

**Va'aomanū Pasifika**  
*Pacific Studies & Samoan Studies*

**PASI 302**

Engaging Narratives: Hip Hop, Diaspora, and Imagination in the Pacific  
**24 points**



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**Course Outline - Trimester 2 2008**

**1. Course Organisation**

**Coordinator:** April K Henderson  
6 Kelburn Parade  
Room 205 ext 5829

**Lectures:** Tuesday 2:10-4:00pm, HU 324  
Wednesday 2:10-4:00pm, 24 Kelburn Pde rm201

**Blackboard:** available

**For additional information:** Diana Felagai  
6 Kelburn Parade  
Room 101 ext 5830

**2. Course Aims, and Objectives**

The concept of *diaspora* has been hugely influential in international Cultural Studies scholarship over the past three decades, and is increasingly invoked in writing about Pacific migration and migrants. In this class, we ask: What is *diaspora*? Who is *diasporic*? Are these terms even relevant to Pacific peoples? If so, how can we use them? If not, why are so many people using them?!

Building upon these questions, we examine the relevance of the concept of diaspora to discussions of culture and identity. Identity is often a topic of interest for many Pacific Studies students; this course is designed to capitalise on that interest and further expand your critical ability to speak and write about culture and identity in nuanced and academically rigorous ways.

In our final weeks, we will use the analytical and theoretical tools we have developed to engage with specific examples of Pacific cultural production—particularly the music, dance, and visual art associated with hip hop culture. One of the most influential imported popular cultures in the Pacific region in the past twenty-five years, we will explore why hip hop is topical to discussions of diaspora and why it is such a prominent contemporary vehicle for articulating understandings of culture and identity.

This is a reading and writing intensive paper.

#### Required Texts:

- Multilith of course readings (available for purchase from Student Notes);
- Audiovisual materials screened in class. Some of the videos and DVDs screened in class are personal copies of the lecturer and will not be available at the A/V Suite. It is imperative that you attend class to see this material;
- Class handouts.

#### Recommended Texts:

- Peggy Fairbairn-Dunlop and Gabrielle Makisi, eds. *Making Our Place: Growing Up PI in New Zealand*. Palmerston North, NZ: Dunmore Press, 2003
- Cluny Macpherson, Paul Spoonley and Melani Anae, eds. *Tangata o te Moana Nui: The Evolving Identities of Pacific Peoples in Aotearoa/New Zealand*. Palmerston North, NZ: Dunmore Press, 2001
- Graham Harvey and Charles D. Thompson Jr, eds. *Indigenous Diasporas and Dislocations*. Burlington, VT: Ashgate Publishing Company 2005
- Jeff Chang. *Can't Stop Won't Stop: A History of the Hip Hop Generation*. New York; St. Martin's Press, 2005
- Dipannita Basu and Sidney J. Lemelle, eds. *The Vinyl Ain't Final: Hip Hop and the Globalization of Black Popular Culture*. London: Pluto Press, 2006
- Gareth Shute. *Hip Hop Music in Aotearoa*. Auckland; Reed Publishing, 2004
- Readings on reserve at the Library

## Learning Objectives

Students who pass this paper will:

- Understand the theoretical concept of *diaspora*, and be able to discuss it with relation to the Pacific Islands region and Pacific peoples, utilizing concrete examples;
- Build upon their understanding of diaspora to elaborate, in oral and written form, relationships between migration, diaspora, culture, and identity, utilizing Pacific examples;
- Apply their understanding of relationships between migration, diaspora, culture, and identity in oral and written analysis of an example of Pacific popular culture or Pacific society.

## Mode of Delivery / Contact Hours

This class combines both lecture and seminar formats, with ample opportunities for group work and student-driven discussion. The workload for PASI 302 is consistent with other departments within the Faculty of Humanities and Social Sciences 24 point courses. You are expected to allow on

average 12 hours per week of reading and engaging with the material for this paper.

### 3. Assessment & Course Work

Coursework	100%
• 10 weekly worksheets	30%
• Research assignment	40%
• Class seminar presentations and participation	30%

#### ❖ Weekly Worksheets (30%)

**A total of ten weekly worksheets will be distributed over twelve weeks. These must be handed in the following Tuesday, following class.** The worksheets are designed to get you engaging with your readings and other course materials, but also to get you synthesising these with the broader knowledge you bring to bear on our topics (e.g. bringing in your own experiences, information from previous courses, popular culture, media, the news, etc).

#### ❖ Research assignment (40%)

- *Abstract* – 200 words. (5%) **Due Friday 15 August by 4:00pm to 6KP**
- *Initial Draft of Essay* - 3000-5000 words (10%) **Due Friday 26 September by 4:00pm to 6KP**
- *Final Draft of Essay* - 3000-5000 words (25%) **Due Friday 17 October by 4:00pm to 6KP**

Your research for this course will be an important contribution to the developing field of Pacific Studies.

- **Step 1: Choose a topic** - For this research assignment, you will develop a topic drawing on significant themes in this course; that is, a topic that engages with any aspect of hip hop culture in the Pacific **-or-** engages with issues of diaspora, culture, and/or identity in the Pacific. Let me repeat, **you do not have to write your research essay on hip hop if you do not want to.** The broader themes and methods of critical engagement emphasised in this course are broadly applicable to any topic you choose. **Helpful Hint:** You might return to your Weekly Worksheets to get ideas for your essay topic. Often there will be a particular week, reading, idea, or theme that will spark something for you! We will have opportunities to discuss potential essay topics in class sessions.
- **Step 2: Begin to gather relevant materials** – Identify a body of sources relevant to your topic. Your final bibliography should have a minimum of ten sources, with at least six printed sources. The remaining sources may include internet sites, audiovisual materials, and other sources.
- **Step 3: Compose abstract:** An abstract is a concise paragraph stating the topic and main argument(s) of an essay. Your abstract should answer these questions: What will your essay be about? At this preliminary stage, what do you expect your main argument(s) will be? Or, if it's too early to tell, what will be your main questions?
- **Step 4:** Gather more materials as your focus and argument become more refined.
- **Step 5: Compose initial draft of essay.** This initial draft of your research essay

should be developed as fully as possible, and feature proper formatting, citation style, and a bibliography. This initial draft will be marked and returned for revision. Assessment will be based on the degree of development of the topic, and effective organization and exposition of content. The more work you put into the initial draft, the better your final essay will be, so take the draft seriously.

- **Revise, refine, expand your essay into a final draft.** The final draft of your research assignment will be assessed as much on form as it will be on content. Assessment will be based on relevance, accuracy, effective organisation and exposition of content, use of appropriate academic citation formats, and provision of a bibliography. Marks will also be awarded for the absence of typographical errors.

❖ **Class seminar presentations and participation (30%)**

- *Class seminar presentations (20%) sign up for a total of two.* Sign-ups for class seminar presentations will take place in Week 1, with the first seminars taking place in Week 2. Each person will give 2 seminar presentations over the course of the trimester. Seminar presenters will be expected to briefly but adequately summarize readings and draw out critical elements from each reading's arguments. Your short seminar presentations may also draw upon and elaborate on your Weekly Worksheet for that week. Seminars should be approximately 15-25 minutes in length (depending on how many readings are covered), with subsequent time allowed for discussion. Please prepare several questions, or a group exercise, to get discussion going. Presentations will be marked on relevance, organization, accuracy, and ability to stimulate discussion.
- *General class participation (10%)* General participation marks are earned over the course of the term through your conscientious contributions to both group exercises and general seminar discussion. To best equip you to receive general class participation marks, **attend class, do your reading, complete your Weekly Worksheets on time, and make vocal contributions to our classroom community.**

#### 4. 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 hardcopy or under "about Victoria" on the Victoria homepage at:

[http://www.victoria.ac.nz/home/about\\_victoria/calendar\\_intro.html](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

#### **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>

## **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 contacts are **Dr Allison Kirkman, Murphy Building, room 407** and **Dr Stuart Brock, Murphy Building, room 312**. Assistance for specific groups is also available from the Kaiwawao Māori, Manaaki Pihipihinga or Victoria International.

### ***Manaaki Pihipihinga Programme***

This programme offers:

- Academic mentoring for all Māori & Pacific students at all levels of undergraduate study for the faculties of Commerce & Administration and Humanities & Social Sciences. Contact [Manaaki-Pihipihinga-Programme@vuw.ac.nz](mailto:Manaaki-Pihipihinga-Programme@vuw.ac.nz) or phone 463 6015 to register for Humanities & Social Science mentoring and 463 8977 to register for mentoring for Commerce and Administration courses
- Postgraduate support network for the above faculties, which links students into all of the post grad activities and workshops on campus and networking opportunities
- Pacific Support Coordinator who can assist Pacific students with transitional issues, disseminate useful information and provide any assistance needed to help students achieve. Contact; [Pacific-Support-Coord@vuw.ac.nz](mailto:Pacific-Support-Coord@vuw.ac.nz) or phone 463 5842.

Manaaki Pihipihinga is located at: 14 Kelburn Parade, back court yard, Room 109 D (for Humanities mentoring & some first year Commerce mentoring) or Room 210 level 2 west wing railway station Pipitea (commerce mentoring space). Māori Studies mentoring is done at the marae.

### ***Student Services***

In addition, the Student Services Group (email: [student-services@vuw.ac.nz](mailto: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/](http://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](mailto:education@vuwsa.org.nz)) is located on the ground floor, Student Union Building.

## PASI 302 weekly schedule



*Note: The following daily schedule is indicative of our expected activities. However, please allow flexibility for additions, substitutions, or alterations as needs and opportunities arise. Please consult Blackboard for up-to-date information on weekly activities.*

### week one Intro - "Taking Identity Politics Seriously"

July 8 – Introductory exercise; Course overview

July 9 – Lecture; Group exercise and discussion

**\*\*Reminder: Sign up for seminar presentation slots in class this week\*\***

#### weekly readings

1. Wendt, Albert. "The Contest." *Landfall* Vol 40 No 2, June 1986: 144-153
2. Clifford, James. "Taking Identity Politics Seriously: 'The Contradictory Stony Ground...'" In Paul Gilroy, Lawrence Grossberg and Angela McRobbie, eds, *Without Guarantees: In Honour of Stuart Hall*. London: Verso, 2000: 94-112
3. Chang, Jeff. "Prelude." In *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. New York; St Martin's Press, 2005: 1-3

### week two *Diaspora and Diasporic: The Concepts*

July 15 - Lecture; Group exercise and discussion

July 16 - Student presentation \_\_\_\_\_

Discussion

**\*\*Reminder: If you haven't signed up for two seminar presentation slots, you need to do so by this week!\*\***

#### weekly readings

4. Bennett, Tony, Lawrence Grossberg and Meaghan Morris, eds. "Diaspora." In *New Keywords: A Revised Vocabulary of Culture and Society*. London: Blackwell, 2005: 82-84
5. Clifford, James. "Diasporas." *Routes: Travel and Translation in the Late 20<sup>th</sup>-Century*. Cambridge, MA: Harvard University Press, 1997: 244-277

**week three      The Diaspora Concept in Pacific Studies**

July 22 – Lecture; Group exercise and discussion

July 23 – Student presentation \_\_\_\_\_  
Discussion

**weekly readings**

**6.** Gershon, Ilana. "Viewing Diasporas from the Pacific: What Pacific Ethnographies Offer Pacific Diaspora Studies." *The Contemporary Pacific* Vol 19, No 2 2007: 474-502

**7.** Teaiwa, Teresia. "Native Thoughts: A Pacific Studies Take on Cultural Studies and Diaspora." In Graham Harvey and Charles D. Thompson Jr, eds, *Indigenous Diasporas and Dislocations*. Burlington, VT: Ashgate Publishing Company 2005: 15-35

**week four      Are Some Pacific Peoples More Diasporic than Others? – Sāmoans**

July 29 – Lecture; Group exercise and discussion

July 30 – Student presentation \_\_\_\_\_  
Discussion

**weekly readings**

**8.** Salesa, Damon. "'Travel-Happy' Sāmoa: Colonialism, Sāmoan Migration and a 'Brown Pacific'." *New Zealand Journal of History* Vol. 37 No. 2 (2003): 171- 188

**9.** Macpherson, Cluny. "Transnationalism and Transformation in Sāmoan Society." In Victoria S. Lockwood, ed., *Globalization and Culture Change in the Pacific Islands*. Upper Saddle River, NJ; Pearson Prentice Hall, 2004: 165-181

**10.** Macpherson, Cluny. "History and Status of Sāmoan Diaspora Studies: A Brief Review." *Journal of Sāmoan Studies* Vol 1 2005: 91-109

**week five      Are Some Pacific Peoples More Diasporic than Others? –Tongans**

August 5 – Lecture; Group exercise and discussion

August 6 – Student presentation \_\_\_\_\_  
Discussion

**\*\*Reminder: Abstract of Final Essay due next Friday, 15 August, by 4:00pm to 6KP\*\***



**weekly readings**

11. Morton Lee, Helen. "All Tongans Are Connected: Tongan Transnationalism." In Victoria S. Lockwood, ed. *Globalization and Culture Change in the Pacific Islands*. Upper Saddle River, NJ: Pearson: Prentice Hall, 2004: 133-148

12. Ka'ili, Tevita O. "Tauhi va: Nurturing Tongan Sociospatial Ties in Maui and Beyond." *The Contemporary Pacific* Vol 17, No 1 (Spring 2005): 83-115

**week six Are Some Pacific Peoples More Diasporic than Others? – Hawaiians, Migration to Hawai'i, and a Diasporic Cook Islands Intellectual**

August 12 – Lecture; Group exercise and discussion

August 13– Student presentation \_\_\_\_\_

Discussion

**\*\*Reminder: Abstract of Final Essay due this Friday, 15 August, by 4:00pm to 6KP\*\***

**weekly readings**

13. Kauanui, J. Kehaulani. "Diasporic Reracination and 'Off-Island' Hawaiians." *The Contemporary Pacific* Vol 19, No 1 2007: 137-160

14. Aikau, Hokulani Kamakanikailialoha. Excerpt from "Ch.4: The Gathering of Saints: Migration and Modernity in Lā'ie, a Contact Zone." *Polynesian Pioneers: Twentieth Century Religious Racial Formations and Migration in Hawai'i*. Ph.D. Thesis (American Studies) University of Minnesota 2005: 160-210

15. Underhill-Sem, Yvonne. "Children of the Night Cleaners." In Peggy Fairbairn-Dunlop and Gabrielle Makisi, eds, *Making Our Place: Growing Up PI in New Zealand*. Palmerston North, NZ; Dunmore Press, 2003: 65-74



**mid term break  
August 18 – August 29**

## week seven Diaspora and Identity

September 2 – Lecture; Group exercise and discussion

September 3 – Student presentation \_\_\_\_\_

Discussion

### weekly readings

16. Hall, Stuart. "Cultural Identity and Diaspora." In Jonathan Rutherford, ed., *Identity: Community, Culture, Difference*. London: Lawrence & Wishart, 1990: 222-237

17. Clifford, James. "Travelling Cultures." In *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard University Press, 1997: 17-46, 349-350

18. Tupuola, Anne-Marie. "Pasifika Edgewalkers: complicating the achieved identity status in youth research." *Journal of Intercultural Studies*, Vol. 25, no. 1, 2004: 87-100

## week eight Diaspora and Hip Hop Music

September 9 – Lecture; Group exercise and discussion

September 10 - Student presentation \_\_\_\_\_

Discussion

### weekly readings

19. Gilroy, Paul. "Jewels Brought From Bondage: Black Music and the Politics of Authenticity." In *The Black Atlantic: Modernity and Double Consciousness*. Cambridge, MA: Harvard University Press, 1993: 72-110

20. Chang, Jeff. "Making a Name: How DJ Kool Herc Lost His Accent and Started Hip-Hop." In *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. New York; St Martin's Press, 2005: 66-85

21. Kelley, Robin D.G. "Foreword." In Dipannita Basu and Sidney J. Lemelle, eds. *The Vinyl Ain't Final: Hip Hop and the Globalization of Black Popular Culture*. London: Pluto Press, 2006: xi-xvii



### Some suggested internet links:

<http://www.daveyd.com/daveyhistorylinks2002.html>

<http://www.cantstopwontstop.com>

<http://www.hiphopliveshere.com>

<http://www.thenext.org.nz>

**week nine**

**Diaspora and Hip Hop Dance**

September 16 – Lecture; Group exercise and discussion

September 17 - Student presentation \_\_\_\_\_

Discussion

**\*\*Reminder: Initial Draft of Essay due next Friday, 26 September, by 4:00pm to 6KP\*\***

**weekly readings**

**22.** Pabon, Jorge 'Popmaster Fabel.' "Physical Graffiti: The History of Hip-Hop Dance." In Jeff Chang, ed., *Total Chaos: The Art and Aesthetics of Hip-Hop.* Cambridge, MA: Basic Civitas: Perseus, 2006: 18-26

**23.** Higa, Ben. "Electric Kingdom." *Rap Pages Special Dance Edition*, September 1996: 52-67

**24.** Osumare, Halifu. "Global Breakdancing and the Intercultural Body." *Dance Research Journal* Vol 34 No 2 Winter 2002: 30



**Some suggested internet links:**

<http://www.mrwiggleshiphop.net/>

<http://www.b-boys.com>

<http://www.daveyd.com/historyphysicalgraffittifabel.html>

**week ten Articulating Native Hip Hop**

September 23 -[video] *Island style: young people forging a unique identity* (1998)

dir. Carla Drago ; prod. by Liz Watts; discussion

September 24 – Student presentation \_\_\_\_\_

Discussion

**\*\*Reminder: Initial Draft of Essay due this Friday, 26 September, by 4:00pm to 6KP\*\***

**weekly readings**

**25.** Verán, Cristina. "Native Tongues: Hip Hop's Global Indigenous Movement." In Jeff Chang, ed., *Total Chaos: The Art and Aesthetics of Hip-Hop.* Cambridge, MA: Basic Civitas: Perseus, 2006: 278-290

**26.** Imada, Adria. "Head Rush: Hip Hop and a Hawaiian Nation 'On the Rise'." In Dipannita Basu and Sidney J. Lemelle, eds, *The Vinyl Ain't Final: Hip Hop and the Globalization of Black Popular Culture.* London; Pluto Press 2006: 85-99

27. Zemke-White, Kirsten. "Keeping It Real (Indigenous): Hip Hop in Aotearoa as Community, Culture, and Consciousness." In Claudia Bell and Steve Matthewman, eds, *Cultural Studies in Aotearoa New Zealand: Identity, Space, and Place*. London; Oxford Univ Press, 2004: 205-228

## week eleven Sāmoan Hip Hop Diaspora?

September 30 – Lecture; Group exercise and discussion

October 1- Student presentation\_\_\_\_\_

Discussion

**\*\*Reminder: Work on revising Final Draft of Essay\*\***

### weekly readings

28. Henderson, April K. "Dancing Between Islands: Hip Hop and Sāmoan Diaspora." In Dipannita Basu and Sidney Lemelle, eds, *The Vinyl Ain't Final: Hip Hop and the Globalization of Black Popular Culture*. London; Pluto Press 2006: 180-199

29. Pearson, Sarina. "Pasifik/NZ Frontiers – New Zealand-Sāmoan Hip Hop, Music Video, and Diasporic Space." *Perfect Beat* Vol. 6, No. 4 (January) 2004: 55-66

## week twelve What's Next?

October 7 Session 1 – Field Trip to the Global Education Centre, *The Next* Project

October 8 Session 2 – Student presentation\_\_\_\_\_

Group discussion of essay progress; Rap-up

**\*\*Reminder: Final Draft of Essay due next Friday, 17 October, by 4:00pm to 6KP\*\***

### weekly readings

30. Wendt, Albert. "Towards A New Oceania." *Mana Review* Vol 1, No 1, 1976: 49-60. Reprinted in *Seaweeds and Constructions* 7: 71-85

31. Fricke, Jim and Charlie Ahearn, eds. "Epilogue: No Boundaries," In *Yes Yes Y'all: The Experience Music Project Oral History of Hip Hop's First Decade*. Cambridge. MA: Da Capo Press 2002: 334-340



In preparation for this week's field trip, visit:

<http://www.thenext.org.nz>

