

**English 369N / Honors 349Z  
New Zealand: Literature and Culture**

**Winterterm 2016**

Professor Jason R. Rudy  
jrrudy@umd.edu

TA: Scott Tiemann  
scott.tiemann@gmail.com

In 1642, two of the first Europeans to arrive in New Zealand were murdered and, according to legend, eaten by the local Maori people. Since then, New Zealand history has unfolded as a negotiation between Western and Maori cultures.

An immersion into the literature, history, and culture of New Zealand, this course will look back to the colonial founding of New Zealand as a British outpost, and to the strong Maori culture the British encountered when they arrived. We will consider how modern New Zealand has emerged from a mixing of Western and Indigenous cultures.

The class will begin in New Zealand's beautiful harbor capital, Wellington. We will travel north to Auckland, the "city of sails," and conclude our studies in Rotorua, a town on a volcanic plateau that is the heart of contemporary Maori culture. Our class time will involve a mix of seminar discussions, visits to spaces of historical and cultural significance, explorations of New Zealand's stunning natural habitats, meetings with local scholars and experts, and direct engagement with Maori culture.

TEXTS

Christina Thompson, *Come On Shore and We Will Kill and Eat You All* (ISBN: 9781596911277)  
McLeon and Manhire, eds. *Some Other Country: New Zealand's Best Short Stories* (ISBN:  
9780864735881)

Course Packet (to be distributed at the pre-departure meeting in December)

**Important:** you will be required to bring a small notepad (pocket-size is fine) and pen to all class activities. This will facilitate note-taking, and help you remember what you've seen and learned. *Purchase this notepad before leaving the States.*

GRADING

Participation	200 points
Journal	100 points
Blogging	100 points
Other Writing Assignments	100 points
Indigenous Presentation	50 points
Quizzes and Other Assignments	50 points



## LEARNING OUTCOMES

By the end of this course, students will be able to:

- describe the concept of culture, specifically as it relates to differences between European and Maori cultures in New Zealand;
- think critically about how the history of New Zealand has been shaped by the interaction of Western and Maori cultures;
- understand the important roles of art and literature (poetry, fiction, autobiography) in the evolution of New Zealand's polyglot culture, from the early nineteenth-century to the present;
- explain (both verbally and in writing) how cultural beliefs among Europeans and Maori have influenced behaviors and practices, both historically and in the present day;
- analyze their own cultural beliefs in relation to the cultures they experience while in New Zealand;
- effectively use skills, developed through both in-class exercises and interactions with a wide range of New Zealanders, to negotiate cross-cultural situations and conflicts.

## ASSIGNMENTS

**All formal written work for this class (except the blog posts) must be submitted via ELMS/Canvas under the "assignments" page.**

### *Maori Research Presentation (50 points)*

Students will work in pairs to research one issue of concern for the Maori people today (students will select from a list of possible topics available via ELMS on the "Assignments" page). The presentation should engage with points of tension and conflict: political, economic, and cultural issues of historical and contemporary importance to the group researched.

Each pair will present its findings to the class in advance of our visits to the Te Puia Centre. We will analyze how our own cultural experiences shape our understanding of Maori history and culture. Each pair will also post resources (essays, links to websites, news articles) to a class Wiki page on Maori culture and history. Assignment rubric posted separately to Canvas.

### *Bloggng (100 points)*

This class will have a blog – <http://kiwiterps2016.blogspot.com/> – and students will each post twice while studying in New Zealand. Each blog should be roughly 700 words. We will discuss the blog assignments in detail while in New Zealand.

Blog #1: Cultural photograph. Take a picture, post it, and meditate on how it reflects on an aspect of NZ culture. You may connect the photo to class readings, excursions, and conversations, or to an experience you've had on your own in NZ. Whatever you do, be specific about how and why you understand the image to reflect "culture." Be nuanced and precise in your thoughts.

**Important:** Never post images of artwork on the blog unless you are certain such posting is legal. If you have any doubts, consider *linking* your blog post to an image rather than posting the image itself. If photographing a person, **always** ask for permission first.

Blog #2: Interview. Choose a political or cultural topic of interest to you and relevant to contemporary NZ. The topic should be in some way challenging / controversial, so as to ensure a

genuinely engaged and provocative encounter. Develop a series of questions on that topic, then find a local to interview: anyone living in NZ who seems safe to approach. Conduct your interview in a public place. Write up your interview experience as a blog post, using both your interviewee's own words and your reflections on the experience.

### *Journals (100)*

Your journal, due January 23rd, should total roughly 10 pages (typed, double-spaced) by the end of the class. Your entries should focus on ideas and insights: less *what happened* and more *what you thought* while it was happening. Stronger journals will incorporate ideas from our readings, using specific textual references to support the ideas explored in the entries. Specific rubric for the journals will be posted to our Canvas assignments page. Your journals must include, among your other entries, the following two required posts:

Self-assessment: One of your journal entries, most likely the last, must be a self-assessment of your cultural experience in NZ (please label it as such). In what ways were you challenged? How have your ideas about your own culture changed as a result of your experiences in NZ? Reflect at least in part on your experience of Maori culture, and the attitudes and behaviors you experienced while engaging in these exchanges. *In what ways were you challenged in negotiating those engagements?*

Artwork: Another of your journal entries must be in response to a work of art in any of the museums or galleries we visit (or a work of public art). *Please choose a work of art that was **not** discussed during a tour with our class.* You may put the artwork in a historical context, or discuss it simply on its own terms. Your response, though, should be less a personal account – “this painting made me feel sad” – and more a critical, intellectual engagement with the artist's work. If possible, include the URL for an image of the artwork (many of which are available through the gallery's website). You may also blog about an artwork if you like, but you are not required to do so. (If you blog about an artwork, then you will not need to write about one in your journal, unless you want to; please make a note in your journal if your blog post engages with an artwork.)

### *Other Writing Assignments (100 points)*

There will be two other writing assignments for this class. The first will be due before we leave for NZ; you must upload it to our Canvas page by midnight on Monday, December 28<sup>th</sup>. The other assignment, along with the Journal, will be due after our return to the States, and should be submitted by midnight on Saturday, January 23rd. A grading rubric for these assignments will be posted on Canvas.

- 1000-1200 words each
- Proper citations (page number and works cited) required always
- For online sources without page numbers, refer to paragraph numbers instead
- Submit on ELMS by visiting the “assignments” page and clicking on the specific assignment; upload your paper as a doc or docx file.

The two assignments are as follows:

1. New Zealand culture essay (due by midnight, Dec. 28): read Christina Thompson's memoir and watch both *Boy* and *Whale Rider*. You'll notice that all three are concerned with contemporary New Zealand culture, with especial concern for Maori culture. Choose one moment from Thompson's memoir (or a set of related moments) and one scene from one of the films (either *Whale Rider* or *Boy*), and put them in conversation with one another. Does Thompson's memoir offer a compelling framework for making sense of the scene you've chosen? Or is there tension of some sort between the two? Does the scene allow you to think differently about something

Thompson wrote? The idea here is to navigate between the memoir and the film, and, in the process, to develop an argument of your own about the representation of New Zealand / Maori culture. You may want to consider differences between Thompson (an American) and the films (both directed by New Zealanders). You're welcome to discuss other sources, too (for example, reviews of the film, or a NZ newspaper article related to your specific cultural topic). Remember that the essay should be only 1000-1200 words. Remember, too, that proper citations are required, including for the film you discuss.

2. **Close reading** (due by midnight, Jan. 23): choose one of the texts either from our syllabus (a poem or a work of fiction) and perform a close-reading on a passage (a stanza or a paragraph: something short and focused). Pay attention to the author's style, and to how that style contributes to the author's larger ideas. Resist generalizations about "New Zealand literature" and instead focus on the specifics of this particular text: what happens, how it happens, what the effect is on the reader, etc. While some summary will likely be necessary, your essay should only summarize what's *absolutely necessary* to support your argument: the essay should be primarily an argument of your own, not a summary of the text you've chosen. The strongest essays will either chose a passage that was not discussed in detail during class *or* make an argument significantly different from whatever was discussed during class. You may also choose a story from *Some Other Country* that we have not read together as a class. Whatever passage you choose, your essay must have a clear argument. Close reading means quoting from the text you've chosen and commenting directly on – making an argument about – those quotes.

#### PARTICIPATION

More than most classes, attendance and participation will be an essential part of your experience in this course. You will be expected to attend all class activities, and to have done the appropriate reading before our scheduled meetings. As this is a small class, you will be expected to participate actively and enthusiastically in conversation, even if you're someone who usually doesn't talk much in class. Our experiences in New Zealand will be both intellectual and emotional, and we will be exploring in our conversations together the full range of those experiences.

You will be expected to arrive punctually at all class activities, and to participate in discussion. Remember that the other students in this class will be depending on your punctuality and good humor. As a general class policy, *we will not wait for late-comers*.

Your participation grade (1/3 of total course grade) will be determined on a 40-point scale from the following table, wherein A = almost always; U = usually; S = sometimes; I = infrequently; and N = never:

	A	U	S	I	N
Voluntarily participated in class discussion and activities	5	4	3	2	1
Asked questions and engaged with guides, guests, speakers	5	4	3	2	1
Came to class activities prepared (with books, notebook, pen)	5	4	3	2	1
Demonstrated having done reading for class discussions	5	4	3	2	1
Arrived on time	5	4	3	2	1
Was present for all class activities	5	4	3	2	1
Respected fellow students, instructor, and others involved with our class	5	4	3	2	1
Actively showed interest and paid attention during class activities	5	4	3	2	1

## QUIZZES AND OTHER ASSIGNMENTS

You will take two short online quizzes before leaving the United States: one on the course syllabus (7 points) and the other on the readings you must complete before departure (15 points). A final quiz at the end of the class will cover materials from the reading throughout the course (20 points). These quizzes assume you have read the course materials carefully and viewed the four films attentively.

Other assignments for which you will earn the remaining 8 points include writing a poem for the poetry discussion and attending the required pre-departure meeting.

## READING AND VIEWING IN ADVANCE

Because this course occurs over a short period, you will be expected to have done some of the reading before arriving in NZ, including the Christina Thompson memoir and all the readings for class discussion on January 4th. The four films on the syllabus must also be viewed *before departure*. They will be viewable via ELMS for a two-week period, December 13-27:

1. *The Piano*, dir. Jane Campion (1993)
2. *Whale Rider*, dir. Niki Caro (2003)
3. *Boy*, dir. Taika Waititi (2010)
4. *Heavenly Creatures*, dir. Peter Jackson (1994)

## EXPECTATIONS AND ETIQUETTE

1. There will be no loud socializing in our accommodations after 10:00pm. No exceptions. You must respect your roommates *and the other guests at your lodging* and be quiet in the evenings.
2. The accommodations will be kept as clean as possible. No open food containers will be left out. Bottles and other recyclables will be brought outside the building. If you make a mess, you will clean it up right away.
3. You may never, *under any circumstances*, bring a guest from outside the class back to your room.
4. You are expected to be *active listeners* when meeting with guides, invited speakers, and anyone else associated with this class. Remember that many of these people are *donating their time and energy* to our class, and we should be grateful for their work. Show your appreciation by *looking interested, taking notes, and asking interesting questions*. Even if you are not completely interested in the material, it is never acceptable to show your disinterest.
5. Use of cellphones – for talking, text messaging, checking email, or browsing the internet – at *any* time during class is unacceptable and will result in down-grading for class participation. This includes class discussion time and *any time* we are together as a class and actively engaged: at museums, on walking tours of the city, while meeting with other scholars, etc. *Please turn your phones to silence and do not check them while we are together*. There will be no exceptions to this rule, even if you're waiting for an "important" call or message: if you want to remain in good standing in this class, the call (and your emails and your text messaging) will have to wait.
6. Use of laptop computers is not permitted during class discussion. For course materials read on ELMS as pdfs, please take notes you can refer to during class discussions.

## ACADEMIC INTEGRITY AND CODE OF STUDENT CONDUCT

I will adhere strictly to University policy with respect to the Code of Academic Integrity and the Code of Student Conduct. Please visit the final two pages of this syllabus, which detail both codes. Students who do not adhere to the codes will be referred directly to the Office of Student Conduct.

With respect to issues of academic honesty, the best strategy will be to follow MLA (Modern Language Association) guidelines for proper citation when quoting passages and when paraphrasing ideas. Please keep in mind the following:

- Any source consulted must be included in a “works consulted” list at the end of your written work. This includes Wikipedia or any other on-line site, **even if you have not quoted it directly**.
- **Paraphrased ideas must be cited**, even if you have not quoted directly from the source.
- Most of what can be found easily on-line will not qualify as a reputable source for an academic essay. Instead, make use of the university’s vast digital resources through Research Port. I will be happy to help you find sources if you need assistant. And if you have questions about the validity of a source, please ask me directly.

## Itinerary & Syllabus [DRAFT]

(S) *Some Other Country: New Zealand's Best Short Stories*

\* Read on ELMS; take notes; no need to print

+ Handout

© Syllabus Links page on ELMS

Dec. 31 (Th.) Students depart United States for New Zealand (one whole day lost while crossing the International date line). Group flight itinerary:

UA #525, IAD-SFO, 12:30pm-3:07pm

NZ #7, SFO-AKL, 7:45pm-5:50am (+2 days)

Jan. 2 (Sat.) NZ #411, AKL-WLG, 8:05am-9:10am

Arrive in Wellington; transfers from airport to YHA Wellington; free time for showers and calls home; welcome lunch followed by an orientation, introductory discussion, and guided walking tour of downtown Wellington, focusing on the history of the city and the “Writers Walk”; class dinner on the waterfront.

Jan. 3 (Sun.) 12:00pm class discussion, “Introductions, Expectations, Framings”:

We will discuss our own cultural backgrounds: what we bring with us to NZ; the frameworks through which we’ll be making sense of our experiences. We will brainstorm strategies for seeing around those frameworks, and challenging our own cultural assumptions. We will then discuss Christina Thompson’s memoir as an example of cultural negotiation, and debate the successes and failures of her narrative.

Fons Trompenaars and Charles Hampden-Turner, “The Meaning of Culture”; from *Riding the Waves of Culture* \*

Christina Thompson, *Come On Shore and We Will Kill and Eat You All*

Michael King, from *The Penguin History of New Zealand*: “A Land Without People” \*

2:30pm guided tour of the Museum of Wellington City & Sea: a museum on Wellington’s social, cultural, and maritime history.

Jan. 4 (Mon.) 10:00am class discussion, “Imagining New Zealand”:

How has New Zealand been “imagined” over time? How did the British *see* NZ when they first arrived in the late 1700s? How did that perception change over time? And how have historians thought through those shifts in perspective? Who gets to decide what is or is not part of New Zealand culture? What *is* NZ culture, anyway?

“Lieutenant Cook’s Voyage”

“An Authentic Account of the Miserable Fate of Ten Men”

Declaration of Independence of New Zealand

The Treaty of Waitangi

“New Zealand,” from the *Penny Magazine*  
 Charles Darwin, from *The Voyage of the Beagle*  
 “Emigrant Voices from New Zealand,” from *Chambers’ Edinburgh Journal*  
 Te Horeta [“Taniwha of Coromandel”], “Cook’s Visit” \*  
 Michael King, from *The Penguin History of New Zealand*: “Landfall” \*  
 James Belich, from *Making Peoples: A History of New Zealanders*: “The European Discovery of  
 New Zealand” and “The Maori Discovery of Europe”

1:00pm Wellington cable car ride and visit to Zealandia, a wildlife sanctuary outside Wellington; return walk through the Wellington Botanical Gardens and class dinner at the waterfront (depending on weather, we may opt to do these activities the afternoon of the 7th instead).

Jan. 5 (Tues.) 10:30am class discussion, “Maoriland”:

“Maoriland” was the term Europeans used to describe New Zealand at the turn of the twentieth century. As the scholars Jane Stafford and Mark Williams suggest, it’s a “politically suspect” term that points to a period when the first generation of European settlers were being “replaced” by second- and third-generation white New Zealanders who wanted to imagine their culture as “more modern, urban, and self-inventing.” It was a time, in other words, when “modern” New Zealand emerged. We will examine a range of literary works from this period, along with works that highlight the political and cultural tensions that accompanied NZ colonialism. We’ll also discuss Jane Campion’s film, *The Piano*, which is set in this era. In the afternoon we’ll visit the childhood home of Katherine Mansfield, the best-known writer from the “Maoriland” period.

Katherine Mansfield, “At the Bay” (S)  
 Dora Wilcox, from *Verses from Maoriland*: “Onawe”  
 Blanche Baughan, “The Old Place” and “In Exile”  
 Henry Lawson, “A Daughter of Maoriland”  
 Alfred Domett, “The Pink and White Terraces”  
 William Pember Reeves, “The Passing of the Forest”  
 Jessie Mackay, “Introduction” to *New Zealand Rhymes Old and New* +  
 Frederick Edward Maning, “Old New Zealand”  
 Jane Stafford and Mark Williams, from *Maoriland*  
 Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, from *The Empire Writes Back*  
 Michael King, from *The Penguin History of New Zealand*: “A Time of Turbulence” and “A  
 Functioning Nation?” \*  
*The Piano*, dir. Jane Campion

2:00pm guided tour of the Katherine Mansfield house

Jan. 6 (Wed.) 9:00am visit to the American Embassy in Wellington: discussion with American and NZ diplomats on US foreign policy in New Zealand, and the challenges and successes of US/NZ relations over the last decade. Formal dress. ID required, and no cellphones or other technology permitted in the embassy.

12:00pm & 1:00pm guided one-hour tour of the New Zealand Parliament: we will break into two groups, divided between these two tours.

Free afternoon and evening: in your free time in Wellington, you might consider hiking up Mount Victoria (for amazing views of the city and harbor), relaxing at the beach at Oriental Bay, or taking the bus out to the Weta Cave (Peter Jackson's workshop).

Jan. 7 (Th.) 10:00am guided tour of the Te Papa museum, the national museum of New Zealand. This modern space, a stunning new building directly on Wellington's harbor, holds some of the nation's most valued cultural artifacts, including traditional Maori woodworking and art.

Free afternoon and evening

Jan. 8 (Fri.) Travel from Rotorua to Wellington, departing YHA lodgings in early morning NZ #8590, WLG-ROT, 10:35am-11:45am

Transfer from airport to Rotorua YHA, followed by orientation to Rotorua

4:00pm student presentations in groups, Maori research projects. Discussion of strategies for negotiating cultural differences.

Jan. 9 (Sat.) 10:00am class discussion, "Maori Literature and Culture":

Maori culture stretches back hundreds of years and is celebrated in New Zealand today far more than most world Indigenous cultures. The Maori language, for example, is taught in grade schools throughout New Zealand, and is learned by non-Maori (Pākehā) New Zealanders. Our discussion today will focus on Maori history told from Maori perspectives (Ngata, Sullivan, and Mead), and will then turn to works of short fiction by some of New Zealand's most prominent living Maori writers, including Patricia Grace and Keri Hulme. Our discussion will also consider Maori musical traditions, and the intersection between Western and Maori arts.

*Whale Rider*, dir. Niki Caro

*Boy*, dir. Taika Waititi

Audio CD of New Zealand music

Apirana Ngata, "A Scene from the Past" +

Agnes Sullivan, "The Roots of Maori Culture" \*

Sydney Moko Mead, "Becoming Maori Art" \*

Richard Taylor, *Te Ika a Maui, or New Zealand and its Inhabitants*

Witi Ihimaera, "A Game of Cards" (S)

Patricia Grace, "Between Earth and Sky" (S)

Keri Hulme, "Hooks and Feelers" (S)

Alice Tawhai, "Maori Art" (S)

Free afternoon

Jan. 10 (Sun.) 8:45am pick-up for day-long tour: we will first visit Wai-O-Tapu, a geological park outside Rotorua, including geyser and hot mud pools, and then – after a break for lunch – we will travel to Hobbiton, the set from the *Lord of the Rings* films. Return to Rotorua by 6:00pm.

8:30pm poetry workshop: each student will compose in advance a short poem as a way of reflecting on his or her own experience of cultural difference in New Zealand. We will share these poems with one another, and discuss ways of interpreting them. Though the poems are not graded, participation is required.

Jan. 11 (Mon.) 10:00am & 10:45am zip-line tour through the rainforest, including ecological lectures on the natural landscape and history of preservation in the Rotorua region. We will be divided between these two tour times.

4:00pm visit to Te Puia, a Maori cultural center: Maori cultural show and tour of village; visit to the Te Whakarewarewa geothermal valley; meetings with artisans at the National Carving and Weaving Schools, with demonstrations on tradition Maori arts practices; and concluding Maori dinner feast.

Jan. 12 (Tues.) 7:45am bus from Rotorua to Auckland, arriving in Auckland at 11:40am. We must be at the bus station by 7:30am. Bring a sweatshirt in case the bus is cold, and something to eat.

Arrival in Auckland, transfer to the Barclay Suites hotel.

4:00pm guided walking tour of the city, including a history of the city's colonial founding, public artworks, and the emergence of Auckland as a modern city, followed by a class dinner at a Thai restaurant.

Jan. 13 (Wed.) 10:30am class discussion, "Twentieth-Century Literature":

Our discussion today will examine how NZ writing from the mid-1900s to the present day has reflected a range of cultural issues, including the birth of environmentalism; debates around immigration; and the modern LGBTQ movement. Most importantly, we will examine how NZ culture has developed through the engagement of Western and Maori cultures. We will use as a framework for our discussion Alex Calder's essay on the ways non-Maori New Zealanders have sought to make the land a home of their own.

Alex Calder, from *The Settler's Plot*: "Nature and the Question of Pakeha Turangawaewae"  
*Heavenly Creatures*, dir. Peter Jackson

Janet Frame, "Swans" (S)

C. K. Stead, "A Fitting Tribute" (S)

Maurice Gee, "A Glorious Morning, Comrade" (S)

James K. Baxter, "The Maori Jesus" +

Hone Tuwhare, "To a Maori Figure Cast in Bronze Outside the Chief Post Office, Auckland" +

Anne French, "The Lady Fishermen" +

Robin Hyde, "Young Knowledge," "The Free Talkers," "The Birth-right" +

Bill Manhire, "Milky War Bar," "Ain Folks," "The English Teacher," "Picnic at Woodhaugh" +

Michael King, from *The Penguin History of New Zealand*: "A Revolution Begun," "Return of Mana Maori," "A Revolution Confirmed" \*

3:00pm guided tour of the Auckland art gallery: this collection of contemporary art reflects the cultural mix of modern-day New Zealand, and includes several great works of contemporary Maori art.

Jan. 14 (Th.) Day trip to Waiheke Island, one of the most beautiful places in New Zealand, including a class lunch in Oneroa and a tour of Mudbrick Vineyards. Ferry departs Auckland at 10:00am and returns in the evening.

Jan. 15 (Fri.) 10:00am class discussion, “Contemporary NZ Literature and Culture”:

Our final literary discussion will examine the inheritance of settler culture and ideology in contemporary NZ literature.

Bernadette Hall, from *Settler Dreaming*: “The Leaving,” “Early Settler,” “Singalong,” “Waitara Canticle” +

Anna Jackson, “Takahe” and “Moa” +

James Brown, “The Language of the Future” +

Michele Leggott, “Mirabile Dictu” +

Charlotte Grimshaw, “Plane Sailing” (S)

Michael King, from *The Penguin History of New Zealand*: “Configurations Old and New” \*

2:00pm meeting with faculty from the University of Auckland’s Maori Studies program. We will learn about the history of the program and the work done on campus and throughout New Zealand to promote Maori history and culture. We will also meet with some students in the program, to discuss with them their work and how they came to be part of Maori Studies.

8:00pm Comedy show at Auckland’s “Classic Comedy & Bar”

Jan. 16 (Sat.) [Possible conversation with representatives from the Auckland Council, a group that works with Auckland’s Maori population.]

Free afternoon; consider a visit to the Auckland War Memorial Museum (which houses a great collection of Maori artifacts), Albert Park (15 acres of botanical gardens), the National Maritime Museum, the shops at Parnell Village, or head up to the top of the Sky Tower; you might also explore via ferry other sites around Waitemata Harbour, including the Tiritiri Matangi bird sanctuary and the Devonport Domain

Jan. 17 (Sun.) Day trip to Rangitoto Island, an extinct volcanic island in Waitemata Harbour; ferry departs at 10:30am. Our one-hour summit hike through lava fields will feature panoramic views of the harbor; comfortable hiking shoes and a large water bottle required (no drinkable water is available on the island, so bring enough for the whole day); wear sunblock and bring a hat or visor. Bring a packed lunch, too. Return ferry to Auckland at 3:30pm. *Depending on weather, we may opt to do this trip on Saturday, Jan. 16 instead.*

5:45pm Auckland harbor dinner cruise; bring an extra warm layer of clothing (it can get very chilly out in the harbor at night!)

Jan. 18 (Mon.) 11:00am final discussion, “Reflections and Framings”:

In what ways have our cultural experiences in New Zealand given us different perspectives from which to think about our own cultures? How have our own ideas of Maori culture and Western colonialism changed over the course of these three weeks in New Zealand?

3:45pm transfer to Auckland International airport and flights home to US:

NZ #8, AKL-SFO, 7:45pm-11:05am

UA #2046, 2:33pm-10:38pm

Jan. 23 (Sat.) All coursework due via ELMS by midnight at the end of this day