



The Center for Pacific Islands Studies
School of Pacific & Asian Studies
University of Hawai'i at Mānoa

PACS 602: RE/PRESENTING OCEANIA

Fall 2010 **Thursday** **2:30 – 5:00 pm** **Moore Hall, Room 108**

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Office Hours: Mondays 1:00 noon – 2:00pm
& Wednesdays 1:00pm – 2:30 pm, or by
appointment.

Aloha, halo olketa, Nisa bula vinaka/namaste, Talofa lava, Malo e lelei, Kia Orana, Taloha ni, Kona mauri, Hafa adai, Alii, Iokwe yuk and Fakaalofa lahi atu. Pacific Island greetings and welcome to *PACS 602: Re/Presenting Oceania*.

Seminar Description

PACS 602: Re/Presenting Oceania is one of three core and required seminar courses for students enrolled in the MA program in the Pacific Islands studies at the University of Hawai'i at Mānoa, Center for Pacific Islands Studies (CPIS). The course is also intended for graduate students whose programs of study include a significant Pacific Islands studies component. Taught in tandem with *PACS 601: Learning Oceania*, this seminar critically analyses how the Pacific Islands have been represented in scholarly and popular writings and other medium. It focuses particularly to the ways in which dominant representations are being challenged or contested, especially by Islander scholars, artists, writers, performers, poets, and film makers as well as practitioners of other critical disciplinary and interdisciplinary approaches.

In this seminar, we will range broadly across the landscapes and seascapes of the Pacific Islands region to interrogate the meanings, processes, medium and politics of representation. We will analyze the ways in which Pacific Island societies and Islanders have been represented, and how they might be re-represented and understood differently. We will deal with the complexities and controversies around concepts like culture, race, ethnicity, indigeneity, gender and sexuality. We will engage colonialist assumptions about modernity and progress, and examine how those assumptions are represented and concretized through policies and initiatives affecting governance, economy, and more generally, development. We will also consider the history and genealogy of the contemporary imaging of the Pacific Islands as paradise. Our focus, however, is

to examine how Oceania is being re-imagined and re-presented in ways that are more relevant, meaningful, and reflective of Islanders' beliefs and experiences.

Learning Outcomes

At the end of the seminar students should:

1. Understand the concept of representation and how it influences images of and relationships between cultures and peoples.
2. Identify, describe and discuss how Pacific Island societies, cultures and peoples have been represented in scholarly and popular discourses.
3. Examine and explain alternative re-presentations of Oceania, its peoples and cultures by drawing on the work of Islanders as well as non-Islander.
4. Engage in critical discussions about re-presentations of Oceania and how Islanders are constantly engaging with and re-presenting images about them, their societies and cultures.

Seminar Structure

We will meet once a week for two-and-half hours (Thursday, 2:30–5:00 pm) to discuss the key themes and issues arising from the readings, audio-visuals, photos and art works assigned for each week. There are at the most four readings assigned for each week. Audio-visual materials will be used where and when appropriate. You are expected to come to class prepared to discuss the issues raised in the assigned readings and other material for that week. These discussions will be student-led.

The instructor's role is primarily to facilitate and guide the discussions. At the beginning of each class the instructor will spend about 10 to 15 minutes to frame the discussion and highlight the broad conceptual issues and themes, and how they relate to the representations of Pacific Islanders and islands. The instructor will also provide a reading guide for each week. This will be given to you a week prior to the readings being assigned.

There will also be class trips, or ethnographic expeditions to the Bishop Museum. In budgeting for these trips, you should include \$10.00 (approx.) – the price of a single *kama'aina* admission – to the Bishop Museum. There is also the possibility of visits from accomplished and well-known Oceanian historians, writers and artists. We will also look out for and participate in other events that will help enhance our knowledge of the issues covered in the course.

Expectations and Requirements

Your performance in the course will be assessed based on a number of assignments that you are required to do during the semester. These include: (1) two class presentations or leading discussions; (2) six summary/reaction papers; (3) one ten-page essay; (4) participation in class discussions. These are discussed in detail below.

Attendance and Participation

Commitment and responsibility are needed to make this a successful semester. Students enrolled in this seminar are expected to be on time, in attendance and actively engaged for all sessions. In order to be able to participate effectively in the discussions, you must read the readings and reflect on the themes and issues raised prior to coming to class. Students are required to write on the reading assignments for any session they miss; these writing assignments are in addition to the 6 required summary/reflection papers cited below. I also urge you to be diligent note-takers and to identify an effective method for organizing, storing and preserving the many class hand-outs that will be coming your way. Attendance and participation will make up for 10% of your course assessment.

Students must always respect the views of their peers, particularly if there are differences of opinion. During the semester, sensitive issues will arise, and every effort must be made to encourage dialogue and open communication.

Summary/Reaction Papers

You are required to write and submit 6 three-page summary/reaction papers on 5 weekly readings and one on the visits to the Bishop Museum. Everyone must write on the readings for weeks 4 and 11. You can choose which other weeks to write on. With the exception of the required written reflection of our visit to the Bishop Museum that will be due the following week, these other summary/reaction papers are due at the start of the seminar session for which the readings have been assigned. These papers are worth 5% each, and altogether account for 30% of your overall course assessment.

Presentations & Discussion Leaders

For each week, beginning in Week 4, two students will lead the discussions. Each student is expected to lead 2 sessions during the semester. You should preferably partner with a different person each time. Each session you lead is worth 15%, making this worth 30% of your overall course assessment.

The discussions will reflect the themes and issues raised in the readings assigned for each week.

We will assign the Discussion Leaders in Week 1. Each pair will need to have at least two meetings outside of class to discuss and organize their presentation. When they have a plan – based on their discussions of the readings – they should then see me at least one week prior to

their presentation to get my input and reaction. It is important to meet with me to ensure that you are on the right track; it will increase the likelihood of a productive and meaningful presentation. These consultations should preferably be done during the assigned office hours (see above). Failure to do this will cost you 5% of the grade allocation for this category.

Note that you might want to consider using activities that will illustrate or illuminate the important issues raised in the readings. It is important that both students should be involved equally in the presentations and facilitations of discussions that should last 1 hour and 15 minutes.

Essay

In addition to the above, each student is required to write a ten-page essay on some representational aspect or practice (such as literature, music, dance, theater, film) in Oceania. The essay must be research-based, and must show that you have used at least five sources. These will be included in the references. To facilitate the planning, structuring and completion of the essay, students should provide me with a short précis or description of their choice of topic and approach at the end of class on 30 Septemebr. Once your topic has been decided upon between you and the instructor, it cannot be changed without the instructor’s permission.

This research essay is worth 30% of your final grade. It is **due on Friday, 3 December, no later than 4.30 pm.** No late submissions will be accepted.

Students may also choose a performative or creative option (instead of the ten-page essay) to be determined and negotiated with the instructor. In all likelihood, there will need to be a short written or textual companion piece to any performative or creative project. There will be individual presentations of these performative or creative projects during the last meeting of our seminar on December 7th. The quality and effectiveness of the in-class presentations will be a part of the overall grade for those who choose this option.

Grading Scale

Two Class Presentations (15% each)		30%	
One Essay, or Performative equivalent		30%	
Six Reflection Papers (5% each)		30%	
Attendance & Participation		10%	
A+ 100–97	B+ 89–86	C+ 79–76	D+ 69 – 66
A 96–93	B 85–83	C 75–73	D 65 – 63
A- 92–90	B- 82–80	C- 72–70	D- 62 – 60
			F Below 60

Readings & Resources

Like other graduate courses, readings, interactions with others, observations and experiences are fundamental to success in the course. As a starting point, I have provided a collection of readings for each week. These are available on Lulima (www.lulima.hawaii.edu).

Books

Apart from the readings provided on Lulima, the following books are recommended. You can purchase copies from the University Bookstore.

1. Epli Hau'ofa (1994), *Tales of the Tikongs*, Honolulu: University of Hawai'i Press.
2. Vilsoni Hereniko and Rob Wislon (eds.) (1999), *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*, Maryland, USA: Brown & Littlefield Publishers Inc.
3. Sean Mallon and Pandora Fulimalo Pereira (eds.) (2002) *Pacific Art Niu Sila: The Pacific Dimension of Contemporary New Zealand Arts*, Wellington, New Zealand: Te Papa Press, Museum of New Zealand.
4. Epli Ha'uofa (2008), *We are the Ocean*, Honolulu: University of Hawai'i Press.

Note: The readings for this course are available on **Lulima:** <https://lulima.hawaii.edu>

Food/Refreshments

At each meeting we will have a 15 minutes break at around 3:30 pm. It is traditional in Pacific Islands Studies graduate seminars to have food/refreshments during the break. This provides us with the opportunity to interact informally and refresh intellectually and physically. Two people will volunteer to bring food/refreshment for each class. A "food volunteer" list will be distributed in the first week.

CLASS SCHEDULE

Week/Date	Topics/Activities/Readings
<p>Week 1 Aug. 23–27</p>	<p style="text-align: center;">* <i>August 23 – First Day of Instruction</i></p> <p style="text-align: center;">Aug. 26</p> <p style="text-align: center;"><u>Introduction/Orientation to the Seminar</u></p> <p>In this first class we will go through the syllabus and discuss the course outline, work expectations, assessments and the learning outcomes. I will also distribute the (i) discussion leader/presentation and (ii) food volunteer list.</p> <p>We will also have general discussions of the concept of “representation”, and the representations of Pacific Islands and Islanders in particular. We will share the images we have of the Pacific Islands and Islanders, how those images form and how they influence our relationships with the islands and islanders. This raises the questions: What do we know about Oceania? How do we know what we know? What is/are the source(s) of our knowledge of Oceania? How does that knowledge influence how we relate to Oceania?</p>
<p>Week 2 Aug. 30–Sept. 3</p>	<p style="text-align: center;">* <i>Aug. 30 – Last day to drop courses</i></p> <p style="text-align: center;">September 2</p> <p style="text-align: center;"><u>Representation, Knowledge & Power: A General Exploration</u></p> <p>In this class we will examine the concept of “representation”, looking at the nature, dynamics and politics of representation. We will examine how we give meaning to places and cultures and relationships of power. This is a general overview that is meant to provide the frame and context within which we then explore representations of the Pacific Islands. We begin by looking at Edward Said’s discussions on “Orientalism” and its relationship to the representations of Oceania. The chapter by Regis Stella, although focused on Papua New Guinea, provides a broad overview of representation and indigeneity.</p> <p><u>Readings:</u></p> <p>Edward Said (1978), “The Scope of Orientalism.” In Edward Said, <i>Orientalism</i>, New York: Vintage Books, pp.31–112.</p> <p>Joseph Rouse (1994), “Power/Knowledge.” In Gary Gutting (ed.), <i>The Cambridge Companion to Foucault</i>, Cambridge: Cambridge University Press, pp.92 – 114.</p> <p>Regis Tove Stella (2007), “Introduction” and Chapter 1: “Representation and Indigenous Subjectivity.” In Regis T. Stella, <i>Imagining the Other: the Representation of Papua New Guineans Subject</i>, Honolulu: University of Hawai’i Press, pp.1–28.</p>

<p>Week 3 Sept. 6–10</p>	<p>* September 6 – Labor Day (Non-Instructional Day)</p> <p style="text-align: center;">September 9</p> <p style="text-align: center;"><u>Imagining & Re/presenting Oceania</u> <u>Culture, Identity & Other Issues in Re/Presenting Oceania</u></p> <p>We begin addressing a number of key themes in the representing and re/presenting of Oceania. The stakes are incredibly high, and around such contested concepts as race, culture, ethnicity, and indigeneity. Here, we examine how Oceania, its peoples, societies and cultures have been imagined and represented in scholarly and popular discourses and writings, as well as through other medium such as art and films. We examine the concepts used in such representations and discuss how this has influenced understandings of, reactions to and relationships with Oceania, its peoples and cultures.</p> <p><u>Readings:</u></p> <p>Margaret Jolly (2007), “Imagining Oceania: Indigenous and Foreign Representations of a Sea of Islands.” In <i>The Contemporary Pacific</i>, Vol. 19, No. 2, pp. 508–545.</p> <p>Vilsoni Hereniko (1999), “Representation of Cultural Identities.” In Vilsoni Hereniko and Rob Wilson (eds.), <i>Inside Out: Literature, Cultural Politics and Identity in the New Pacific</i>, Maryland, USA: Brown & Littlefield Publishers Inc., pp. 137–166.</p> <p>David Welchman Gegeo (2001), “Cultural Rapture and Indigeneity: the Challenge of (Re)visioning ‘Place’ in the Pacific.” In <i>The Contemporary Pacific</i>, Vol. 13, No. 2, pp. 491–507.</p> <p>Robert Nicole (1999), “Resisting Orientalism: Pacific Literature in French.” In Vilsoni Hereniko and Rob Wilson (eds.), <i>Inside Out: Literature, Cultural Politics and Identity in the New Pacific</i>, Maryland, USA: Brown & Littlefield Publishers Inc., pp. 265–290.</p> <p>Teresia Teaiwa (2001), “Lo(o)sing the Edge.” In Vincent Diaz and Kauanui (eds.), “Native Pacific Cultural Studies on the Edge”, a special edition of <i>The Contemporary Pacific</i>, Vol.13, No.2, (Fall 2001), pp. 343–357.</p> <p>Houston Wood (2003), “Cultural Studies for Oceania.” In <i>The Contemporary Pacific</i>, Vol. 15, No. 2, pp. 340–374.</p>
<p>Week 4 Sept. 13–17</p>	<p>** <i>This is one of two weeks for which everyone is required to write a reflection paper.</i></p>

	<p style="text-align: center;"><u>September 16</u></p> <p style="text-align: center;"><u>Re-Imagining & Re-presenting a New Oceania</u></p> <p>This week we begin examining how Pacific Islanders are re-imagining and re-presenting Oceania, its people and cultures. Epeli Hau'ofa's essay, "Our Sea of Islands," is arguably the most influential piece of writing on the Pacific over the last decade or so. It is assigned reading in numerous classes, cited regularly in scholarly and more popular works, and has been reproduced in a variety of publications. Hau'ofa challenges colonialist representations of the Pacific by calling for a re-imagining of Oceania. He challenges dominant conceptions of time, space, and place in the Pacific; and encourages the peoples of the region to define themselves through a variety of creative expressions, and in ways that are locally appropriate and meaningful. Let us revisit this powerful and empowering essay in light of the events of the last decade or so, and especially against the invited responses that accompanied its initial publication.</p> <p><u>Readings:</u></p> <p>Epeli Hau'ofa (2008), "Our Sea of Islands." In Epeli Hau'ofa, <i>We Are the Ocean: Selected Works</i>, Honolulu: University of Hawai'i Press.</p> <p>Albert Wendt (1993), "Towards a New Oceania." In Paul Sharrad (ed.), <i>Readings in Pacific Literature</i>, Wollongong, NSW: New Literatures Research Center, University of Wollongong, pp. 9–19.</p> <p>Regis Stella (2007), "Writing Ourselves: Cultural Self-Representation in Contemporary Papua New Guinea Literature." In Regis T. Stella, <i>Imagining the Other: the Representation of Papua New Guineans Subject</i>, Honolulu: University of Hawai'i Press, pp.162–204.</p> <p><u>Video:</u> "<i>The New Oceania: Albert Wendt, Writer</i>" (Sinclair Library).</p>
<p>Week 5 Sept. 20–24</p>	<p style="text-align: center;"><u>September 23</u></p> <p style="text-align: center;"><u>Local Knowledge and Local Epistemologies</u></p> <p>We need to note the presumptions on which Western scholarship about the Pacific rests. Capitalism, Christianity, and colonialism are part of a larger and imposed modernist agenda that offers one, albeit intimidating way of knowing, being, and acting in this world. The works of David Gegeo, Karen Watson-Gegeo, Manu Meyer, Subramani, and Stephen Winduo argue for an awareness of alternative knowledge and epistemologies critical to a very different understanding of Oceania and its varied peoples.</p> <p><u>Readings:</u></p>

David Welchman Gegeo and Karen Watson-Gegeo, (2001), "How We Know: Kwara'ae Rural Villagers Doing Indigenous Epistemology." In *The Contemporary Pacific*, 13:1, pp. 55–88.

Manu Meyer (2001), "Our Own Liberation: Reflections on a Hawai'ian Epistemology." In *The Contemporary Pacific*, 13: 1, pp. 124–148.

Subramani (2003), "Emerging Epistemologies." In *Pacific Writing Forum Network*, Suva: University of the South Pacific, Department of Literature, pp. 1–3.

Stephen Winduo (2000), "Unwriting Oceania: the repositioning of Pacific writers scholars within a folk narrative space." In *New Literature History*, 31: 3, pp. 599–613.

Video: "*Breaking Bows and Arrows*" (Sinclair Library).

Week 6
Sept. 27–Oct. 1

**** One-page essay/project précis due this week**

September 30

Histories and History's Place in Re/Presenting Oceania

Questions abound as to the very nature and meaning of history in contemporary Oceania. Much conventional scholarship in the Euro-American world continues to focus on the search for a single, knowable, verifiable past. Multiple, varied, contentious, and reemerging indigenous expressions of local pasts suggest that what has come to be understood as history in the West may not be history to, for or even about the peoples of Oceania. Vernacular as well as appropriated forms of history in the region need to be appreciated. The de-centering of the practice of history in Oceania, then, requires a recognition that writing is but one form of historical expression. This is the political and intellectual position from which I have selected this week's readings, and with particular attention to the histories of ancient and present-day voyaging, and to the practice of tattooing as history.

Readings:

Greg Denning (1998), "Endeavour and Hokule'a." In *Readings/Writings*, Melbourne: Melbourne University Press, pp.100-119.

Vicente M. Diaz (1994), "Simply Chamorro: Telling Tales of Demise and Survival in Guam." In *The Contemporary Pacific*, Vol. 6, No.1 (Spring 1994), pp. 29–58.

Ben Finney (1999), "The Sin at Awarua," In *The Contemporary Pacific*, Vol.11, No.1 (Spring 1999), pp.1–33.

	<p>David Hanlon (2003), "Beyond the 'English Method of Tattooing;' Decentering the Practice of History in Oceania." In <i>The Contemporary Pacific</i>, Vol.15, No.1 (Spring 2003), pp. 19–40.</p> <p>Pat Hohepa (1999), "My Musket, My Missionary, My Mana," Alex Calder, Jonathan Lamb, and Bridget Orr, eds., <i>Voyages and Beaches: Pacific Encounters, 1769-1840</i>, Honolulu: University of Hawai'i Press, pp.180–201.</p> <p>Albert Wendt (1999), "Afterword: Tautauing the Postcolonial Body." In Hereniko and Wilson (eds.), <i>Inside Out: Literature, Cultural Politics, and Identity in the New Pacific</i>, Maryland, USA: Brown & Littlefield Publishers Inc., pp. 399–412.</p>
<p>Week 7 Oct. 4–8</p>	<p style="text-align: center;"><u>October 7</u></p> <p style="text-align: center;"><u>On Issues and Images in Islander-Authored Literature from Oceania</u></p> <p>Albert Wendt has contributed to and written about the incredible vitality of Pacific arts over the last three decades. He writes; "This artistic renaissance is enriching our cultures further, reinforcing our identities/self-respect/ and pride, and taking us through a genuine decolonisation; it is also acting as a unifying force in our region. In their individual journeys into the Void, these artists, through their work, are explaining us to ourselves and creating a new Oceania" (Sharrad, p. 19). The selections listed below examine a variety of important and complex issues involved in the literary works that are a part of this creativity.</p> <p><u>Readings:</u></p> <p>Patricia Grace (1999), "Influences on Writing." In Vilsoni Hereniko and Rob Wilson (eds.), <i>Inside Out: Literature, Cultural Politics, and Identity in the New Pacific</i>, Maryland, USA: Brown & Littlefield Publishers Inc., pp. 65-73.</p> <p>Vilsoni Hereniko (1999), "Interview with Alan Duff," in Hereniko and Wilson, (eds.), <i>Inside Out: Literature, Cultural Politics, and Identity in the New Pacific</i>, Maryland, USA: Brown & Littlefield Publishers Inc., pp. 119–133.</p> <p>Merata Mita, "Indigenous Literature in a Colonial Society." In Witi Ihimaera, (ed.), <i>Te Ao Marama: Regaining Aotearoa: Maori Writers Speak Out</i>, Vol. 2, <i>Whakaatanga O Te Ao: The Reality</i>, pp. 310–314.</p> <p>Sandra Tewake (2000), "Transforming the Insider/Outsider Perspective: Postcolonial Fiction from the Pacific." In <i>The Contemporary Pacific</i>, 12:1</p>

	<p>(Spring 2000), pp. 155–175.</p> <p>Christina Thompson (1999), "In Whose Face? An Essay on the Work of Alan Duff." In Vilsoni Hereniko and Rob Wilson, (eds.), <i>Inside Out: Literature, Cultural Politics, and Identity in the New Pacific</i>, Maryland, USA: Brown & Littlefield Publishers Inc., pp. 105-118.</p> <p>Haunani-Kay Trask (1999), "Decolonizing Hawaiian Literature." in Hereniko and Wilson, eds., <i>Inside Out: Literature, Cultural Politics, and Identity in the New Pacific</i>, Maryland, USA: Brown & Littlefield Publishers Inc., pp. 167–182.</p> <p>Albert Wendt (1993), "Towards a New Oceania." In Paul Sharrad (ed.), <i>Readings in Pacific Literature</i>, Wollongong, NSW: New Literatures Research Center, University of Wollongong, pp. 9-19.</p> <p><u>Video:</u> “<i>The New Oceania: Albert Wendt, Writer</i>” (Sinclair Library).</p>
<p>Week 8 Oct. 11–15</p>	<p style="text-align: center;"><u>October 14</u></p> <p style="text-align: center;"><u>Humor in the Pacific as Both Local and Counter-Hegemonic Critique</u></p> <p>This week we will be taking a somewhat different approach to the changing landscape and seascapes of Pacific studies. Humor (and the various forms that it can take) is often more than a light and simple form of entertainment. It can offer a disguised or subtle critique of power relationships and consequent inequities between colonizer and colonized or within a given society. Caroline Sinavaiana-Gabbard writes; "As Samoa navigates the fragile bridge 'betwixt and between' cultural epochs of ancient Polynesia and the modern West, we will continue to rely on our comedians to keep us amused and to alert us to the serpentine currents below" (p. 201). We will be reading/viewing works for this session that should cause us to smile or laugh but also to think critically about humor in contemporary Oceania.</p> <p><u>Readings:</u></p> <p>Caroline Sinavaina-Gabbard (??), “Where the Spirits Laugh Last: Comic Theater in Samoa.” In Vilsoni Hereniko and Rob Wilson (eds.), <i>Inside Out: Literature, Cultural Politics and Identity in the New Pacific</i>, pp. 183–205.</p> <p>Vilsoni Hereniko (1994), “Clowning as Political Commentary: Polynesia, Then and Now.” In <i>The Contemporary Pacific</i>, Vol. 6, No. 1, pp. 1–28.</p>

	<p>Epeli Hau'ofa, "The Tower of Babel." In Epeli Hau'ofa, <i>Tales of the Tikongs</i>, Honolulu: University of Hawai'i Press, pp. 18–26.</p> <p><u>Video:</u></p> <p>Etuati Ete and Ole Maiava, "<i>The Best of Laughing with Samoans</i>", or "<i>A Small Samoan Wedding</i>." (Sinclair Library).</p> <p>"<i>Bro Town: the Trilogy</i>", Firehorse Films and the Naked Samoans, 2004/2005/2006 – Sinclair Library.</p>
<p>Week 9</p> <p>Oct. 18–22</p>	<p>* Last day for restricted withdrawals</p> <p style="text-align: center;"><u>October 21</u></p> <p style="text-align: center;"><u>Readings and Viewings – The Pacific in Film, Video & TV</u></p> <p>The artistic renaissance documented by Albert Wendt in his "Towards a New Oceania" has shown itself more recently in a variety of media, including films and videos produced, directed or otherwise inspired by Pacific Islanders. These cultural productions, particularly feature films, have enormous impact internationally and have made the Pacific Islands accessible to new audiences. Alan Duff, Vilsoni Hereniko, Witi Ihimaera, Lisa Taouma, Larry Thomas, and Sima Urale are artists whose names come quickly to mind. We will spend part of this session familiarizing ourselves with some of the key writings on these artistic undertakings. We will also be viewing the Pacific in film and video and on TV as well as reading about it. I ask that each of you choose, view, and bring to class any film or video created or inspired by a Pacific artist. You should have your film or video cued to a particular scene, not more than three or four minutes in length, that you find particularly important or revealing. I will ask you to speak to the seminar about this scene and your reasons for choosing it. In satisfaction of the written requirements for this seminar, your summary paper, should you choose to write for this week, may be on either your reading or your viewing.</p> <p><u>Readings:</u></p> <p>Vilsoni Hereniko (2008), "Film as a Colonizing Medium: Indigenous Knowledge, Translation, and the Market Economy." Unpublished Paper.</p> <p>Sarina Pearson (1999), "Subversion and Ambivalence: Pacific Islanders on New Zealand Prime Time." In <i>The Contemporary Pacific</i>, Vol. 11, No. 2, pp. 361–388.</p> <p>Sarina Pearson (2002), "Film and Photography: Picturing New Zealand as a Pacific Place." In Sean Mallon and Pandora Fulimalo Pereira (eds.), <i>Pacific Art Niu Sila: the Pacific dimension of contemporary New Zealand arts</i>, Wellington, NZ: Te Papa Press, Museum of New Zealand, pp. 175–189.</p> <p>Justine Simeu-Barton (1997), "Tala Pasifika–Pacific voices on Film." In <i>Wasafiri</i>, 25, pp. 73–77.</p>

	<p>Tamaira Marata (2007), "Samoa Wedding and No. 2." (Review). In <i>The Contemporary Pacific</i>, Vol. 19, No. 2, pp. 653–657.</p> <p><u>Feature Films:</u></p> <p>"<i>Samoa Wedding</i>" (Sinclair Library).</p> <p>"<i>No. 2</i>" (Sinclair Library).</p> <p>"<i>The Land Has Eyes</i>" (Sinclair Library).</p>
<p>Week 10 Oct. 25–29</p>	<p style="text-align: center;"><u>October 28</u></p> <p style="text-align: center;"><u>Critical and Indigenous Ethnographies</u></p> <p>Renato Rosaldo writes that anthropology, that often most colonial of academic disciplines, has undergone a sea change since the late 1960s. He charts a new ethnography or social analysis that is attentive to the complexities of cultural citizenship and to the need for educational democracy. This new, more critical ethnography, informed by interdisciplinary approaches, attempts to uncover subordinated forms of knowledge. The blurring of ethnography's traditional boundaries creates space for historically subordinated perspectives otherwise excluded or marginalized from official discourse. "Culture and power," he writes, "have become intertwined in a world and in institutional settings where diverse groups, themselves internally diverse, interact and seek full enfranchisement and social justice under conditions of inequality" (p. xix). With these words as preface, we will examine the potential for critical ethnographic practices in Oceania, not the least of which are indigenous anthropologies.</p> <p><u>Readings:</u></p> <p>Margaret Jolly (1992), "Specters of Inauthenticity." In <i>The Contemporary Pacific</i>, Vo. 4, No.1, pp.49–72.</p> <p>Narayan, Kirin, (1993), "How Native is a Native Anthropologist?" In <i>American Anthropologist</i>, Vol. 95, pp. 671–686.</p> <p>Renato Rosaldo (1993), "Introduction: Grief and a Headhunter's Rage," and "The Erosion of Classic Norms." In <i>Culture and Truth: the remaking of social analysis</i>, pp. 1–21 and 25–45.</p> <p>Katerina Martina Teaiwa, "Multi-Sited Methodologies: 'Homework' Between Australia, Fiji and Kiribati." In <i>Anthropologists in the Field</i> (forthcoming).</p> <p>Geoffrey White and Ty Kawika Tengan (2001), "Disappearing Worlds:</p>

	<p>Anthropology and Cultural Studies in Hawai'i and the Pacific. In Vincent Diaz and Kauanui J. Kehaulani (eds.), <i>Native Pacific Cultural Studies on the Edge</i>. A special issue of <i>The Contemporary Pacific</i>, Vo. 13, No. 2, pp. 381–416.</p>
<p>Week 11 Nov. 1–5</p>	<p align="center">** November 2 – General Election Day (Non-Instructional Day)</p> <p align="center"><u>November 4</u></p> <p align="center"><u>A More Critical Ethnography Applied: A Site Visit to the Bishop Museum</u></p> <p>This week we step outside of the classroom this week to visit the Bishop Museum; more particularly the display of Hawaiian history and culture in Hawaiian Hall, and three other exhibit or display rooms featuring Hawaiian natural history, Polynesian culture and history, and the Kahili. Following from the readings and discussions of Weeks VII and VIII, our goal is to apply a more critical and ethnographic perspective to the Bishop Museum's exhibited representations of Hawaiian and Pacific history and culture. We will speak more about procedural and logistical matters for this visit as October 20th nears. In preparation for our trip, I encourage you to visit the Bishop Museum's website to get a sense of its physical layout, administrative organization, various programs, and expressed sense of mission. The website address is <http://www.bishopmuseum.org>.</p> <p><i>This is the second of two weeks for which everyone is required to write. The written summaries/reflections on your visit to the Bishop Museum are due at the start of class next week.</i></p>
<p>Week 12 Nov. 8–12</p>	<p align="center">* November 11 – Veterans Day (Non-Instructional Day)</p> <p align="center"><u>November 11</u></p> <p align="center">*** NO CLASS – VETERANS DAY ***</p>
<p>Week 13 Nov. 15–19</p>	<p align="center">** Second Reaction Paper due</p> <p align="center"><u>November 18</u></p> <p align="center"><u>Development, Governance, Movement, and the Nation-State in Oceania</u></p> <p>For nearly three and one-half centuries, Western colonialism in the Pacific has sought the remaking of peoples and their islands into something more compatible with and reflective of metropolitan homelands. Domination,</p>

	<p>exploitation and control are often the purposes that underlay these colonial efforts. In the case of "American" Micronesia, for example, the United States endeavored to remake the Caroline, Mariana and Marshall Islands into places that had the look, feel, sound, speed, smell, and taste of America about them. This essentially violent and disruptive transformation involved the imposition of metropolitan structures and practices, not the least of which were the nation-state mode of government and the development of a modern capitalist economy. There is no simple story here, however; local responses to these initiatives make for complicated, layered and varying histories. Micronesia is not the only site for such colonial machinations. Greg Fry writes of the politics and purposes behind Australia's framing or representing of the South Pacific. Christine Jourdan and Geoff White chart the complex interplay between identity and the nation state form of government in post-colonial Melanesia, while David Gegego examines local and differing understandings of development in the Solomons.</p> <p><u>Readings:</u></p> <p>Greg Fry, "Framing the Islands: Knowledge and Power in Changing Australian Images of the South Pacific." <i>The Contemporary Pacific</i>, 9:2 (Fall 1997), pp. 305-344.</p> <p>David Welchman Gegego, "Indigenous Knowledge and Empowerment: Rural Development Examined from Within," <i>The Contemporary Pacific</i>, 10:2 (Fall 1998), pp. 289-315.</p> <p>Christine Jourdan, "Stepping-Stones to National Consciousness: The Solomon Islands Case," in Robert J. Foster, ed., <i>Nation Making: Emergent Identities in Postcolonial Melanesia</i>, pp. 127-149.</p> <p>Geoff White, "Natives and Nations: Identity Formation in Postcolonial Melanesia," in R. Prazniak and Arif Dirlik, eds., <i>Places and Politics in an Age of Globalization</i>, pp. 139-166.</p>
<p>Week 14 Nov. 22-26</p>	<p>* November 25 – Thanksgiving Day – Non-Instructional Day</p> <p style="text-align: center;"><u>November 25</u> *** No Class – Thanksgiving Day ***</p>
<p>Week 15</p>	<p style="text-align: center;"><u>December 2</u></p>

Nov. 29– Dec.3

Pacific Music, Poetry, Dance and Visual Arts

Creative expression in Oceania has always reflected movement, travel and exchange within and beyond the region. Sean Mallon and Pandora Filimalo Pereira note in the introduction to *Pacific Art Niu Sila* that contemporary Pacific arts express both the particulars of the local and transnational connections with other places, peoples, and histories. Re/presenting Oceania artistically and indigenously does not occur in isolation as the movement of peoples, ideas, material goods, media, and technology through the area affects the local, the regional, and the global. This week, we will sample a variety of visual, performative and literary arts in the Pacific for the connections, linkages, and shared histories these re/presentings reveal. Special attention will be given to the exceptional vibrancy of Pacific arts in New Zealand. You are most welcome to bring to class samples of your favorite Pacific music and musicians.

Readings:

Sean Mallon and Pandora Filimalo Pereira, (??), “Introduction.” In Sean Mallon and Pandora Filimalo Pereira (eds.), *Pacific Art Niu Sila: the Pacific dimension of contemporary Pacific art*, pp.7–19.

Moyle, Richard (2002), “Sounds Pacific: Pacific Music and Dance in New Zealand.” In Sean Mallon and Pandora Filimalo Pereira (eds.), *Pacific Art Niu Sila: the Pacific dimension of contemporary Pacific art*, Wellington, NZ: Tepepa Press, Museum of New Zealand, pp.103–115.

Kristin Zemke-White (2002), “Reverse Resistance: Pacific engagement with popular music in New Zealand.” In Sean Mallon and Pandora Filimalo Pereira (eds.), *Pacific Art Niu Sila: the Pacific dimension of contemporary Pacific art*, Wellington: Tepepa, Museum of New Zealand, pp.117–131.

Vilsoni Hereniko (2006), “Dancing Oceania.” In Lynne Seaar and Suhanya Raffel (eds.), *The 5th Asia-Pacific Triennial of Contemporary Art*, Brisbane: Queensland Arts Gallery.

Eve C. Pinsker (1992) “Celebrations of Government: Dance Performance and Legitimacy in the Federated States of Micronesia.” In *Pacific Studies*, Vol.15, No.4, pp. 29–56.

Toyoda, Yukio (2006), “Art and National Identity: a case of Papua New Guinea.” In *Art and Identity in the Pacific: Festival of Arts*, Osaka: the Japan Center for Area Studies, pp. 29–50.

Video:

“*Black Grace*” – Sinclair Library.

<p>Week 16</p> <p>Dec. 6–10</p>	<p>* <i>December 9 – Last Day of Instruction</i></p> <p>* <i>December 10–11 – Study Days</i></p> <p style="text-align: center;"><u>December 9</u></p> <p style="text-align: center;"><u>Overview and Revision</u></p> <p>This week we do an overview of the course, highlighting the themes and issues Covered and they influence the re/representation of Oceania. We critically discuss the role of Pacific Islanders and island scholars in the re/representation of Oceania. We relate what we study to everyday experiences and observations and examine the relevance of what we studied.</p>
<p>Week 17</p> <p>Dec. 13 – 17</p>	<p style="text-align: center;"><u>Exam Week</u></p> <p style="text-align: center;"><u>Project Presentations</u></p> <p>We will use the university exam week for presentations of preformative projects, if there are any. We will discuss specific guidelines and parameters for these project presentations well in advance of this session. Final copies of all projects, be they in written or other media forms, will be due on December 13.</p>