

POPULAR MUSICS OF THE PACIFIC ANTHRO 234 2017 S2

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Summary:

The purpose of this paper is to traverse and analyse contemporary musics produced in the Pacific region, applying critical questions of authenticity, tradition, modernisation, Westernization, identity, sovereignty and Diaspora. We will look at various artists, genre, sub genre, musical techniques, modes of distribution, and media transmissions. The paper is designed to provide students with a comprehensive awareness and acknowledgment of popular musics in the Pacific region, while at the same time furnishing an opportunity to introduce students to academic literature on popular music with its incumbent themes of: transmission, culture, ethnicity, colonization, globalisation, hybridization, consumerism, post-modernism, and feminism.

Coursework:

The coursework for this paper represents 40% of your total mark for the paper (the exam is worth 60%). The coursework consists of:

- 10%- Article Comparison ONE (800 words) Due 18th August
- 10%- Article Comparison TWO (800 words) Due 15th September
- 20%- Presentation: “What is Pacific Music” playlist (3 components- plan, presentation, liner notes)

Exam

The exam is worth 60% of the course assessment.

The exam consists of essays answering questions based on the lecture topics. Your answers will come from lectures, course readings, and your own examples of artists and songs.

Lecture Outline:

	Lectures- Wed 4-6 and Thurs 11-12
WEEK ONE 26/7	Introduction
WEEK TWO 2/8	Golden Oldies
WEEK THREE 9/8	Hawaii
WEEK FOUR 16/8	World Music
WEEK FIVE 23/8	Aotearoa Maori
WEEK SIX 30/8	Gender
WEEK SEVEN 20/9	Hip Hop
WEEK EIGHT 27/9	Funk, R&B and Pop
WEEK NINE 4/10	Reggae
WEEK TEN 11/10	Presentations
WEEK ELEVEN 18/10	Presentations
WEEK TWELVE 25/10	Presentations

Turnitin.com

All coursework will be using soft copy only, onto www.turnitin.com. Your grade and comments will be on turnitin after marking. Our course number is 10215644. And the password is kingkapisi. More information about turnitin is in a document posted on CECIL.

Coursework:

Article Comparison ONE 10%

Due Friday 18th August 5:00 pm 800 words (max)

'Explore, compare and contrast' any 2 of your course readings.

- NO HARD COPY. Straight into Canvas.

Article comparison TWO 10%

Due Friday September 15th 5:00 pm; 800 words (max)

'Explore, compare and contrast' of any 2 of your course readings NOT used in assignment one.

- NO HARD COPY. Straight into Canvas.

Guideline Questions:

What sorts of broad claims does each author make?

Do these 2 articles work together in any way?

On what sorts of things are the authors in agreement?

In what sorts of ways do the articles differ?

Do you have any criticisms of their methodologies or conclusions?

How are the articles significant to the study of Pacific popular musics?

- Use the guideline questions
- You must have a thesis statement. The sections and argument of your comparison should be clearly outlined in the introduction and conclusion
- Marks will be deducted for improper citations and poor referencing
- Make sure your name, upi, and ID number are included on your submitted version and that your name on turnitin is the same as on CECIL. We cannot deal with technical issues on the due date.
- Extensions: late assignments will be marked down half grade per week. However, no marks will be deducted if you have a counselling or medical certificate attached cert to your essay. Do not e-mail med or counselling certs.
- NO HARD COPY. Straight into Canvas.

Presentation: "What is Pacific Music: your ideal playlist" 20%

- You have been asked to create a CD for a Global World Music record label. What 8-10 songs would you choose and why?
- What would you put in your "Liner Notes" to describe the CD, your songs, the song order, your choices and some background on Pacific Music
- You can be more specific if you want ie Pacific Reggae, Pasifika Female artists, Tongan artists, South Auckland, etc. As long as you explain/defend this well in your liner notes
- You will get marks for preparation, creativity (in thought), innovation, using readings, presentation (your oral presentation), and writing (grammar, punctuation, bibliography)
 - "Plan" Due 29th September (500 words) Please show you have incorporated thought from three course readings (with bibliography and citations) in thinking about your plan (5%)
 - NO HARD COPY. Straight into Canvas.
 - "Presentation" Weeks 10 and 11 (5-8 minutes) – present and 'defend' your song list. Use a course reading or two if you can. (10%)
 - NO HARD COPY.
 - Your time will be assigned according to your name.
 - You CANNOT change your assigned time unless someone is willing to swap with you.
 - "Liner Notes" Due 20th October (1000 words)- write the liner notes for your CD (5%)
 - NO HARD COPY. Straight into Canvas.

Readings:

Week 1 Introduction	Macpherson, C., 2001. One Trunk sends out many Branches: Pacific Cultures and Cultural Identities. <i>Tangata O Te Moana Nui(:) The Evolving Identities of Pacific Peoples in Aotearoa New Zealand</i> . Macpherson, C., P. Spoonley and M. Anae (eds) Dunmore Press, Palmerston North; 66-80 Anae, M., 2002. Papalagi redefined: Toward a New Zealand born Samoan identity. <i>Pacific Diaspora: Island Peoples in the United States and Across the Pacific</i> . Spickard, P., J. L. Rondilla, and D. H. Wright (eds). University of Hawai'i Press, Honolulu; 150-168
Week 2 Golden Oldies	Trask, H. 1991. Lovely Hula Hands: Corporate Tourism and the Prostitution of Hawaiian Culture. <i>Border/Lines</i> 23: 22-29 Smulyan, S. 2007. "Live from Waikiki: colonialism, race, and radio in Hawaii, 1934–1963." <i>Historical Journal of Film, Radio and Television</i> 27/1: 63-75.
Week 3 Hawaii	Lewis, 1996. Beyond the Reef: Cultural Constructions of Hawaii in Mainland America, Australia and Japan. <i>The Journal of Popular Culture</i> 30/ 2: 123–135 Ho'omanawanui, K. 2000. "Yo brah, it's hip hop Jawaiian Style: the influence of reggae and rap on contemporary Hawaiian music." <i>Hawai'i Review</i> 56/1: 141-175
Week 4 World Music	Feld, S. 2000. A Sweet Lullaby for World Music. <i>Public Culture</i> 12/1: 145-171 Gegeo, D. 2001. Cultural Rupture and Indigeneity: The Challenge of (Re)visioning "Place" in the Pacific. <i>The Contemporary Pacific</i> 13/ 2: 491-507
Week 5 Aotearoa Maori	Nunns, R. and A. Thomas 2005. "The Search for the Sound of the Pūtōrino:" Me te wai e utuutu ana"". <i>Yearbook for traditional music</i> : 69-79. Colson, G. 2014. "A Fresh Approach to Transculturation in Contemporary Music in Tahiti." <i>Eras</i> 16/1: 1-22.
Week 6 Gender	Tengan, T. 2002. (En)gendering Colonialism: Masculinities in Hawai'i and Aotearoa. <i>Cultural Values</i> 6/3: 239-256 Suaalii, T. 2000. Deconstructing the 'Exotic' Female Beauty of the Pacific Islands. <i>Bitter Sweet: Indigenous Women in the Pacific</i> , eds A. Jones, P. Herda and T. Suaalii; Dunedin: University of Otago Press: 93-108
Week 7 Hip Hop	Zemke-White, K. 2007. "'This Is My Life' Biography, Identity and Narrative in New Zealand Rap Songs". <i>Perfect Beat</i> 8/33: 31 – 52. Osumare, Halifu. "Beat streets in the global hood: Connective marginalities of the hip hop globe." <i>The Journal of American Culture</i> 24.1-2 (2001): 171-181.
Week 8 Soul, R 'n' B	Parsitau, D. S. "Sounds of change and reform: the appropriation of gospel music and dance in political discourses in Kenya." <i>Studies in World Christianity</i> 14.1 (2008): 55-72. Perry, M. 2008. "Global Black self-fashionings: Hip hop as diasporic space". <i>Identities: Global Studies in Culture and Power</i> 15/6 : 635-664.
Week 9 Reggae	Alvarez, L. 2008. "Reggae rhythms in dignity's diaspora: globalization, indigenous identity, and the circulation of cultural struggle." <i>Popular Music and Society</i> 31/5: 575-597. Chude-Sokei, L. 1994. Post-Nationalist Geographies: Rasta, Ragga, and Reinventing Africa. <i>African Arts</i> 27/4: 80-84
Week 10 Presentations	
Week 11 Presentations	
Week 12 Presentations	

READINGS

- The course readings are available through the journal search on voyager, for you to access yourself. The few that are not, will be posted on CECIL.
- Please read the readings in the week assigned and make sensible study notes for yourself on their main points, arguments, angles, politics and relevance (to the study of popular music). You will learn the most by doing the readings for a lecture before attending the lecture.
- The weekly readings give you further background on the lecture topics. They are also relevant for your course assignments.
- You are expected to be familiar with these readings for tutorials and the exam. Please read the readings in the weeks suggested.
- You might need to read ahead a little in order to complete your assignments.
- Supplementary readings, hand-outs, and websites etc will sometimes be posted on CECIL. We do not post lecture slides or record lectures.

PURPOSES OF THE COURSE ARE TO:

- Introduce the studying of Pacific Popular Musics from an academic perspective
- Communicate research-based understandings of Pacific Popular Musics.
- Approach the academic writing on Pacific Popular Musics.
- Enhance students' knowledge of key periods, styles and artists of Pacific Popular Musics.
- Elevate the intellectual and cultural prominence of Pacific Popular Musics by their inclusion in the academic curriculum and the application of academic theory to their study.

LEARNING OUTCOMES:

At the completion of the course students are expected to:

- Demonstrate an understanding of some of the theory areas relating to Pacific Popular Musics.
- Be familiar with some of the various genre and historical periods of Pacific Popular Musics.
- Be able to apply theoretical perspectives to various genre and historical periods of Pacific Popular Musics.
- Demonstrate skills in reading, note taking, critical thinking and writing at the appropriate level

Plagiarism

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work will be reviewed against electronic source material using computerised detection mechanisms.

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