

AAS 122B: Gender and Film in the Pacific

Thursday, 8:00am – 10:50am, Physics and Astronomy Building 1425

Instructor: Dr. Keith L. Camacho

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Office Hours: Thursday 11:30am – 1:30pm and by appointment

Course Description

This course explores the rise of film in the Pacific Islands during the twentieth century, paying attention to the politics of gender, history and representation. The objective is twofold: to introduce students to the basic concepts in film and gender studies, and to engage students in textual and visual readings of feature-length films about the Pacific. Class discussions, film screenings, guest speaker presentations, lectures, quizzes and research papers comprise the interpretative lens through which students will examine the aesthetic, cultural, economic, gendered, historical, political, racial and sexual dimensions of feature films about the Pacific.

Course Requirements

1. Participation (10 points): Students are required to engage all discussions. Active participation equals 10 points; partial participation equals 5 points; and no participation equals 0 points.

2. Two Multiple-Choice Quizzes (25 points each): Students are required to take two quizzes which evaluate their understandings of films, guest speakers, lectures and required readings.

3. Research Paper (140 points): Students are required to write one original research paper on a feature-film about the Pacific Islands. They may choose films like *Boy*, *Codetalkers*, *Lilo and Stitch*, *Mutiny on the Bounty, No. 2*, *The Other Side of Heaven*, *Rapanui*, *Sione's Wedding*, *Shiro's Head* or *Whale Rider*, among others. Toward this end, the following materials are due:

- I. Abstract (15 points): A one page abstract is due on January 20. The abstract must be single-spaced, typed, 12 point font and edited. Drawing from two secondary sources from the first reading assignment, the abstract must include the name of the film to be analyzed, a thesis question or thesis statement, a brief synopsis of the film and a working conclusion about the film's strengths and weaknesses.
- II. Annotated bibliography (25 points): An annotated bibliography of six sources is due on February 10. The bibliography must analyze three sources from any reading assignment (except the sources used in your abstract), as well as examine three new, secondary sources. These sources must include an essay by a Pacific Islander or indigenous critic, an essay by a film critic and an essay by a gender critic. Each source must be concisely explained within two to three sentences. Finally, your bibliography must be single-spaced, typed, 12 point font and edited.
- III. Research paper (100 points): The research paper is a culmination of your work in this class. Integrating the original and revised aspects of your abstract and annotated bibliography, as well as the new insights gained from your analysis of

images and cinema, your paper must present a cohesive and compelling argument about the gendered and historical aspects of the Pacific film you selected. Your paper must be typed, double-spaced, 12 point font, edited and eight to ten pages in length. The criteria are the same for graduate students, yet their papers must be fifteen to eighteen pages in length. All papers are due on March 10.

Points Distribution

Participation	10 points
Two Quizzes (25 pts. each)	50 points
One Research Paper Abstract	15 points
One Annotated Bibliography	25 points
One Research Paper	<u>100 points</u>
TOTAL =	200 points

Grading Scale

A: 200 – 180 points
B: 179 – 160 points
C: 159 – 140 points
D: 139 – 120 points
F: 119 – 0 points

*Written exercises will be evaluated, graded and returned within one to two weeks. Should a student contest a grade, then the student can request the instructor to reassess the said assignment with the understanding that her or his grade may accrue no points whatsoever, decrease in points (because of the student's error) or increase in points (because of the instructor's error).

Americans with Disability Act

The Americans with Disability Act requires that reasonable accommodations be made for any student with a disability. If you need assistance, notify me immediately. For more information, visit the Office for Students with Disabilities' website at <http://www.osd.ucla.edu/Feedback.htm>.

Office Hours

Unless otherwise noted, I will be on campus every Thursday, from 11:30am-1:30pm. If you wish to see me, designate a time on my "sign-up sheet," which will be posted outside my office door. Each meeting will be 20 minutes in length, so come prepared to discuss your concerns.

Respect

Respect is the cornerstone of this history course. Any infringement upon this concept will result in embarrassment, consultation or severe disciplinary action. Cheating, disrespectful behavior toward your peers, improper citation methods, plagiarism, tardiness, the use of cell phones, and the operation of laptops other than to write notes will not be tolerated. For example, if a student says or does something that the instructor interprets as disrespectful, then the student will receive one verbal warning from the instructor. If the same student acts rudely for a second time, then the instructor will inform the student to withdraw from the class. Lastly, no late or make-up work will be accepted, unless the student has a compelling excuse presented in writing. The purpose of these policies is to foster a critical and respectful environment for the developing and sharing of diverse ideas. For more information, consult the *UCLA Student Conduct Code*.

Required Texts

You are responsible to read the assigned texts. The required readings for this course are available on the course website as pdf files. See the instructor for more information.

Film List

Pear ta ma 'on maf: The Land has Eyes. 2006. 87 min. Honolulu: Te Maka Productions.
Once Were Warriors. 1995. 102 min. New York: Fine Line Features.
The Seekers. 1956. 83 min. Filmax.
South Pacific. 1957 (1983 video release). 150 min. Farmington Hills: CBS/Fox Video.
Stuart Hall: Representation and the Media. 2002. 55 min. Northampton: MEF.
Tabu: A Story of the South Seas. 1931 (1988 video release). 80 min. New York: Facets.
Twilight of the Gods/Te Keremutunga o nga Atua. 1998. 15 min. Aotearoa: First Run Features.

TENTATIVE COURSE OUTLINE

Week One: January 6

- A. Historicizing Gender and the “Erotic”
- B. Engaging Representation, Meaning and Discourse

Week Two: January 13

- A. Screening of *Stuart Hall: Representation and the Media* (55min.)
- B. Reading #1

Week Three: January 20

- A. Screening of *Tabu: A Story of the South Seas* (80 min.)
- B. Abstract Due

Week Four: January 27

- A. Contextualizing the “Combat Film”
- B. Reading #2
- C. Quiz #1

Week Five: February 3

- A. Screening of *South Pacific* (150 min.)

Week Six: February 10

- A. Liberating Cinema in Indigenous Contexts
- B. Reading #3

Week Seven: February 17

- A. Screening of *Once Were Warriors* by Professor Michelle Erai
- B. Annotated Bibliography Due

Week Eight: February 24

- A. Screening of *Twilight of the Gods* and *The Seekers* by Professor Peter Limbrick
- B. *Reading #4

Week Nine: March 3

- A. Screening of *Pear ta ma 'on maf: The Land has Eyes* (87 min.)
- B. Quiz #2

Week Ten: March 10

- A. Guest lecturer to be determined at a later time
- B. Research Paper Due

Required Readings**Reading #1: January 6**

- Judith Butler, "Performativity, Precarity and Sexual Politics," *AIBR: Revista de Antropologia Iberoamericana* 4:3 (Septiembre-Diciembre 2009): i-xiii.
- Ed Rampell, "Introduction: South Seas Cinema—Is It a Film Genre?" in *Made in Paradise: Hollywood's Films of Hawaii and the South Seas*, Luis I. Reyes (Honolulu: Mutual Publishing, 1995), xxii-xxxii.
- Tamasailau M. Suaalii, "Deconstructing the 'Exotic' Female Beauty of the Pacific Islands," in *Bitter Sweet: Indigenous Women in the Pacific*, ed. Alison Jones, Phyllis Herda and Tamasailau M. Suaalii (Dunedin: University of Otago Press, 2000), 93-108.
- Ed Sikov, *Film Studies: An Introduction* (New York: Columbia University Press), 5-23 and 143-157.
- Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* (Oxford and New York: Oxford University Press, 2005), 10-44.

Reading #2: January 27

- Judith A. Bennett, *Natives and Exotics: World War II and Environment in the Southern Pacific* (Honolulu: University of Hawai'i Press, 2009), 28-48.
- John W. Dower, *War Without Mercy: Race and Power in the Pacific War* (New York: Pantheon Books, 1986), 77-93.
- Peter Limbrick, *Making Settler Cinemas: Film and Colonial Encounters in the United States, Australia, and New Zealand* (New York: Palgrave Macmillan, 2010), 1-26.
- Ed Sikov, *Film Studies: An Introduction* (New York: Columbia University Press), 169-185.

Reading #3: February 10

- Teshome H. Gabriel, "Towards a Critical Theory of Third World Films," in *Questions of Third Cinema*, ed. Jim Pines and Paul Willemen (London: British Film Institute, 1994), 30-52.
- Alan Howard, "Presenting Rotuma to the World: The Making of the Film *The Land Has Eyes*," *Visual Anthropology Review* 22:1 (2006): 74-96.
- Ty Kāwika Tengan, "(En)gendering Colonialism: Masculinities in Hawai'i and Aotearoa," *Cultural Values* 6, no. 3 (2002): 239-256.
- Melanie Wall, "Stereotypical Constructions of the Maori 'Race' in the Media," *New Zealand Geographer* 53:2 (1997): 40-45.
- Houston Wood, *Native Features: Indigenous Films from Around the World* (New York: Continuum, 2008), 165-177.

***Reading #4: February 24**

- Peter Limbrick, *Making Settler Cinemas: Film and Colonial Encounters in the United States, Australia, and New Zealand* (New York: Palgrave Macmillan, 2010), 171-206.

*further readings to be determined at a later time