanced knowledge of those areas of communication that encourage cross-disciplinary and inter-sectoral collaboration;
- \* critically analyse emergent research problems and concepts in creative and thoughtful ways, in a variety of contexts;
- \* employ appropriate methodologies and approaches with analytic rigour, in an original manner, and to internationally recognised standards;
- \* show an advanced level of intellectual independence and self-directed learning;
- \* conceptualise, plan, and undertake a programme of supervised research at an advanced level.

A student's artistic work may qualify for inclusion within the thesis if it is the result of systematic investigative inquiry of a valid research question, hypothesis or intellectual position arising from the field of English Studies. In cases where an artistic work is included, the thesis should contain sufficient expository writing to demonstrate the satisfactory attainment of the range of skills named above upon which the work will be assessed.



### Research Process

Full-time students are expected to:

- 1) Submit a thesis proposal as advised in April/May, in consultation with the supervisor.
- 2) Submit, with the assistance of the supervisor, interim reports of progress twice yearly, in June and December/January.
- 3) Present a short summary of their research at a one-day seminar for graduate students, organised by the Graduate Committee in the second semester.
- 4) Present to the supervisor regularly drafts of your chapters. All work may be expected to go through at least three drafts. The penultimate version of the thesis ought to be made available to the supervisor at least **three weeks** before the expected date for final revisions.

Part-time students may follow an extended time-line.

### Submission

Your thesis must conform in format to the *Guide to the Presentation of Theses* available from the Massey Library Reference desk. It should conform in style to the requirements of the MLA Style or the APA Style (copies of the manuals are held in the library and are also available through the library's website). It is important for you to confirm the style you are expected to use with your supervisor. All indebtedness to other works and sources must be acknowledged in accordance with the requirements of intellectual honesty. If you use Internet sources, you must check them for accuracy and note any copyright restrictions.

A Research Supervision Statement completed by the supervisor and the student ought to be inserted at the front of the Thesis. A template for this Statement may be found in Appendix B.

Students are advised to submit to the Graduate Research School three softbound copies of their thesis for examination. Upon completion of the examination and all relevant additional requirements, two hardbound copies of the thesis must be submitted to the School Office. One hard copy and one electronic copy will be forwarded on behalf of the student to the Graduate Research School, and the other hard copy will be retained by the School.

The final grade for this paper will be based upon the work that is submitted for examination. It should, therefore, be impeccable in style and presentation. Examiners may request changes to the work before it can be accepted, but such changes cannot contribute to a revision of the original grade awarded to the work.

For further guidance on research topics you should consult the *Union List of Higher Degree Theses in New Zealand Libraries* held in the Massey University libraries. Consult the staff profiles detailed earlier in this booklet to help you decide upon a suitable supervisor.

Length: 30,000-40,000 words.  
(120 credits)

The MCW enrolment is by Selected Entry and applications close 31 October prior to the year of academic study. You should first enquire with the relevant Postgraduate Programme Coordinator before applying to enrol. You should not undertake a MCW thesis unless you have already completed a Bachelor of Arts with Honours, Postgraduate Diploma in Arts or equivalent in Creative Writing, Expressive Arts, English or approved subject and can meet the requirements of independent research. Part-time students enrol in 139.861 for the first year of study and 139.862 for the second year.

### Description and Requirements

Graduates will produce a body of creative work to a professional standard. This body of work will show in its form, structure, style, process or content a sophisticated engagement with contemporary aesthetic principles and debates. Graduates will also produce a critical essay appropriate to Masters level that engages with one or more issues of craft, aesthetic principles, or literary criticism raised by their work, by their writing process, or by examples of the genre encountered during their course of study.

Specifically, graduates will, as appropriate to their research projects, be able to:

- \* produce a new or substantially revised body of creative work which meets the following criteria: demonstrates originality in conception and execution; is unified thematically and/or is unified around one or more formal or other aesthetic principles; shows a mastery of form, structure, and style; and reflects a critical engagement with relevant contemporary aesthetic issues or principles and with a body of contemporary work in the student's chosen genre or by work that crosses traditional genres;
- \* incorporate peer and supervisor critiques into their writing process in such a way that demonstrates critical reflection on those responses;
- \* show a fluency with relevant critical or craft-oriented vocabulary and approaches;
- \* engage in sophisticated critical discussion about relevant contemporary aesthetic, critical or theoretical issues raised by their genre(s) of specialization,
- \* demonstrate a strong understanding of relevant New Zealand and other literature written in English; engage in the process of writing with an understanding of the submission, editing and production requirements of literary journals, literary publishers, theatres, and media or film companies.

### Research Process

Full-time students are expected to:

- 1) Submit a thesis proposal as advised in April/May, in consultation with the supervisor.
- 2) Submit, with the assistance of the supervisor, interim reports of progress twice yearly, in June and December/January.
- 3) Attend the Compulsory Writer's Residential Course held in June/July.
- 4) Present a short summary of their research at a one-day seminar for graduate students, organised by the Postgraduate Programme Coordinator in the second semester.



- 5) Present to the supervisor regularly drafts of your chapters. All work may be expected to go through at least three drafts. The penultimate version of the thesis ought to be made available to the supervisor at least **three weeks** before the expected date for final revisions.

Part-time students may follow an extended time-line, but must attend the Compulsory Writer's Residential Course in the first year of study.

### **Submission**

Your thesis must conform in format to the *Guide to the Presentation of Theses* available from the Massey Library Reference desk or from the Library's website. It should conform in style to the requirements of the MLA Style or the APA Style (copies of the manuals are held in the library and are also available through the library's website). It is important for you to confirm the style you are expected to use with your supervisor. All indebtedness to other works and sources must be acknowledged in accordance with the requirements of intellectual honesty. If you use Internet sources, you must check them for accuracy and note any copyright restrictions.

A Research Supervision Statement completed by the supervisor and the student ought to be inserted at the front of the Thesis. A template for this Statement may be found in Appendix B.

Students are advised to submit to the Graduate Research School three softbound copies of their thesis for examination. Upon completion of the examination and all relevant additional requirements, two hardbound copies and one digital copy of the thesis must be submitted to the School Office. One hard copy and one electronic copy will be forwarded on behalf of the student to the Graduate Research School, and the other hard copy will be retained by the School.

The final grade for this paper will be based upon the work that is submitted for examination. It should, therefore, be impeccable in style and presentation. Examiners may request changes to the work before it can be accepted, but such changes cannot contribute to a revision of the original grade awarded to the work.



# *Titles of Recent Research Essays and Theses in English*

This list is representative, but not exhaustive, and aims to give you an idea of the range of research options other students have undertaken.

## **Research Essays – English**

Al Zaabi, Maryam (2011). "Freedom Within: The Representation of Madness in Paula Coelho's *Veronika Decides to Die* and Janet Frame's *Faces in the Water*."

Drew, Allan (2010). "'All That Talk' Research on the Use of Corporate Discourse in Poems, and New Poems Inspired by these Investigations."

Furness, (Jade) Jillian (2006). "The Forms and Functions of Hybridity in Allan Sealy's *The Trotter-nama*."

Hall, Mark (2006). "'My Book is not a Science – it is a Dream': Contestation, Perception, and the Status of the True in John Banville's *Doctor Copernicus*."

Johnston-Ellis, Sarah (2008). "Feminist Politics and Fiction-making in *The Years*."

Josse, Brad (2008). "Dostoevsky's Overcoat: The Origins of Dostoevsky's Polyphonic Novel."

King, Theresa (2007). "The Treatment of Miscegenation in Selected Literary Works by Patricia Grace and Noel Hilliard."

McLennon, Leigh (2008). "The Image in Emily's Heart: The Mirrored Men of Radcliffe's *Udolpho*."

Miller, Stuart (2009). "Kurtz and the Subversion of the Imperial Hero in Joseph Conrad's *Heart of Darkness*."

Rawson, Christopher (2009). "The Arrow Flies Forward: The Inevitable Order of Time in Narrative."

Reeve, Roughton, Susan (2010). "The Complex Pakeha Male: Representations of Masculinity in the Short Fiction of Owen Marshall."

Sainsbury, Richard (2007). "An Examination of Selected Poems to Explore the Tensions Between Regret and Affirmation about Ageing and Old Age in the Speakers of the Poem."

St Johanser, Christopher (2008). "The Function and Meanings of Machiavel in *The Jew of Malta*."

Sullivan, Jillian (2010). "Lament and Landscape: Anti-consolation in the Poems of Vivienne Plumb."

Wilson, Annabel, (2010). "All That Talk: Research on the use of corporate discourse in poems, and new poems inspired by these investigations."ivandenb

### **Master's Theses – English**

Caseley, Allyson (2009). "Performing Weight Change: A Performative Reading of Reality-Making Through a Relationship of Meaning and Doing."

Cooper, Shelley (2007). "Made Flesh? The Fiction of Character in Novels by Janet Frame."

Edgecombe, Nigel (2007). "How Might Robert Lepage's Philosophy of the Communion Between Actor and Audience be Applied in a New Zealand Context?"

Green, Joy (2011). "Off the Page: do multimedia, performance and installation methods in the 21st Century represent a development of poetic form of a departure from poetry proper?"

Hall, Mark (2008). "'Repetition to the Life': Liminality, Subjectivity, and Speech Acts in Shakespearean Late Romance."

Irvine, Anaise (2010). "The Descent of Man: Re-envisionings of 'The Fall' in Post-Darwinian Novels."

Johnston-Ellis, Sarah (2009). "David Mitchell's *Cloud Atlas*: 'Revolutionary or Gimmicky?'"

Slade, Caroline (2011). "Encounter and Epiphany: Reconstructing Literary Consciousness Through Film ."

### **Master's Theses – Creative Writing**

Sullivan, Jillian (2011). "Equal Others: The Erotic as the Site of Power."

- Knight, Tamsyn (2002). "Zwivalaere: King Mark as a Site of Conflict in the Tristan Legend."
- Lang, Keith (2001). "Challenges to Religious Authority; Criticism of the Church of England in Three Victorian Novels."
- Murphy, Elsa (2009). "Evolutionary Adaptations."
- Redmond, Robert (2008). "Female Authors and their Male Detectives: The Ideological Contest in Female-authored Crime Fiction."
- Rennie, Joceyln (2002). "Writing the Environment: changing attitudes to the Aotearoa New Zealand environment."
- Ruzich, Joan (2002). "Towards Diversity: Tracing Changing Constructions of Masculinities in Some Twentieth-Century Film and Fiction."
- Sainsbury, Richard (2009). "Older People and Ageing in the Fiction of Thomas Hardy."
- Shaw, Kirsten (2007). "Neoliberalism and Social Patterns: Constructions of Home and Community in Contemporary New Zealand Fiction."
- Stark, Fleur (2001). "Rational Feminism in the Final Novels of Eliza Haywood."
- Suppiah, Mohana Rani (2001). "Transcending Tradition: The Struggle of the Indian Female Protagonist in Selected Indian Novels."
- Waugh, Kirsty (2009). "Mixing Memory and Desire: Recollecting the Self in *Harry Potter* and *His Dark Materials*."

### **PhD Theses – English**

- Beatty, Bronwyn (2006). "The Currency of Heroic Fantasy: *The Lord of the Rings* and *Harry Potter* from Ideology to Industry."
- Harris, Mathew (2011). "Metafiction in New Zealand from the 1960s to the present day."
- Sanders, Leonard (2008). "Postmodern Orientalism: Representations of Japan in William Gibson's Fiction."
- Tan, Bee Hoon (2007). "The Applicability of the Writing Center and Online Writing Lab to Malaysian Tertiary Education."
- Williams, Susan (2007). "Metamorphosis at 'The Margin': Bruce Mason, James K. Baxter, Mervyn Thompson, Renée and Robert Lord, Five Playwrights Who have Helped to Change the Face of New Zealand Drama."



*Media Studies Programme*

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*2013*





## *Schedule of Media Studies Papers 2013*

Paper	Coordinator	Alb	Man	Wgn
154.704 Media Research Methods	Meek			DS,D
154.708 Modern Fiction, Popular Culture and the Media	Grixti		DS, D	
154.709 Technology and Cultural Change	Bollmer			DS,D
219.705 Advanced News Media Processes	Comrie			2
154.747 Media Practice and Global Culture	O'Meara			DS,D
154.798 Research Report	TBA	DS	DS	DS
154.800 MPhil Thesis in Media Studies	TBA	DS	DS	DS
154.801 MPhil Thesis in Media Studies Part I	TBA	DS/2	DS/2	DS/2
154.802 MPhil Thesis in Media Studies Part II	TBA	DS/1	DS/1	DS/1
154.816 MA Thesis in Media Studies Part I	TBA	DS/2	DS/2	DS/2
154.817 MA Thesis in Media Studies Part II	TBA	DS/1	DS/1	DS/1
154.850 MC Thesis	TBA	DS	DS	DS
154.851 MC Thesis Part I	TBA	DS/2	DS/2	DS/2
154.852 MC Thesis Part II	TBA	DS/1	DS/1	DS/1
154.899 MA Thesis in Media Studies	TBA	DS	DS	DS
154.900 PhD in Media Studies	TBA	DS	DS	DS

### Key

1	Semester One	2	Semester Two	DS	Double Semester	SS	Summer School
I	Internal	D	Distance	B	Block Mode	TBA	To Be Advised
Alb	Albany	Man	Manawatu				

In addition to the 154- and 139-coded papers offered by the School of English and Media Studies, there is a further paper, 219.705 Advanced News Media Processes, offered by the Department of Communication, Journalism and Marketing.

All programmes are available both full-time and part-time. Full-time study is defined as enrolment in 105 credits or more during a 12-month period (either February to February, or July to July). Part-time study is defined as enrolment in 90 credits or less during a 12-month period (February to February, or July to July). For students completing qualifications that include a thesis you may change between part-time and full-time before beginning your thesis. Once you have started your thesis you cannot change.

If you are enrolling full-time in the MA, MC or MPhil thesis, you may start in either February or July. Part-time students must commence in February and enrol in the double semester 60-credit offering (part I in the first year of study, and part II the following year).

For the research papers 154.798 or 154.797 and the Master's thesis, you should enrol at the campus where your first supervisor is located (irrespective of your place of residence).

For guidance on the appropriate enrolment in your situation, please contact the Postgraduate Programme Coordinator.



154.704  
*Media Research Methods*  
Allen Meek

Double Semester  
Distance  
Manawatu

An introduction to theoretical frameworks and research designs and methods in Media Studies and to various issues that arise in the conduct of research. Students preparing to undertake research-based theses or projects will receive assistance in the preparation of their proposals.

Topics covered include:

- \* developing a research question;
- \* researching media and cultural texts;
- \* media institutions and culture texts;
- \* analysing audiences;
- \* researching media technologies;
- \* archives and oral history.

### Study Material and Contact Course

There will be a study guide for each semester that will include readings. There is no Contact Course. The exam is Friday morning, 1st November.

Online Access: Partially taught online

### Assessment

Research Proposal	10%
Online Participation	10%
Essay 1 (2000 words)	20%
Essay 2 (2000 words)	20%
Examination	40%

### Set textbook:

Jan Stokes, *How to do Media and Cultural Studies*, (2nd ed.).

Durham and Kellner (eds.), *Media and Cultural Studies: Keywords*, (2nd ed.).

An examination of major developments in approaches to fiction in the twentieth century, focusing on modern and postmodern trends, and on how these have impacted on the rise and alleged decline of distinctions between elite art and popular culture. Texts for analysis are selected from both literature and film and include examples of canonical as well as popular fiction.

The paper is interdisciplinary in orientation and it draws on approaches from literary, film and media studies. It introduces historical and theoretical approaches to the relationship between film and literature, and considers why popular movies are important, why literature still matters, and what both have to offer a cultural period in which boundaries are continually being redrawn. Through close analysis of selected texts, the paper thus examines how film and literature both invigorate and clash against each other in ways which raise important questions about artistic hierarchies and canons, about the nature and uses of adaptation, and about the connections between art, technology, politics and commerce.

### **Study Material and Contact Course**

Students will need to purchase their own copy of the compulsory set text. They will also be required to read and view a selection of novels and films. All other study material (including the course outline, study guide and additional readings) will be posted on Stream. Regular online access to core study material will be critical for the successful completion of this paper. There is no Contact Course.

Online Access: Partially taught online

### **Assessment**

100% internally assessed

Four 2500 word assignments, 20% each  
Online Participation, 20%

### **Compulsory Set Text**

Timothy Corrigan, *Film and Literature: An Introduction and Reader*, 2nd Edition, Routledge (London and New York), 2012.

### **Novels and films selected for analysis include:**

*Heart of Darkness*: novel by Joseph Conrad + film adaptation (*Apocalypse Now*) directed by Francis Coppola.

*The Age of Innocence*: novel by Edith Wharton + film adaptation directed by Martin Scorsese.

*Mrs Dalloway*: novel by Virginia Woolf + film adaptation directed by Marleen Gorris.

*The Hours*: novel by Michael Cunningham + film adaptation directed by Stephen Daldry.

Other texts will include examples of popular fiction (e.g. fantasy, science fiction or thrillers) and their screen adaptations.

154.709  
*Technology and Cultural Change*  
Grant Bollmer

Double Semester  
Distance  
Wellington

This paper examines the role of technology in producing and transforming contemporary culture. Through the investigation of key theorists, particular attention is given to the pivotal role technology plays in shaping space, time, and experience.

Students who successfully complete this paper will be able to:

- \* identify, present and discuss major themes in the study of technology as expressed by selected theorists;
- \* analyse media environments as human 'habitats', and also vice-versa, e.g. the city or the university as a communications environment;
- \* discern and assess historical undercurrents in the tension between global communication systems and local values (from both global and regional perspectives);
- \* demonstrate advanced critical understanding of the philosophical and environmental arguments underpinning some currently controversial issues in the study of technology;
- \* compose a coherent and consistent graduate-level essay.

### Study Material and Contact Course

You work through a study guide (provided) with support from the class website and attend a compulsory Contact Course, Monday 24 April to Wednesday 26 April (12 noon finish) 2013.

Online Access: Admin Guides

### Assessment

Review	20%
Draft Essay	15%
Essay	25%
Examination	40%

### Textbooks:

#### Highly Recommended

Friedrich A. Kittler, *Gramophone, Film, Typewriter*, Stanford University Press.  
ISBN: 9780804732338

#### Recommended

Lewis Mumford, *Technics & Civilization*, University of Chicago Press  
ISBN: 9780226550275

Marshall McLuhan, *Understanding Media*, 2nd ed. Routledge.  
ISBN: 9780415253970

154.747  
*Media Practice and Global Culture*  
Radha O'Meara

Prerequisite(s): 154.204 or 154.224 or 154.304 or PHOS

This paper examines the critical context of contemporary media practice, exploring how media texts, technologies, and institutions respond to and produce processes of globalisation. Students will focus on the use of digital and mobile media technologies, and consciously negotiate decisions regarding the cultural, social, political, economic, ethical and environmental implications of their own media production, distribution and consumption.

Students who successfully complete this paper will be able to:

- \* identify major issues, debates and perspectives about globalisation, including its historical development;
- \* demonstrate advanced critical understanding of major theoretical approaches to globalisation, and be able to use them in their work;
- \* identify and comprehend how their own practices of media production, distribution and consumption contribute to global citizenship;
- \* formulate and develop critically reasoned responses to global media issues through research and writing.

### Study Material and Contact Course

You work through a study guide (provided) with support from the class website. There is no Contact Course.

Online Access: Partially taught online

	<b>Assessment</b>
Written Proposal for Media Production (1000) words)	20%
Research Essay (3000 words)	40%
Media Production (8-12mins video or equivalent)	40%

### Textbooks:

There are no set textbooks for this paper.

219.705  
*Advanced News Media Processes*  
Margie Comrie

Semester 2  
Distance  
Manawatu

A critical examination of news media processes, with a particular concentration on the New Zealand media industries, incorporating both theoretical approaches and practical applications. Particular attention is paid to the role of the journalist, ownership and ethics.

Learning Outcomes:

- \* Demonstrate understanding of the news media's democratic function.
- \* Identify and explain examples of selected contemporary approaches to journalism.
- \* Critically analyse socio-economic and political implications of media ownership, recognising the impact on processes affecting both news content and trends in journalism in New Zealand.
- \* Identify and analyse the ethical dilemmas in journalism practice, and relate these to the concept of the public interest.

**Study Material**

There is no set text. A book of course readings is provided. Students are expected to closely follow contemporary news developments.

Online Access: Recommended

**Contact Course**

There is no contact course.

**Assessment**

Exercise (2700 words) 30%  
Essay (3000 words) 30%  
Case Analysis (4000 words) 40%

Length: 8000-10,000 words.  
(30 credits)

You should first enquire with the relevant Postgraduate Coordinator before applying to enrol. You should not undertake a Research Report unless you are doing or have already done some 700-level taught papers. Supervision arrangements must be approved by the Head of School.

### **Description and Requirements**

The Research Report is designed to act as an introduction to and limited exercise in research in the field of Media Studies. It must therefore meet graduate standards in respect of quality of research, documentation, argumentation, and communicativeness. Undertaking the Research Report provides training for and tests the following range of skills: defining an area of research, formulating a question, hypothesis or intellectual position for investigation, developing a sustained and coherent argument, synthesizing various forms of data, commenting analytically on materials used, meeting the formal requirements of the genre(s) in which results are presented, and furnishing scholarly documentation, including an appropriate bibliography. You should choose a topic that calls upon all of these skills.

A student's artistic work may qualify for inclusion within the research report if it is the result of systematic investigative inquiry of a valid research question, hypothesis or intellectual position arising from the field of Media Studies. In cases where an artistic work is included, the research report should contain sufficient expository writing to demonstrate the satisfactory attainment of the range of skills named above upon which the work will be assessed.

### **Research Process**

Although the planning and scheduling of the Research Report is a highly personal matter, you should try to keep to the following programme and processes:

- \* find a member of staff interested in your proposed topic and willing to act as a supervisor;
- \* define your topic no later than the end of March (you should possess reasonable familiarity with your proposed topic or area of interest before Semester One starts)
- \* submit your research proposal as advised by 30 April;
- \* undertake reading of primary texts (early Semester One), and be actively engaged in a bibliographical search and retrieval process;
- \* undertake research and analysis leading to process writing and other rough drafts that you can show your supervisor (end of Semester One);
- \* present drafts to your supervisor early in Semester Two. All work may be expected to go through at least three drafts. The penultimate version of the Research Report must be made available to the supervisor at least **three weeks** before the expected date for final revisions;
- \* submit, with the assistance of your supervisor, such interim reports of your progress as are required;
- \* submit your Research Report by 30 November if you are a full-time student without any approved extensions.



## 154.798 *Research Report (continued...)*

(Research report results may not be available in time for graduation the following April or May. Extensions beyond 30 November may be granted on application to the respective postgraduate coordinators. Schools do not have discretion to grant extensions beyond 28 February of the year following the year of enrolment.)

### **Submission**

Your report should conform to the requirements of the MLA Style or the APA Style (copies of the manuals are held in the library and are also available through the library's website). It is important for you to confirm the style you are expected to use with your supervisor. All indebtedness to other works and sources must be acknowledged in accordance with the requirements of intellectual honesty. If you use Internet sources, you must check them for accuracy and note any copyright restrictions.

A Research Supervision Statement completed by the supervisor and the student ought to be inserted at the front of the Research Report. A template for this Statement may be found in Appendix B.

Students are advised to submit to the School office two softbound copies of their research report for examination.

The final grade for this paper will be based upon the work that is submitted for examination. It should, therefore, be impeccable in style and presentation. Examiners may request changes to the work before it can be accepted, but such changes cannot contribute to a revision of the original grade awarded to the work.

At the end of this section you will find a list of theses and essay titles done in previous years. This list is extensive, but not exhaustive, and may help you to decide upon a topic. You might also want to consult the staff profiles detailed earlier in this booklet to help you decide upon a suitable supervisor.

Length: 30,000-40,000 words.  
(120 credits)

You should first enquire with the relevant Postgraduate Programme Coordinator before applying to enrol. You should not undertake a Masterate thesis unless you have already done all the required 700-level taught papers, and can meet the requirements of independent research. Supervision arrangements must be approved by the Head of School. Part-time students may find it helpful to divide their enrolment in two parts. The papers 154.801, 154.802, 154.816, 154.817 are intended to facilitate the two-part enrolment in the MA or MPhil theses. Part I is not assessed, and is defined by duration rather than by any specific attainment.

### Description and Requirements

The Masterate thesis is designed to provide training for and test a wide range of scholarly skills. You will be expected to undertake a substantial piece of independent work that will call upon the following range of skills:

- \* defining an area of research;
- \* formulating a question, hypothesis or intellectual position for investigation;
- \* developing a sustained and coherent argument;
- \* synthesising various forms of data;
- \* commenting analytically on materials used;
- \* meeting the formal requirements of the genre(s) in which results are presented;
- \* furnishing scholarly documentation, including an appropriate bibliography.

A student's artistic work may qualify for inclusion within the thesis if it is the result of systematic investigative inquiry of a valid research question, hypothesis or intellectual position arising from the field of Media Studies. In cases where an artistic work is included, the thesis should contain sufficient expository writing to demonstrate the satisfactory attainment of the range of skills named above upon which the work will be assessed.

### Research Process

Full-time students are expected to:

- 1) Submit a thesis proposal as advised in April/May, in consultation with the supervisor.
- 2) Submit, with the assistance of the supervisor, interim reports of progress twice yearly, in June and December/January.
- 3) Present a short summary of their research at a one-day seminar for graduate students, organised by the Graduate Committee in the second semester.
- 4) Present to the supervisor regularly drafts of your chapters. All work may be expected to go through at least three drafts. The penultimate version of the thesis ought to be made available to the supervisor at least **three weeks** before the expected date for final revisions.

Part-time students may follow an extended time-line.

### **Submission**

Your thesis must conform in format to the *Guide to the Presentation of Theses* available from the Massey Library Reference desk. It should conform in style to the requirements of the MLA Style or the APA Style (copies of the manuals are held in the library and are also available through the library's website). It is important for you to confirm the style you are expected to use with your supervisor. All indebtedness to other works and sources must be acknowledged in accordance with the requirements of intellectual honesty. If you use Internet sources, you must check them for accuracy and note any copyright restrictions.

A Research Supervision Statement completed by the supervisor and the student ought to be inserted at the front of the Thesis. A template for this Statement may be found in Appendix B.

Students are advised to submit to the Graduate Research School three softbound copies of their thesis for examination. Upon completion of the examination and all relevant additional requirements, two hardbound copies of the thesis must be submitted to the School Office. One hard copy and one electronic copy will be forwarded on behalf of the student to the Graduate Research School, and the other hard copy will be retained by the School.

The final grade for this paper will be based upon the work that is submitted for examination. It should, therefore, be impeccable in style and presentation. Examiners may request changes to the work before it can be accepted, but such changes cannot contribute to a revision of the original grade awarded to the work.

At the end of this section you will find a list of theses and essay titles covered in previous years. This list is extensive, but not exhaustive, and may help you to decide upon a topic. For further guidance you should consult the *Union List of Higher Degree Theses in New Zealand Libraries* held in the Massey University libraries. Consult the staff profiles detailed earlier in this booklet to help you decide upon a suitable supervisor.

Length: 30,000-40,000 words.  
(120 credits)

You should first enquire with the relevant Postgraduate Programme Coordinator before applying to enrol. You should not undertake a Masterate thesis unless you have already done all the required 700-level taught papers, and can meet the requirements of independent research. Supervision arrangements must be approved by the Head of School. Part-time students may find it helpful to divide their enrolment in two parts. The papers 154.851, 154.852, are intended to facilitate the two-part enrolment in the MC thesis. Part I is not assessed, and is defined by duration rather than by any specific attainment.

### **Description and Requirements**

The Masterate thesis is designed to provide training for and test a wide range of scholarly skills. You will be expected to undertake a substantial piece of independent, supervised, original research into Media Studies. Provision will be made to allow for cross-College supervisory teams, as appropriate to a student's thesis topic.

The MC is suitable for graduate students in communication who seek to engage in research and build specialist knowledge in a relevant area. MC graduates will possess an in-depth understanding of the corpus of theoretical and applied subjects pertinent to communication studies at postgraduate level. They will be familiar with standard expectations of how enquiry in communication is normally conducted and creative in their approach to research design and problem-solving.

MC graduates will be able to:

- \* demonstrate a specialised knowledge of current scholarship in Media Studies to an advanced level, with additional knowledge of current scholarship in a communication discipline from the College of Business;
- \* apply advanced knowledge of those areas of communication that encourage cross-disciplinary and inter-sectoral collaboration;
- \* critically analyse emergent research problems and concepts in creative and thoughtful ways, in a variety of contexts;
- \* employ appropriate methodologies and approaches with analytic rigour, in an original manner, and to internationally recognised standards;
- \* show an advanced level of intellectual independence and self-directed learning;
- \* conceptualise, plan, and undertake a programme of supervised research at an advanced level.

A student's artistic work may qualify for inclusion within the thesis if it is the result of systematic investigative inquiry of a valid research question, hypothesis or intellectual position arising from the field of Media Studies. In cases where an artistic work is included, the thesis should contain sufficient expository writing to demonstrate the satisfactory attainment of the range of skills named above upon which the work will be assessed.

### Research Process

Full-time students are expected to:

- 1) Submit a thesis proposal as advised in April/May, in consultation with the supervisor.
- 2) Submit, with the assistance of the supervisor, interim reports of progress twice yearly, in June and December/January.
- 3) Present a short summary of their research at a one-day seminar for graduate students, organised by the Graduate Committee in the second semester.
- 4) Present to the supervisor regularly drafts of your chapters. All work may be expected to go through at least three drafts. The penultimate version of the thesis ought to be made available to the supervisor at least **three weeks** before the expected date for final revisions.

Part-time students may follow an extended time-line.

### Submission

Your thesis must conform in format to the *Guide to the Presentation of Theses* available from the Massey Library Reference desk. It should conform in style to the requirements of the MLA Style or the APA Style (copies of the manuals are held in the library and are also available through the library's website). It is important for you to confirm the style you are expected to use with your supervisor. All indebtedness to other works and sources must be acknowledged in accordance with the requirements of intellectual honesty. If you use Internet sources, you must check them for accuracy and note any copyright restrictions.

A Research Supervision Statement completed by the supervisor and the student ought to be inserted at the front of the Thesis. A template for this Statement may be found in Appendix B.

Students are advised to submit to the Graduate Research School three softbound copies of their thesis for examination. Upon completion of the examination and all relevant additional requirements, two hardbound copies of the thesis must be submitted to the School Office. One hard copy and one electronic copy will be forwarded on behalf of the student to the Graduate Research School, and the other hard copy will be retained by the School.

The final grade for this paper will be based upon the work that is submitted for examination. It should, therefore, be impeccable in style and presentation. Examiners may request changes to the work before it can be accepted, but such changes cannot contribute to a revision of the original grade awarded to the work.

For further guidance on research topics you should consult the *Union List of Higher Degree Theses in New Zealand Libraries* held in the Massey University libraries. Consult the staff profiles detailed earlier in this booklet to help you decide upon a suitable supervisor.



# *Titles of Recent Research Essays and Theses in Media Studies*

This list is representative, but not exhaustive, and aims to give you an idea of the range of research options other students have undertaken.

## **Research Essays – Media Studies**

Borgfeldt, Mike (2006). "The Grass Is Always Greener on the Other Side: Drug Films, Structuralism and the Consumer Culture."

Boyd, Ryan (2006). "How Stands the Union Neighbour? The Cold War on Film."

Bryson, Jeremy (2007). "Alternatives to Screen Space: Connoting Power in American Horror Films."

Cook, Christine (2007). "*Brokeback Mountain*: A Study of a Controversial Western."

Ellwood, Raymond (2009). "The Making and Breaking of Savage Minds: Putting the Resistance Back into New Zealand's Hip Hop Subculture."

Gilbert, Marni (2007). "Considering the Animal: Alternative Ways to Approach Animal Imagery."

Pye, Nicola (2009). "From Tragic Mulatto to Race of the Future?: The Representation of Mixed Race Children in 21st Century American Film."

Rawson, Emma (2007). "'This Fire Represents your Life': Identity and Truth in *Survivor*."

Tinnelly, Laura (2009). "Skanks, Tramps and Sex Toys: Representations of Women in Men's Lifestyle Texts and the Negative Effects on Women's Self Esteem."

Torres Jr., Richard (2006). "Creating a Sense of Unease: The Uncanny in *Mulholland Drive* and a [sic] Original Short Film."

Turner, Richard (2009). "A History of Censorship in New Zealand: Policing Publications."



## **Master's Theses – Media Studies**

Mawer, Shawn (2005). "A Haunting Refrain': Of Veiled Device and Strained Connection in Francis Coppola's *The Conversation*."

Palmer, Stephen (2011). "What is a cellphone? : a tetradic odyssey: a study in media ecology."

Ryan, Paolo (2011). "Adapting to the dark: Reflections of local culture in recent New Zealand horror cinema."

## **PhD Thesis – Media Studies**

Bancroft, Malcolm (2005). "From Popular Art of Mass Culture: Autonomous Technology and the Intellectual History of Fast Food."

Cherrington, Jane (2005). "Blood Brothers: Engaging with Alcohol Advertising in Aotearoa."

Chrystall, Andrew (2008). "The New American Vortex: Explorations of McLuhan."

# *Campus Facilities & Information*



# *Manawatu Campus: Facilities, Places, Events*

## **Study Space**

All postgraduate students in the School may use Colombo Village Building 1 Post Graduate Room at the Manawatu campus of Massey University for private study. The room is equipped with desks, chairs and computer facilities. Keys to the room may be obtained from the School office. If you are a distance student or not normally resident in Palmerston North, you may find the room a useful place for retreat and study during your visits to the campus. If you are resident in Palmerston North, you may wish to use the room on a more regular basis.

## **Electronic Facilities**

All thesis students are entitled to free email, fax and internet access as part of the resourcing provided on campus by the School. We have extended this provision to cover all research report students as well. Research-related faxing will be done through the School office. Internet and email access will be from the computers in the Graduate Rooms. To have this set up for you, please contact Julie McKenzie. You will have access to a printer but may have to pay printing charges. Please note that these facilities are only available for you when you are on the Manawatu campus.

## **Funding**

All students enrolled in wholly research papers at 700-level, 800-level and 900-level are entitled to \$50 per year of enrolment for use towards photocopying and interloan. You can access this funding by applying to Carol Seelye, the School Administrator. For research funding above that, you would have to apply to the Graduate Research Fund, which is a contestable fund. Applications must be made on prescribed forms by 30 April (or 31 August for Semester 2 enrolments). The form should be completed in consultation with your supervisor, and the requested funding should have the approval of your supervisor.

## **Library Induction**

Induction into research databases and bibliographic software such as Endnote will be useful especially for those enrolled in wholly research papers. It is not easy to organise sessions on a group-basis for students in the Distance Learning programme. However, such sessions may be organized if there is a request for them. In most cases it may be more convenient to set up a consultation session on an individual basis with Nicola McCarthy (English) or Di Barnard (Media Studies), the Liaison Librarian to the College of Humanities and Social Sciences. You could tie it in with one of your visits to the Manawatu campus.

## **Postgraduate Research Day**

This is an annual event usually held in August or September for students enrolled in wholly research papers to present their work in progress to their peers and to the staff of the School. The exact date will be announced during the course of the year, and students are encouraged to attend the event at either the Manawatu or Albany campus.

## **Postgraduate Noticeboard on the Web**

From time to time there is the need to communicate information relating to postgraduate conferences and scholarships. Such information will be posted on the postgraduate noticeboard on the website of the School of English and Media Studies. Please check the noticeboard periodically. It can be accessed at <http://www.massey.ac.nz/massey/learning/departments/school-english-media-studies/postgrad/noticeboard.cfm>

# *Albany Campus: Facilities, Places, Events*

Students who live near Massey's campus at Albany on the North Shore are welcome to use campus facilities and join in research activities that are hosted there.

## **Study Space**

On level one of the Atrium Building, next to the Students' Association office, there is a postgraduate room (AT1.28). This room has comfortable chairs, tables and lockers, a sink, boiling water and fridge. A lounge area, The Round Room, is on the same level.

Access to the study areas is via a swipe card, which can be purchased for \$12 from the Cashier at Massey Contact in Quad A (Level 1). This card will also give you access to other areas of the campus, including the postgraduate computing facilities in Quad B and on the Oteha Rohe Campus. The cashier can also provide you with a locker key for \$30, refundable upon return.

## **Computing Facilities**

There are computer labs on Lower Level 2 of the Atrium building and in the Quad B basement. These can be accessed via swipe card and are for all students.

Email use is available for a charge; contact the lab supervisor on duty (8am-10pm, Monday-Friday) in the undergraduate computer lab or Information Technology Services, located in the IIMS Building. The Computer Lab Coordinator can be contacted at 09 414 0800 ext 9199.

## **Funding**

All students enrolled in wholly research papers at 700-level, 800-level and 900-level are entitled to \$50 per year of enrolment for use towards photocopying and interloan. You can access this funding by applying to Carol Seelye, the School Administrator. For research funding above that, you would have to apply to the Graduate Research Fund, which is a contestable fund. Applications must be made on prescribed forms by 30 April (or 31 August for Semester 2 enrolments). The form should be completed in consultation with your supervisor, and the requested funding should have the approval of your supervisor.

## **Seminar Programme**

Wednesday 4:00-5:30 pm each week is scheduled for research seminars hosted by the College of Humanities and Social Sciences. All English and Media Studies students are encouraged to attend and participate. This is a time when we come together as scholars from our different disciplines to share in stimulating discussion and debate and learn about what others amongst us are researching. Refreshments are served. Upcoming seminars are posted on the Albany events website.

## **Postgraduate Research Day**

This is an annual event usually held in August or September for students enrolled in wholly research papers to present their work in progress to their peers and to the staff of the School. The exact date will be announced during the course of the year, and students are encouraged to attend the event at either the Manawatu or Albany campus.

## *Research at a Distance*

Students who enrol in distance learning mode for research reports and theses or do not live in the vicinity of their supervisor's campus should keep the following principles in mind:

- 1) Face-to-face contact between student and supervisor, by appointment and at regular intervals, is important for realising the following objectives:
  - a. building rapport between student and supervisor;
  - b. generating a viable thesis/report topic;
  - c. organising an appropriate bibliography;
  - d. discussing drafts and final submission.
  
- 2) Visits on the part of the student to a major library are also essential. Without proper library access, the research objectives of the thesis or report cannot be fulfilled. Interloan services, while excellent, cannot encompass dictionaries, bibliographies, and other reference works which form a vital part of the resources a research student will need. The libraries of other universities are unlikely to grant full access to Massey University students unless a fee is paid. However, you will be able to read what is available on their open shelves, but other privileges will be restricted. You should consider using the National Library, the Hocken Library and your own community library as a supplement to university libraries. You can apply to the Graduate Research Fund (GRF) for help with paying transport costs to the National Library, the Hocken Library, the Film Archive, and other such repositories as long as it is clearly research related. However, money will not be allocated for transport to any branch of the Massey University Library.

## *Entry into PhD*

Applications for the PhD will be submitted through the potential chief supervisor to the Head of School. Applications must consist of the following:

- i) Form DRC-2 to be completed by the applicant
- ii) Certified transcripts of academic record
- iii) Description of Proposal
- iv) Statement of expectations from the potential chief supervisor for the provisional year of enrolment
- v) Other information relating to availability of resources and expertise prepared by the potential chief supervisor.

It is possible to gain acceptance for doctoral study in principle. This provision usually applies to international candidates, whilst still overseas, who wish to check that their qualifications are acceptable for doctoral study at Massey University. New Zealand candidates who wish to demonstrate the suitability of their qualification for doctoral study at Massey University to agencies that may be considering funding their studies may also apply for acceptance to study in principle.

International students should make application directly to the Recruitment and Admission Officer, International Office.

The minimum qualification for acceptance into a doctoral programme in English or Media Studies is a Division 2.i MA Honours or equivalent in the subject of study in which the student is seeking to do doctoral work.

For detailed information about entry into the PhD programme, see the website of the Graduate Research School, on the Massey University website. You may also contact the Postgraduate Coordinator, Dr Sarah Ross, for further information.

# *Appendices*

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# Appendix A



Last updated: 1 August 2011

**MASSEY UNIVERSITY**  
School of English and Media Studies  
College of Humanities and Social Sciences

## **Research Supervision: Responsibilities of Supervisor and Student**

*All Research Report and Thesis students should receive a copy of this document from their Supervisors at the commencement of their project. This document outlines the responsibilities of both supervisor and student. It specifies the terms of the candidature and the nature of the supervisory relationship.*

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## You can expect your Supervisor to:

1. Explain to you the regulations and requirements of your programme of study, including the need for Ethics Committee approval (where appropriate) and the date by which your report/thesis must be submitted.
2. Outline and explain the research and writing processes, making explicit mention of the University's policy on academic integrity.<sup>1</sup> Your supervisor will help to educate you about the correct protocols for maintaining academic integrity, and reserves the right to ask you to use Turnitin text-matching software to detect plagiarised sources.
3. Direct you to appropriate readings and other resources (including the Graduate Research Fund).
4. Facilitate your networking with other staff, students and members of the community who may be useful resources for your project.
5. Provide you with precise details of periods during the term of the project when s/he will be unavailable (e.g. while on annual leave or on Research Leave).
6. Maintain regular contact with you on an agreed basis (at least once a month) in order to discuss and guide the development of your research.
7. Refer you to other support people (e.g. writing tutors, academic consultants, library staff) if needed.
8. Advise you on the aims, scope and presentation of your report/thesis.
9. Advise you of your entitlements and rights to assistance from the School and/or other University staff.
10. Read outlines and drafts and give feedback and constructive written comments within a reasonable, agreed timeframe.
11. Remind you when you are not meeting agreed deadlines for drafts.
12. Read the penultimate version of the report/thesis prior to submission.

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<sup>1</sup> The University's Policy and Procedures relating to allegations of Academic Misconduct and Research Misconduct can be located at <http://www.massey.ac.nz/massey/about-massey/calendar/2009-calendar/statutes-and-regulations/code-of-student-conduct.cfm> (Code of Student Conduct), <http://www.massey.ac.nz/massey/about-massey/calendar/statutes-and-regulations/en/student-disciplinary-regulation.cfm> (Student Disciplinary Regulation) and <http://policyguide.massey.ac.nz/massey/fms//PolicyGuide/Documents/Research/Code%20of%20Responsible%20Research%20Conduct%20and%20Procedures%20for%20dealing%20with%20Misconduct%20in%20Research.pdf> (Code of Responsible Research Conduct and Procedures for dealing with Misconduct in Research).

## Your Supervisor can expect you to:









1. Establish within one month of enrolment the frequency, and, as far as possible, the precise times at which you will contact your supervisor. Contact with off-campus students will normally be by phone, mail, fax or email. Email is recommended for those with access to it. It is the student's responsibility to make calls and keep appointments. Off-campus students are also encouraged to attend at least one and preferably more on-campus consultations with their supervisor during their research project.
2. Attend an orientation session early in the academic year (if you are an internal student), and give a poster or seminar about your research at one of the postgraduate research events later in the year.
3. Respect his/her right to be unavailable for certain periods during the term of the project (eg while on annual leave or on Research Leave). In cases of prolonged absence a second supervisor may be appointed — see clause 6 below.
4. Negotiate a personal study timetable, a copy of which is to be given to your supervisor at the beginning of your project and updated whenever you substantially revise your timetable.
5. Provide your supervisor with a detailed timeline for your research and the writing stages/processes. The timeline should be conceptualised from the date of submission backwards and should not impinge upon normal staff annual leave. Advise your supervisor about any changes.
6. Submit work as agreed and keep duplicate copies of all submissions. Regular submission of work is a central part of the research process, and all supervisors will expect regular submissions. Students should also realize that three or more drafts may be required for all work. Where there is more than one supervisor,<sup>1</sup> all drafts of work must be photocopied by the student and given to each supervisor separately.
7. Conform to University standards of academic integrity, including accuracy in taking notes, quoting and citing of sources. You will be proactive in seeking your supervisor's advice if you are uncertain whether or not your work conforms to these standards, and in taking appropriate remedial measures if your work falls short. Ensuring that your research project or thesis is free of plagiarism remains entirely your responsibility.
8. See your supervisor first if there is some dispute about your candidature or project.
9. Interloan materials for research, if appropriate. You should take into consideration the time lag when ordering such materials.
10. Download a copy of *A Guide to the Presentation of Theses* from the Massey University Library, and follow it as you prepare your own thesis/report for submission.
11. Submit to the supervisor the penultimate version in reasonable time for the supervisor to read it and recommend final changes before printing and submission. Reasonable time would normally be two weeks before the date of final printing for a research report and three weeks for a Master's thesis. If the supervisor finds that major changes are required at this stage, the submission date may be delayed. Such delays may incur further fees, or jeopardize the qualification.
12. Take complete responsibility for the final version, which will be subject to examination without further emendation. (See the current College Postgraduate Handbook, under "College Guidelines for the Examination of Theses").

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<sup>1</sup> Occasionally a second or alternative supervisor is appointed, for instance when the original supervisor is ill or away on leave, or when the topic of the project embraces the areas of expertise of different staff members.

## CHECKLIST

In order to complete successfully your proposed research **it is essential** that you:

-  define early your topic of research and find a staff member willing to supervise the research
-  keep in regular contact with your supervisor as arranged
-  advise your supervisor or the School Secretary if you are unwell or unable to attend a meeting
-  hand work to your supervisor at least one week before your scheduled meetings, so that informed feedback can be given at the meeting
-  keep a thorough and complete Bibliography from the commencement of your project
-  back-up all your computer files
-  see your supervisor as early as possible if personal or interpersonal strains and problems occur
-  attend Postgraduate Research Events and present a work-in-progress report or paper at one of them.

### Dispute and Grievance Procedures:

Dispute and Grievances will be resolved in accordance with the Grievance Procedures prescribed by The University (see *Calendar*, pp. 40-44; and <http://policyguide.massey.ac.nz/massey/fms//PolicyGuide/Documents/University%20Management/Procedure%20for%20Dispute%20Resolution%20at%20Massey%20University.pdf> (Procedure for Dispute Resolution at Massey University), <http://policyguide.massey.ac.nz/massey/fms//PolicyGuide/Documents/Academic/Student%20Grievance%20Procedures.pdf> (Student Grievance Procedures).

**Following the receipt of this document, you should check that:**

- You have a tentative topic and title for your paper/research.
  - Your research proposal is acceptable to your Supervisor, and that you have been advised by your supervisor about the School's procedure for the approval of research projects.
  - You have calculated the financial costs of the project.
  - You and your supervisor have discussed supervisory arrangements.
  - You and your supervisor have outlined a timeline for the research.
  - You and your supervisor have agreed upon dates/times for contact.
  - You and your supervisor have discussed responsibilities and expectations.
  - You and your supervisor have clarified other support options necessary for the satisfactory completion of your project.
  - You are clear about the examination processes for your research project and the degree to which it contributes.
-

# *Appendix B*

## **Research Supervision Statement**

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Date

TO WHOM IT MAY CONCERN

This is to state that the research carried out for the Master's thesis/research essay entitled

was completed by

in the School of .....,  
Massey University, New Zealand, under my direct supervision. This thesis material has not  
been used for any other degree. I played the following part in the preparation of the thesis:

.....  
.....

Thesis Supervisor

This is to state that the research carried out for the abovenamed Master's thesis/research  
essay is my own work and has not been used for any other degree.

Student