

ENGL112/ THEA112

Cultural Encounters:
The Literature and Theatre
of Aotearoa New Zealand and the Pacific.



Trimester 2, 2006
School of English, Film, Theatre & Media Studies

Cultural Encounters: The Literature and Theatre of Aotearoa New Zealand and the Pacific.

Class sessions

Lecture: Tuesday, Thursday, Friday 1.10pm – 2.00pm
Hunter LT323

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

Co-conveners: Bronwyn Tweddle
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463 6852 (internal: 6852)
office 301, 77 Fairlie Tce

Alice Te Punga Somerville.
alice.tepungasomerville@vuw.ac.nz
463 6818 (internal: 6818)
office VZ909

Tutors: Tutors' information will be posted on the Blackboard site.

Guests: Renee
Ken Duncum
Makerita Urale

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

Much of the literature and theatre from, or about, Aotearoa New Zealand and the Pacific is concerned with the encounters occurring within and between the region's various cultures. In this course you will learn about the part that written, spoken, and performed narratives play in representing, and even shaping, such encounters.

The course is designed to expose you to a range of concepts relevant to more advanced students in literature and the theatre; it will equip you with an understanding of the cultural and historical contexts of the material you are studying; and it will foster your ability to respond critically to a range of literary and theatrical texts and present your findings in formal assessment tasks.

Course Objectives

By the end of the course you should:

- be familiar with all of the texts studied in the course;
- have developed some sense of the comparative historical and cultural contexts of the range of texts studied;
- be able to read texts critically and discuss your findings in a formal academic essay;
- be responsive to the detail of selected passages of literature and drama and demonstrate your responsiveness in a variety of assessment tasks;
- be familiar with the literary, theatrical, social and political implications of the concept of 'cultural encounters.'

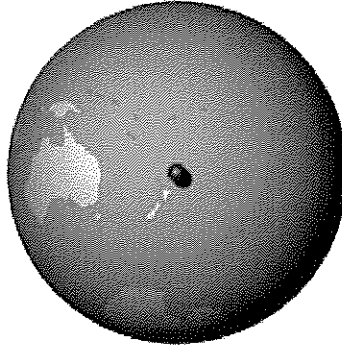


Required texts (in order of teaching)

- Renee. *Jeannie Once*. Wellington: VUP, 1991.
- Hone Kouka. *Waiora*. Wellington: Huia, 2000.
- Witi Ihimaera. *Bulibasha*. Auckland: Penguin, 1998.
- Janet Frame. *To the Is-land*. Auckland: Vintage, 2000.
- David Geary. *Lovelock's Dream Run*. Wellington: VUP, 1993.
- Ken Duncum. "Horesplay," in *Small Towns and Sea*. Wellington: VUP, 2005.
- Karlo Mila. *Dream Fish Floating*. Wellington: Huia, 2005.
- Makerita Urale. *Frangipani Perfume*. Wellington: Play Press, 2005.
- Wesley Enoch & Deborah Mailman. *The 7 Stages of Grieving*. (3rd edition). Brisbane: Playlab Press, 2002.

Class sessions

This course is shaped according to a number of broad themes. *Jeannie Once* will open our course, because it raises many of the questions we will be asking throughout the trimester. A number of texts about Maori narratives of cultural encounter will be followed by a series of texts about Pakeha narratives of the same. Finally, Pacific narratives will be added to the mix, and we will end with an Indigenous Australian text as a way of asking further questions about the parameters and possibilities of cultural encounter in this region.



week starting	Tuesday lecture	Thursday lecture	Friday lecture	tutorial topic
10 July	intro	<i>Jeannie Once</i>	<i>Jeannie Once</i>	no tutorial
17 July	<i>Jeannie Once</i>	<i>Waiora</i>	<i>Waiora</i>	<i>Jeannie Once</i>
24 July	<i>Waiora</i>	<i>Bulibasha</i>	<i>Bulibasha</i>	<i>Waiora</i>
31 July	<i>Bulibasha</i>	<i>Bulibasha</i>	test	<i>Bulibasha</i>
7 August	Frame	Frame	Frame	writing focus
14 August	Frame	Frame	Frame	Frame
	<i>mid-trimester break</i>	<i>mid-trimester break</i>	<i>mid-trimester break</i>	<i>mid-trimester break</i>
4 Sept	<i>Lovelock's Dream Run</i>	<i>Lovelock's Dream Run</i>	<i>Lovelock's Dream Run</i>	<i>Lovelock's Dream Run</i>
11 Sept	<i>Horseplay</i>	<i>Horseplay</i>	Mila	<i>Horseplay</i>
18 Sept	Mila	Mila	Mila	Mila
25 Sept	Mila	Mila	<i>Frangipani Perfume</i>	Mila/ writing focus
2 Oct	<i>Frangipani Perfume</i>	<i>Frangipani Perfume</i>	<i>7 Stages</i>	<i>Frangipani</i>
9 Oct	<i>7 Stages</i>	<i>7 Stages</i>	wrap up	<i>7 Stages</i>

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
Test (close reading)	10	4 August (in class)
Essay #1 (theatre focus)	25	8 September (5pm)
Essay #2 (literature focus)	25	29 September (5pm)
Final exam	40	tba

10% Compulsory In-class Test

The test will be held on Friday 4 August, during lecture time. You must take the test at this time; make-up tests will only be granted in exceptional circumstances.

25% Essay #1 (theatre focus)

Due by 5pm Friday 8 September: place in essay box, 8th floor Von Zedlitz.
Length: 1000-1200 words.

25% Essay #2 (literature focus)

Due by 5pm Friday 29 September: place in essay box, 8th floor Von Zedlitz.
Length: 1000-1200 words.

40% Final examination

The three-hour exam is made up of three sections: one has a theatre focus, one has a literature focus, and one is comparative.

General University policies and statutes

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 hard copy or under 'About Victoria' on the VUW home page at

www.vuw.ac.nz.

Student and staff conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

www.vuw.ac.nz/policy/studentconduct

The Policy on Staff Conduct can be found on the VUW website at:

www.vuw.ac.nz/policy/staffconduct

Academic grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

www.vuw.ac.nz/policy/academicgrievances

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:

www.vuw.ac.nz/home/studying/plagiarism.html

Students with Impairments (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

telephone: 463-6070

email: disability@vuw.ac.nz

The name of your School's Disability Liaison Person is in the relevant prospectus or can be obtained from the School Office or DSS.

Student Support

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and Social Sciences the support contact is **Dr Allison Kirkman, Murphy Building, room 407**. Assistance for specific groups is also available from the Kaiwawao Maori, Manaaki Pihipihinga or Victoria International.

In addition, the Student Services Group (email: student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at:

www.vuw.ac.nz/st_services/

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at education@vuwsa.org.nz) is located on the ground floor, Student Union Building.

	Staff member	Location
FHSS	Dr Allison Kirkman	Murphy Building, room 407
Law	Kirstin Harvey	Old Govt Building, room 103
Science, and Architecture and Design	Liz Richardson	Cotton Building, room 150
Commerce and Administration	Colin Jeffcoat	Railway West Wing, room 119
Kaiwawao Maori	Medadane Kipa	Old Kirk, room 007
Manaaki Pihipihinga	Melissa Dunlop/ Fa'afo'i Seiuli	14 Kelburn Pde, room 109D
Victoria International	Matthias Nebel	10 Kelburn Pde, room 202

Style Checklist

The following list is intended to remind you of the importance of conforming to the minimum elements of style expected as part of the discipline of studying English Literature or Theatre. This is a checklist **not** a comprehensive style sheet. You should obtain the *Guidelines for SEFT Students* and *A Handbook for Students of English Literature* from the Student Notes Distribution Centre. If you are still unsure on any point, refer to any one of a number of books on style available in the library (eg the *MLA Handbook for Writers of Research Papers* by Gibaldi and Achtert (New York: MLA)).

Have You...	
written on one side of the page only?	
left a 5cm margin for comments?	
<u>underlined</u> or <i>italicised</i> titles of books (including plays) e.g. <u>Man Alone</u> or <i>Man Alone</i> ?	
placed titles of works shorter than book-length (short stories, poems, articles, chapters) within single quotation marks e.g. 'Lament for Barney Flanagan', 'At the Bay'?	
avoided using contractions eg 'does not' rather than 'doesn't'?	
Have you quoted accurately by...	
i) properly incorporating quotations into your prose so that they make sense within the context of the sentence?	
ii) using square brackets to indicate changes and deletions within the passage you quote?	
iii) using an ellipsis (three dots: ...) to indicate words left out?	
iv) running short (two lines or less) quotations of prose or poetry on, within quotation marks, as part of your text (with a slash (/) to indicate line breaks within the quotations of poetry)?	
v) separating long quotations of poetry and prose from your text—introduced with a colon and indented from the margin—without quotation marks?	
Have you acknowledged ALL your sources by...	
i) including a bibliography that lists all the works you have referred to in the correct form? NB there are different rules of presentation in a bibliography depending on the type of publication. Make sure you know how to reference a book with an editor rather than an author; an article in a journal; an article in a collection of essays and so on. The format for a book by a single author is as follows (both the order of the information and the punctuation are important): Author's surname, first name. <i>Title of Book</i> . Place of publication: publisher's name, year of publication.	
ii) consistently using one of two acceptable referencing systems?	
1) Notes included in the text (ie the author's name and page number) with the full bibliographic details included only in the bibliography. If you use this system, be aware of the rules for handling several works by a single author; giving line numbers rather than page numbers for poems; referring to plays by act, scene and line numbers; giving chapter references for a book that may have run to multiple editions and so on.	
2) Footnotes or Endnotes linked to the body of your essay by superscript numbers. If you use this system, remember that there are clear rules for formatting a footnote (it is like a sentence, and has only one full stop). The format will vary depending on whether you are footnoting a book, an article, a chapter in an anthology and so on. For a book: Author's name, <i>Title of book</i> (place of publication: publisher's name, year of publication), page number.	