

Pacific Literature



Trimester 2, 2008
School of English, Film, Theatre & Media Studies

ENGL248

Pacific Literature

Class sessions

Lecture: Monday, Tuesday, Thursday 11am MY LT102

Weekly tutorials: Tutorials begin on 2nd week of trimester; tutorial lists will be posted on School noticeboard (foyer outside HM LT206) and on Blackboard.

Each student attends eleven tutorials. Attendance at eight or more is required. The tutorials are a very important part of your development in the subject, and you should prepare fully for them by reading and being ready to contribute to the discussion.

Course Organisation

Convener/ Lecturer: Alice Te Punga Somerville.
alice.tepungasomerville@vuw.ac.nz
463 6818 (internal: 6818)
50KP rm 208 (Maori Studies: upstairs and keep turning right)

Blackboard

- Updated information about the course, and all handouts etc relating to the course, are posted on the Blackboard site for this course.
- Joining in the discussion about texts and issues on the class blackboard site is encouraged.
- Access to the blackboard site is available through <http://blackboard.vuw.ac.nz/>

Aims, Objectives, Content

This course focuses on the literature of our neighbourhood: the Pacific.

Drawing on creative texts from around the Pacific, along with critical work from and about the region, the course foregrounds the tremendous diversity of the place which hip-hop artist Oshen has described as the “liquid continent.”

You will consider these texts in relation to a number of contexts: publishing histories; the creation of the field of Pacific Studies; the articulation of Pacific feminisms; the connections and disconnections between Maori and Pacific writing, the position of writing within the broader context of cultural production in the Pacific; and the relationship between Indigenous, Diasporic and Settler communities.

The course maintains a dual focus on texts from Pacific writers based in New Zealand (‘Pasifika’ writers) and Pacific writers based in other parts of the region and/ or in other metropolises. An additional dimension of literature in the Pacific – writing produced by Europeans *about* the Pacific – provides an important context for reading these texts by writers who identify with the Pacific.

While our focus will be on Anglophone creative and critical texts, students who are able to read outside English are encouraged to pay attention to those texts in other languages as well.

Course Objectives

By the end of the course you should be able to:

- discuss key features of Pacific Literature (including texts produced by Pacific writers based in New Zealand, texts produced in the Pacific outside of New Zealand, and texts produced by Europeans about the Pacific).
- articulate the place of Pacific Literary Studies within the fields of Pacific Studies and (Anglophone) Literary Studies.
- develop, through lectures, tutorial discussions, tutorial readings and assessment, an understanding of relevant literary traditions, histories of interaction and colonisation, and the politics of publication and anthologising in the region.
- critically consider specific texts by Pacific people in the light of the above understandings.

Required texts (in order of teaching)

- Teresia Teaiwa & Vilsoni Hereniko *Last Virgin in Paradise*.
- Sullivan, Wendt & Whaitiri (eds) *Whetu Moana*.
- Selina Tusitala Marsh (eds). *Niu Voices*.
- Albert Wendt. *The Songmaker’s Chair*.
- Kareva Mateata-Allain & Alexander Dale Mawyer (eds) *Vārua Tupu: Mānoa Journal 2006*.
- Caroline Sinavaiana-Gabbard *Alchemies of Distance*.
- Ku’ualoha Ho’omanawanui (ed). *‘Ōimi 3: Huilau*
- ENGL248 Class Notes (Student Notes) cost t.b.a.

Class sessions

Our class is organised into three main parts: first we look at writing in and about the Pacific; then we look at Pacific Literature in New Zealand; then we look at Pacific Literature in the region.

week starting	Monday lecture	Tuesday lecture	Thursday lecture	tutorial topic
7 July Introduction: writing (in) the Pacific	Intro	Sinavaiana “introduction: a kind of genealogy”	**report 1 due	no tutorial
14 July Writing (about) the Pacific: European representation	<i>Last Virgin in Paradise</i>	<i>Last Virgin in Paradise</i>	<i>Last Virgin in Paradise</i>	European representation
21 July Starting where we are: Te Whanganui-a-Tara and Aotearoa	**group presentations	<i>Whetu Moana</i>	<i>Whetu Moana</i> **report 2 due	Brown Wellington
28 July Aotearoa is in the Pacific!	<i>Whetu Moana</i>	<i>Whetu Moana</i>	<i>Whetu Moana</i>	Maori
4 August The Pacific is in Aotearoa!	<i>Niu Voices</i> <i>Whetu Moana</i>	<i>Niu Voices</i> <i>Whetu Moana</i>	<i>Niu Voices</i> <i>Whetu Moana</i> **close reading due	Pasifika
11 August The Pacific is in Aotearoa!	<i>The Songmaker’s Chair</i>	<i>The Songmaker’s Chair</i>	<i>The Songmaker’s Chair</i>	Pasifika
	<i>mid-trimester break</i>	<i>mid-trimester break</i>	<i>mid-trimester break</i>	

1 Sept Pacific #1 <i>Whetu Moana</i> (broad regional collection)	lecture cancelled	<i>Whetu Moana</i>	<i>Whetu Moana</i>	<i>Whetu Moana</i>
8 Sept Pacific #2 <i>Vārua Tupu</i> (specific regional collection)	<i>Vārua Tupu</i>	<i>Vārua Tupu</i>	<i>Vārua Tupu</i> **report 3 due	<i>Vārua Tupu</i>
15 Sept Pacific #3 <i>Niu Voices</i> (national/ diasporic collection)	<i>Niu Voices</i>	<i>Niu Voices</i>	<i>Niu Voices</i>	<i>Niu Voices</i>
22 Sept Pacific #4 <i>‘Oimi 3</i> (Nation/ Indigenous collection)	<i>‘Oimi 3</i>	<i>‘Oimi 3</i>	<i>‘Oimi 3</i> **report 4 due	<i>‘Oimi</i>
29 Sept Pacific #5 <i>Alchemies of Distance</i> (single author collection)	<i>Alchemies of Distance</i>	<i>Alchemies of Distance</i>	<i>Alchemies of Distance</i> **starter due	<i>Alchemies of Distance</i>
6 Oct We are writing in and about the Pacific: student presentations.	**student presentations	**student presentations	wrap up **student presentations	final essays



Assessment:

In order to pass this course, you need to hand in all pieces of written work. Additionally, according to the rules of the School, you also need to attend at least 8 of the *tutorials* in order to pass this course.

For a course at 100-level, it is recommended that you spend *on average* 12 hours per week including class contact hours. Therefore, you should spend about 8 hours of your own time on reading, research and preparation.

All written work must be in an acceptable academic format. A Style checklist is included at the back of this handout and *A Handbook for Students of English Literature* (available online through the SEFTMS website) details an acceptable minimum standard.

The deadlines for term work must be strictly observed. If you need an *extension* beyond the due date of any piece of work, you need to apply to your tutor before the due date, providing supporting documentation if possible. If an extension is granted, work will be marked in the usual way. If an extension is not applied for, or not granted, the final mark will be reduced by one 'step' of the grade (eg from A to A- or B- to C+).

Each of these assessments has been designed to focus on a different aspect of the overall objectives of the course.

Assessment	% of final mark	Due date
Tutorial reports [5@200words = 1000 words]	20	10/7, 24/7, 8/9, 22/9
Close reading exercise with one text that has not yet enjoyed published critical treatment (20%) [1000 words]	20	7 August
Group presentation: introducing the class to a European text about the region	10	21 July
Research: Presentation (10%), starter (10%) and essay (30%) on own research topic [2000 words]	50	presentations 6, 7, 9 Oct. Starter 2 Oct. Final essay 17 Oct.

20% Tutorial reports

[5@200words = 1000 words]

You are to write 5 short tutorial reports, which have a combined weighting of 20% of your overall mark for the course. The topics for each report are listed below. These reports are not researched: they are your own ideas on the topic.

Reports 1-4 are due on the days indicated above. Report 5 can be handed in any time before the last day of lectures (9 Oct).

- 1

In the phrase “Pacific Literature,” what is the “Pacific”? In the phrase “Pacific Literature,” what is “Literature”?

- 2

Brown Wellington: sit in an urban space somewhere in Wellington (a bus stop, a street, a train, a library, a school etc). Look around you. Who can you see? Where can you see? What can you see? Reflect on the presence of Maori and Pasifika communities in Wellington from the point of view of the place you’re sitting.

- 3

Is writing in English ‘Pacific Literature’? What about French or Spanish? Is writing in Indigenous languages ‘Pacific Literature’? What are your thoughts about language (and maybe translation) in Pacific Literary Studies.

- 4

Pick two texts from different contexts. The difference might be national, colonial, ethnic, linguistic etc. Write about the things you need to pay attention to when reading comparatively: what do the texts share? What are their differences?

- 5

At some point in the trimester, attend a Pacific event/ gallery exhibition/ performance/ etc. Write about how it connects with the literature we’re reading in our class. Come and check with me if you’re not sure the event etc you’re going to write about is appropriate. (Feel free to think outside the square!)

20% Close reading exercise

Write a 1000 word close reading of one text (poem or short story) that has not yet enjoyed published critical treatment. You'll be able to check Google or the MLA bibliography to see whether it's been critically examined yet.

This isn't a long formal essay: it's a close reading. Hand in a copy of your text, with all of your annotations and notes scrawled over it, along with your 1000 word close reading. With your permission, these will be collated (you'll have a chance to edit and update your reading if you'd like) to be shared with the class as a resource.

10% Group presentation

With your group (we'll sort these out in the first week of lectures), introduce the class to a European text about the region or crucial figure or concept in the European understanding of the region. Your group will do your presentation on one of the following:

- Omai/ Ahutoru/ Lee Boo the 'Black Prince'
- Gauguin
- *Robinson Crusoe*
- Noble Savage
- Cannibalism
- *The Tempest*
- Melville/ *Typee*
- Cook/ Magellan/ Balboa

Make sure your group prepares a 1 page resource to distribute to the class (I can do the photocopying if you get it to me by Friday 18 July).

50% Research

Presentation (10%) Starter (10%) Essay (30%)

Produce an essay about some aspect of Pacific Literature which appeals to you. You may wish to focus on a particular text, author, nation-state, island, region, critical claim etc. Your essay needs to demonstrate engagement with the themes of the course, and treatment of specific texts (critical and/or literary).

Starter: Write between 1 and 2 pages about your research essay. The writing does not need to be overly formal but needs to be clear. It may include mindmaps, lists, images, etc. Make sure you *name the texts* on which you will focus, and show *how your topic relates to the overall themes of the course*.

Presentation: Prepare to talk to the class about your topic for 10-15 mins. We will provide feedback and ideas. This is a chance to share your 'angle' on Pacific Literature with everyone else.

Essay: (2000 words) At this level of study, there is an expectation that your essay will be well structured, clearly expressed, and correctly referenced. Your argument should be well supported by specific textual references.

Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GENERAL UNIVERSITY STATUTES AND POLICIES

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Student and Staff Conduct
- Academic Grievances
- Academic Integrity and Plagiarism
- Meeting the Needs of Students with Impairments
- Student Support