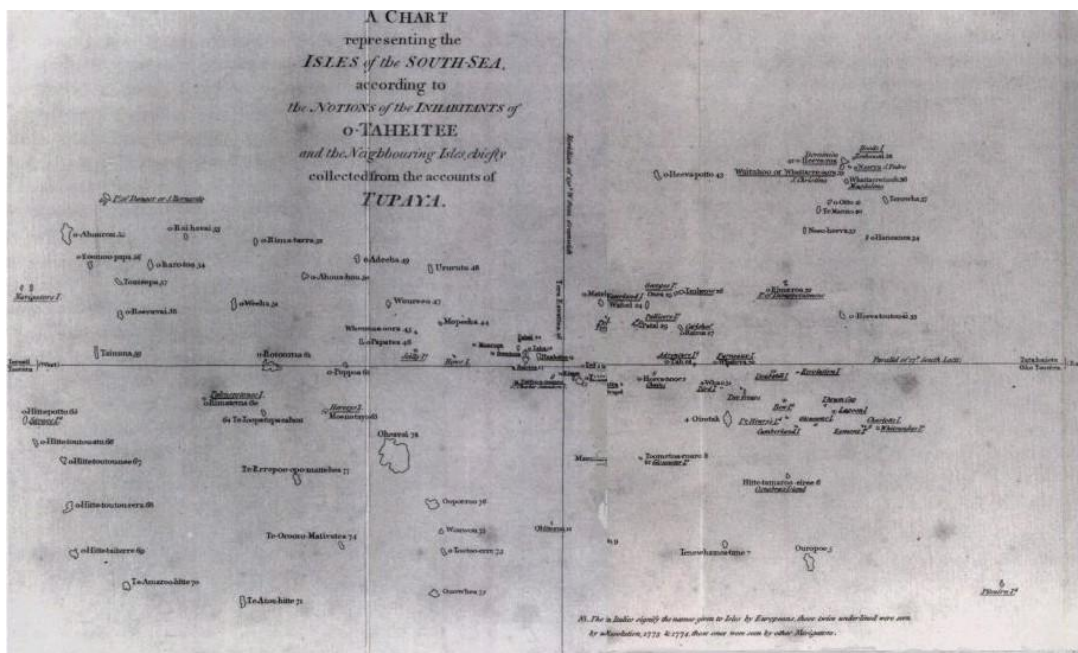


# ENGL248 Special Topic: Pacific Literature

Trimester 2 2009

22 Points



## TRIMESTER DATES

Teaching dates: 13 July to 16 October 2009

## NAMES AND CONTACT DETAILS

Alice Te Punga Somerville

alice.tepungasomerville@vuw.ac.nz 4636818

office 208 50 Kelburn Pde

## CLASS TIMES AND LOCATIONS

### Lectures

Weds	11am-1pm	MY LT20
Fri	11am-12noon	MY LT20

### Tutorials

Weds	1.10pm	VZ808
Fri	10am	VZ808

We will arrange tutorials during our first class session. Information about tutorial groups will be posted on the Blackboard site for our class.

## COURSE DELIVERY

This course is delivered through lectures (three hours per week: two hours on Wednesdays and one hour on Fridays) and tutorials (you attend one per week). While brief lecture notes will be added to Blackboard over the course of the trimester, you should not assume that reading those notes will be a complete replacement for that we cover in a lecture.

## COMMUNICATION OF ADDITIONAL INFORMATION

- 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/>
- Please contact Alice if you have any questions or need further clarification about any aspect of the course.

## COURSE 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.

## LEARNING 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.

## EXPECTED WORKLOAD

For a course at 200-level, it is recommended that you spend *on average* 15 hours per week including class contact hours. Therefore, you should spend about 8 hours of your own time on reading, research and preparation.

## GROUP WORK

Your first assessment (other than your first tutorial report) is group work: we will form the groups during our first class session (15 July) and you will be expected to present a 10 minute presentation with your group. Your group presentation must include a verbal component (10 mins) and a 1 page handout for the rest of the class. Everyone in your group will get the same mark for this assignment: this is worth 10% of the final grade. Although everyone in your group is not expected to verbally contribute to the presentation itself, if you are not present on the day you will receive a mark of 0 for this assessment. Further details about the topic are in the assessment section of this handout.

## READINGS

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of VicBooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from VicBooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

### Essential texts (in order of reading):

- Caroline Sinavaiana-Gabbard *Alchemies of Distance*.
- Teresia Teaiwa & Vilsoni Hereniko *Last Virgin in Paradise*.
- Sullivan, Wendt & Whaitiri (eds) *Whetu Moana*.
- Selina Tusitala Marsh (eds). *Niu Voices*.
- Chantal Spitz *Island of Shattered Dreams*
- ENGL248 Class Notes (Student Notes) cost t.b.a.

## ASSESSMENT REQUIREMENTS

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

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Assessment	% of final mark	Due date
Tutorial reports [5@200words = 1000 words]	20	Week 1 (Friday), week 3, week 6, week 8, week 11.
Close reading exercise [1000 words]	20	10 August
Group presentation: introducing the class to a European text about the region	10	22 July
Research: Starter (10%), presentation (10%), and essay (30%) on own research topic [2000 words]	50	Starter week 9 (bring to tutorial). Presentation 13 Oct. Final essay 11am 16 Oct: bring to lecture!

**20% Tutorial reports**

You are to write 5 short tutorial reports (200 words), 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.

Bring reports to your tutorial on the week indicated above. If you are not attending your tutorial for some reason, hand in the report (email is fine) \*before\* the start time of your tutorial.

- 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

Taking it to the people. Decide on a public venue for your insights into Pacific Literature: Wikipedia; an amazon.com review; a ‘comments’ section or a blog or website; a poster or handout; a facebook quiz; a contribution to a church or school newsletter; or come up with another idea (run it past me first – and keep it legal!). Make a contribution of at least 50 words, and be prepared to show this to the class. (We will discuss this further in class during Wednesday of week five.)

- 4

Pick one character from *Island of Shattered Dreams* and imagine you are going to go and meet them for lunch. Choose ONE text (poem, short story, essay) from our course which you would like take along to recommend to that character; explain why.

- 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 may 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). Your group will have a maximum of TEN minutes for your presentation.

## **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 during the last week of class. We will provide feedback and ideas. This is a chance to share your 'angle' on Pacific Literature with everyone else, and gives us as chance to marvel at the range of literary studies in the Pacific.

**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.

## ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office.

## PENALTIES AND EXTENSIONS

If work is handed in late, then one grade is subtracted and no comments are offered.

### Extensions

If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Extension requests must be submitted to the Course Coordinator.

## MANDATORY COURSE REQUIREMENTS

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.

## STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

## ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source

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- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

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

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

### **GENERAL UNIVERSITY POLICIES AND STATUTES**

You 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 or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

<http://www.victoria.ac.nz/home/about/avcademic/Publications.aspx>

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**COURSE PROGRAMME**

Week 1	15 July	Introduction: Where are we? When are we? Writing in the Pacific.
	17 July	Sinavaiana. "introduction: a kind of genealogy"
Week 2	22 July	Representations of the Pacific: <i>Last Virgin in Paradise</i>
	24 July	<i>Last Virgin in Paradise</i>
Week 3	29 July	*group presentations*
	31 July	Aotearoa is in the Pacific: Brown Wellington
Week 4	5 Aug	Aotearoa is in the Pacific: <i>Whetu Moana</i>
	7 Aug	Aotearoa is in the Pacific: <i>Whetu Moana</i>
Week 5	12 Aug	The Pacific is in Aotearoa: <i>Whetu Moana</i>
	14 Aug	The Pacific is in Aotearoa: <i>Niu Voices</i>
Week 6	19 Aug	The Pacific is in Aotearoa: <i>Niu Voices</i>
	21 Aug	The Pacific is in Aotearoa: <i>Niu Voices</i> , film
<b>Mid Trimester Break:</b>	Monday 24 August– Friday 4 September 2009	
Week 7	9 Sept	Te Tiare and the regional Pacific: <i>Island of Shattered Dreams</i>
	11 Sept	<i>Island of Shattered Dreams</i>
Week 8	16 Sept	<i>Island of Shattered Dreams</i>
	18 Sept	Writing about writing: <i>IofSD/ Whetu Moana</i> / workshop session on final essays
Week 9	23 Sept	Writing about writing: combined session with FILM237 10am-1pm HMLT105
	25 Sept	Diaspora: films
Week 10	30 Sept	Diaspora: <i>Niu Voices, Whetu Moana</i> , Student Notes
	2 Oct	Anthologies: <i>Niu Voices, Whetu Moana</i>
Week 11	7 Oct	<i>Alchemies of Distance</i>
	9 Oct	<i>Alchemies of Distance</i>
Week 12	14 Oct	We are writing in the Pacific: Student Presentations I.
	16 Oct	We are writing in the Pacific: Student Presentations II. Bring final essays to class.
<b>Study Period:</b>	Monday 19 to Friday 23 October 2009	
<b>Examination Period:</b>	Tuesday 27 October – Sunday 15 November 2009	