**SNAPSHOTS: NEW ZEALAND CULTURAL HISTORY**

**HISTORY 252**

**COURSE GUIDE 2015**

Welcome to History 252, a course about the ways settler New Zealand and its culture have been understood from colonial times to the present. The lecturer, tutor and course co-ordinator for History 252 is Felicity Barnes. Please don’t hesitate to make contact if you have any questions about the course.

**Contact Details**

Dr Felicity Barnes

Room 701, Arts 1

Ext 87358

Email: f.barnes@auckland.ac.nz

**COURSE OBJECTIVES**

**STAGE TWO GENERAL OBJECTIVES**

Stage II is a bridge from the first year to Stage III with its greater sophistication, especially in conceptualization, oral presentation and critical evaluation.

**Content**

Stage II courses require not only a greater depth of knowledge, but also the ability to utilize it: to relate the political and religious, social and economic dimensions; to distinguish between the particular and the general; to seek out causes and effects, identify change and continuity, and evaluate conflicting interpretations. Where appropriate, attention is given to the hierarchies of evidence; also to the relationship between primary sources and secondary literature, that the latter depends on the former, and that primary material is liable to various interpretations/ misinterpretations.

**Skills**

We hope that Stage II will equip you with these skills:

• The ability to evaluate critically arguments in secondary sources.

• An awareness of historiographical debate, an ability to assess it critically in relation to the sources on which it is based, and the development of a personal perspective.

• The development of analytical skills applied to secondary (and, again where appropriate, primary) sources.

**Writing**

At Stage II we aim to develop the basics of historical writing:

• The essence of a history essay is a logically structured answer, with a clear, cogent, and precisely stated argument, based upon evidence.

• Evidence should be accurately referenced in footnotes/endnotes and a bibliography.

**Objectives For This Course**

This course introduces and explores changing ideas about New Zealand and New Zealand culture from colonial times to the present. We will study subjects such as the iconography of the nation, and examine historical debates on issues such as cultural colonization and nationalism. The course has several aims:

|  |  |
| --- | --- |
| • | To introduce you to the broad area of the cultural history of New Zealand and New Zealanders. |
| • | To familiarize you with some of the major themes and debates in the historiography. |
| • | To refine your ability to gather relevant information and evidence, formulate hypotheses and present logically coherent arguments, both verbally in class and in essay form. |
|  | To encourage students to evaluate critically arguments in secondary sources, to assess the debates critically in relation to the sources on which they are based, and to develop personal perspectives on the material. |

**WORKLOAD EXPECTATIONS**

The University of Auckland expects students enrolled in 15 point courses to spend 150 hours on the course (c.10 hours a week). This includes attendance in class, preparation for lectorials and time spent on coursework.

**COURSEWORK REQUIREMENTS**

Assessment in this course is divided between coursework (60%) and an examination (40%):

**1. Lectorial questionnaires, weeks 2-11 20%**

**2. Essay:**

2000 words**: 40%**

Due 4pm Monday 19 May

**3. Exam 40%**

You must complete all work in order to pass the course. Please attach a copy of the Department of History’s cover sheet to the front of each piece of coursework. Cover sheets can be downloaded from the department’s website ([www.arts.auckland.ac.nz/his](http://www.arts.auckland.ac.nz/his)).

Hard copies of assignments must be handed in at the Arts Student Centre. Electronic versions of your work must also be submitted using Turnitin.com (instructions for this process are provided later in the guide). Written work will not be marked until both hard and electronic copies have been submitted.

Please note due dates for the essay is a **Monday**. Extensions will only be considered in advance of the due date. We encourage you to get in touch with us if you are experiencing any difficulties with your course work. Departmental penalties for late work will otherwise apply.

**Lectorial Questionnaires**

The in-lectorial tests are brief questionnaires based on the assigned reading for that class. They are open-book exercises, answered at the beginning of each lectorial. You must complete 8 or more: your best five assignments will be counted towards your final grade.

**Essay**

You are required to write one essay in this course, maximum 2000 words. The essay deadline must be observed unless you have been granted an extension prior to the due date.

**Examination**

A two-hour exam will be held during the examination period. You will be required to answer 2 questions in the exam. One of these questions will require you to think about the course as a whole. The other question will relate to the latter part of the course (that is, the lectures not covered by the essay questions).

**WRITING ESSAYS FOR THIS COURSE**

Essay writing is an important skill. In order to write a good essay, you need to allow yourself adequate time for preparatory reading and thinking. When reading make sure that you note down all the bibliographic details of the books/articles/chapters, including page references. You’ll need this information for your footnotes/endnotes and bibliography. **Lecture notes must not be footnoted**, although material from this course guide can be.

It's often a good idea to start your reading with a general work or overview of the topic, and then work your way up to more specific books or articles. Focus on the works listed in this course guide, rather than other works on the topic. While it’s fine to read outside the list, don’t do so at the expense of works listed here.

When reading for an essay it’s important to read for both narrative content and argument. After taking notes as you read, spend some time thinking about what you’ve just read. What is the author arguing? How is her/his interpretation different from or similar to other people you have read on the same topic? Is the author using different sources from others? Do you find this piece more or less convincing than other things you have read? It’s a good idea to write down your ‘gut’ reaction to the piece once you’ve read it, so that when you return to your notes to write your essay you can remind yourself what you thought of this particular piece and why.

After doing all of your reading, sit back and think about all the things you have read. Think about differences in approach and interpretation as well as similarities. Try to position yourself in the debate. Do you agree with any of the people you’ve read? If so, why? If not, why not? Some topics you’ll read about will have more debate than others, so don’t worry if you don’t see a lot of differences amongst the historians you have read. But don’t assume that all historians agree with one another.

After the reading and thinking, allow yourself enough time to write up your answer to the essay question. It’s a good idea to write a draft, let it sit for a day or two, and then return to it. Keep the essay question in front of you at all times.

When writing up your essay the following considerations are key:

• are you answering the question asked? If you’re asked ‘why’, then you need to say why. Look at the reasons the historians you have read have offered. If you’re asked to assess or evaluate the arguments, then you need to work out what the various arguments are, and work out what you do and don’t agree with and why. Don’t be afraid to attribute arguments to the historians or to name the historians in your essay.

• how best to structure your answer. Once you’ve worked out your position, you need to think about how best to convey the relevant information. Does the question fall into different parts? If so, that can often serve as the overall structure for the essay. Don’t get too wedded to a structure early on in the essay preparation process. Play around with the information and ideas to see how best they can be made to work for you.

• are you following essay writing conventions? All essays must be properly footnoted/endnoted and have a bibliography. You need to write in formal English, that is, avoid abbreviations and colloquialisms (so use ‘that is’ rather than i.e.; don’t write NZ, write New Zealand; refer to authors by their full name or surname rather than just their first name). If you want to use ‘I’ that’s fine.

• remember to have an introduction. In your introduction you need to indicate what the essay is about (the question), how you’re going to answer the question (the structure of your essay) and give some indication of the line you’ll be taking (your interpretation or argument). An introduction is more than just a repetition of the essay question.

• be sparing in your use of direct quotations. It’s better to paraphrase an author (with an appropriate footnote reference) than quote her/him all the time. This shows the reader that you’ve understood the material you’ve read. Remember to double-check all direct quotations.

• remember to have a conclusion. In your conclusion you can reiterate your argument and why it is a superior interpretation of the topic.

If you are having problems with your essay, see us during our office hours.

**CLASS TIMES and LOCATIONS**

 **LECTURES: Monday 4-5pm**

 **(Science 303-101 - 403)**

 **Tuesday 4-5pm**

 **(Conference Centre, Rm 423-342)**

 **LECTORIAL: Thursday 3-4pm**

**(OGG 260-055)**

**LECTURE PROGRAMME**

6 March: Introduction: The Cultural Turn and New Zealand History

**THEME 1: CULTURE AND COLONY**

7 March: Empire, Colony, Culture

13 March: Making New Zealand: Maps, Names, and Surveys

14 March: At Home in New Zealand: Domesticating Space

20 March: Holidays at Home: Early Tourism

21 March: Beaches and Baches

**THEME 2: HIGH CULTURE, LOW CULTURE?**

27 March: From Vaudeville to Radio

28 March: Big Screens, Little Screens

3 April: Television in New Zealand

**THEME 3: BODIES**

4 April: The Missionary Position

10 April: Beautiful Bodies

11 April: Sturdy Blokes and Other Bods?

**Mid Semester Break: Friday 14 April – Sunday 30 April**

**THEME 4: COMMEMORATIONS AND CELEBRATIONS**

1 May: High Days and Holidays

2 May: Waitangi Day

8 May: Anzac Day

9 May: Centennials and Exhibitions

**THEME 5: COMMERCIAL CULTURES**

15 May: The Rural Myth

16 May: Consumers not Producers?

22 May: Let’s Go Shopping!

**THEME 6: THE ROLE OF THE CITY**

23 May: Nineteenth Century Urban Society

29 May: Changing Cities

30 May: London as New Zealand City

**5 June – No Lecture – Queens Birthday**:

6 June: Conclusions

**Study break/Exams: Friday 9 June – Monday 3 Julye**

**LECTORIAL PROGRAMME**

This course has one lectorial in place of lectorials. You must attend this class.

Each lectorial will begin with an in class quiz, based on the assigned reading. Combined these quizzes will provide 20% of your grade (see coursework requirement s for details).

To prepare for each lectorial you are required to do the set readings, all of which are in this guide. To help you think about the reading, questions have been set for each lectorial. (these are discussion questions – your in-class questionnaires will be different).In general, when reading history you should be thinking about who wrote this and when, what is their main hypothesis or argument (as distinct from just the narrative content of the piece), and what is your critical response to the work. Are you convinced by the argument? If so, why? If not, why not? Is their evidence compelling? Are there other sources they could have used, or other interpretations they could have placed on the material? How do the primary documents impact on your reading of the secondary source?

**Week 1:**

No lectorials this week.

**Week 2: At Home in New Zealand**

Reading: Giselle Byrnes, ‘“A dead sheet covered with meaningless words?” Place Names and the Cultural Colonization of Tauranga’, *New Zealand Journal of History*, 36, 1, 2002, pp.18–35.

Questions: What is ‘cultural colonization’? How is Byrnes using the idea of cultural colonization to rethink the naming of Tauranga?

**Week 3: Tourism at Home and Abroad**

Reading: Felicity Barnes, ‘New Zealand’s London’, *New Zealand’s London: A Colony and its Metropolis*, Auckland, 2012, pp.14-40.

Questions: Why does Barnes argue London was ‘familiar’? And ‘appropriated’? What are the consequences for ‘national identity’?

**Week 4: Media**

Reading: Les Cleveland, ‘What They Liked: Movies and Modernity Downunder’,*Journal of Popular Culture,* 36, 44. 2003, pp.756-779.

Questions: What aspects of modernity does Cleveland discuss? What role did movies play? What part did American popular culture play?

**Week 5: Bodies**

Reading: Kathryn Rountree, ‘Re-Making the Maori Female Body: Marianne Williams’s Mission in the Bay of Islands’, *Journal of Pacific History*, 35, 1, 2000, pp.49–66.

Questions: In what ways, according to Rountree, did Marianne Williams ‘re-make’ (or try to re-make) Maori women? How successful were women like Williams?

**Week 6: Bodies**

Reading: Marianne Schultz, ‘Sons of the Empire’: Dance and the New Zealand Male’, *Dance Research*, 29, 1, 2011, pp. 19-42.

**Week 7: Holidays**

Reading: Alison Clarke, ‘“With one accord rejoice on this glad day”: Celebrating the Monarchy in Nineteenth-Century Otago’, *New Zealand Journal of History*, 36, 2, 2002, pp.137–60.

Questions: What is Clarke’s central argument regarding the ways the people of Otago celebrated the monarchy? How does she defend her position, and what do you think the weaknesses of her analysis are?

**Week 8: ANZAC**

Reading: Scott Worthy, ‘A Debt of Honour: New Zealanders’ First Anzac Days’, *New Zealand Journal of History*, 36, 2, 2002, pp.185–200.

Questions: In what ways does Worthy challenge the ‘received interpretation’ of Anzac Day? Are you convinced by his revisionist account? Why/why not?

**Week 9: The Rural Myth**

Reading: Miles Fairburn, ‘The Rural Myth and the New Urban Frontier: An Approach to New Zealand Social History, 1870–1940’, *New Zealand Journal of History*, 9, 1, 1975, pp.3–21.

Questions: What is the rural myth? Is Fairburn’s argument convincing?

**Week 10: Changing Cities**

Reading: Eric Pawson, ‘On the Edge: Making Urban Places’, in Eric Pawson and Tom Brooking, eds, *Environmental Histories of New Zealand*, Melbourne, 2002, pp.200–213.

Questions: What reasons does Pawson offer for the paucity of urban studies in New Zealand? How does he characterize the history of urban New Zealand?

**Week 11: Urban Society**

Reading: Bronwyn Dalley, ‘The Cultural Remains of Elsie Walker’, in Bronwyn Dalley and Bronwyn Labrum eds., *Fragments: New Zealand Social and Cultural History*, Auckland, 2000. Pp.140-162.

**Week 12: Conclusions**

Examination preparation lectorial**.**

 **ESSAY TOPICS AND READING LISTS**

Write an essay (maximum 2000 words) on one of the following questions:

**Due: Monday 1 May, 4 p.m.**

1. What can travel and tourism tell us about New Zealand’s cultural identity? Discuss for the period up till WW2.

Readings:

—, ‘Tourism: The Invisible Export’, *New Zealand Official Year Book*, Wellington, 1976, pp.1032–45.

Barnes, Felicity, *New Zealand’s London: A Colony and Its Metropolis*, Auckland 2012.

de Pont, G. ‘Historicising the ‘Big O.E.’: New Approaches to New Zealand Tourists and Travel Writing Abroad. *History Compass*, 10, 2012, pp.219–230.

Jenkins, Douglas Lloyd, *Beach Life: A Celebration of Kiwi Beach Culture,* Auckland, 2016*.*

McClure, Margaret, *The Wonder Country: Making New Zealand Tourism*, Auckland, 2004.

Ross, Kirstie, *Going Bush: New Zealanders and Nature in the Twentieth Century*, Auckland, 2008.

Wevers, Lydia, *Country of Writing: Travel Writing and New Zealand, 1809–1900*, Auckland, 2002, pp.169–209.

Wevers, Lydia, ‘The Pleasure of Walking’, *New Zealand Journal of History*, 38, 1, 2004, pp.39–51.

2. What role did America play in shaping New Zealand’s popular culture?

Barnes, Felicity, *New Zealand’s London: A Colony and its Metropolis*, Auckland, 2012, pp.189-246.

Cleveland, Les, ‘What They Liked: Movies and Modernity Downunder’, *Journal of Popular Culture*, 36, 44. 2003, pp.756-779.

Day, Patrick, ‘American Popular Culture and New Zealand Broadcasting: The Reception of Early Radio Serials’, *Journal of Popular Culture*, 30, 1 (1996), pp.203–214.

Geoff Lealand, *A Foreign Egg in Our Nest? : American Popular Culture in New Zealand,*

Wellington, 1988.

Mirams, Gordon, ‘Going to the Pictures’, in Speaking Candidly: Films and People in New Zealand, Hamilton: Paul’s Book Arcade, 1945, pp.5-27.

3. What can the history of bodies tell us about ideas of masculinity in New Zealand?

Brickell, Chris, ‘Men Alone, Men Entwined: Reconsidering Colonial Masculinity’, *Journal of New Zealand Studies*, 13, 2012, pp.11-33.

Daley, Caroline, *Leisure & Pleasure: Reshaping & Revealing the New Zealand Body* 1900¬1960, Auckland, 2003.

Gibson, Stephanie, ‘Engaging In Mischief: The Black Singlet In New Zealand Culture, in Bronwyn Labrum, Fiona McKergow, and Stephanie Gibson, eds, *Looking Flash: Clothing in Aotearoa New Zealand*, Auckland, 2007, pp.206–221.

Phillips, Jock, *A Man's Country? The Image of the Pakeha Male - A History*, revised edn, Auckland, 1996.

Schultz, Marianne ‘Sons of the Empire’: Dance and the New Zealand Male’, *Dance Research*, 29, 1, 2011, pp. 19-42.

**GENERAL READINGS AND SOURCES**

**General New Zealand Histories:**

Belich James, *Making Peoples*, Auckland, 1996

Belich, James, *Paradise Reforged*, Auckland, 2001.

Byrnes, Giselle, *The New Oxford History of New Zealand,* South Melbourne, 2009.

Rice, Geoffrey W., ed., *The Oxford History of New Zealand*, second edn, Auckland, 1992.

Sinclair, Keith, ed., *The Oxford Illustrated History of New Zealand*, Auckland, 1990

**New Zealand Cultural History:**

Barnes, Felicity, *New Zealand’s London: A Colony and Its Metropolis*, Auckland, 2012.

Ballantyne, Tony, *Webs of Empire*: *Locating New Zealand’s Colonial Past*, Wellington, 2012.

Daley, Caroline, *Leisure & Pleasure: Reshaping & Revealing the New Zealand Body 1900­–1960*, Auckland, 2003.

Dalley, Bronwyn, *Living in the Twentieth Century: New Zealand History in Photography, 1900-1980*, Wellington, 2000.

Dalley, Bronwyn and Bronwyn Labrum, *Fragments: New Zealand Social & Cultural History*, Auckland, 2000.

Dalley, Bronwyn and Gavin McLean, eds, *Frontier of Dreams: The Story of New Zealand*, Auckland, 2005.

Fairburn, Miles, *The Ideal Society and its Enemies: The Foundation of Modern New Zealand Society, 1850-1900*, Auckland, 1989.

Gibbons, Peter, ‘Cultural Colonization and National Identity’, *New Zealand Journal of History*, The University of Auckland, 36, 1 (2002), pp.5–17.

Gibbons, Peter, ‘The Far Side of the Search for Identity: Reconsidering New Zealand History’, *New Zealand Journal of History*, The University of Auckland, 37, 1 (2003), pp.38–49.

Hilliard, Chris. ‘Colonial Culture and the Province of Cultural History’, *New Zealand Journal of History*, The University of Auckland, 36, 1 (2002), pp.82–97.

Novitz, David and Bill Willmott, eds, *Culture and Identity in New Zealand*, Wellington, 1989.

Phillips, Jock, *A Man's Country? The Image of the Pakeha Male - A History*, revised edn, Auckland, 1996.

Phillips, Jock , ‘Of Verandahs and Fish and Chips and Footie on a Saturday Afternoon’, *NZJH*, 24, 2, 1990, pp.118-134.

Sinclair, Keith, *A Destiny Apart: New Zealand's Search for National Identity*, Wellington, 1986.

**Useful texts providing an overview of Cultural History:**

Green, Anna, *Cultural History*, Basingstoke, 2008

Halttunen, Karen ed., *A Companion to American Cultural History*, Malden, Oxford, Victoria, 2008.

Harvey, Karen ed., *History and Material Culture: A Student’s Guide to Approaching Alternative Sources*, Oxon and New York, 2009.

## Web Sites

[www.dnzb.govt.nz](http://www.nzdb.govt.nz/) (online version of the *New Zealand Dictionary of Biography*)

[www.nzetc.org](http://www.nzetc.org/) (New Zealand Electronic Text Centre, an online archive of texts and heritage materials).

[www.nzhistory.net.nz](http://www.nzhistory.net.nz/) (main umbrella website for NZ history sites)

[www.teara.govt.nz](http://www.teara.co.nz/) (online encyclopedia of NZ)

**DEPARTMENT OF HISTORY GRADE DESCRIPTORS**

**A: Excellent (80–100)**

Work based on wide reading (properly acknowledged through footnotes and bibliography, if required for the task) that shows excellent knowledge and understanding of the subject matter. Work offers a well-constructed argument and clear grasp of the major issues. It observes the conventions of prose style appropriate to the writing of academic history. Outstanding pieces of work also exhibit independent and creative thinking and individual flair in expressing complex ideas.

**B: Good/Competent (65–79)**

Work which is clearly structured and where the well-supported argument leads to a logical conclusion. The work is based on adequate reading (properly acknowledged through footnotes and bibliography, if required for the task) and a good to strong grasp of the major issues raised in the readings. Its meaning is generally expressed through clear prose.

**C: Satisfactory (50–64)**

Work which shows a reasonable knowledge of the subject matter and attempts to answer the question but displays one or more of the following faults: inadequate reading, misunderstanding of the sources, confused argument and/or structure, weakness of expression, inadequate attention to footnotes and bibliography (if required for the task).

**D: Fail (0–49)**

Work displays serious failings in one or more of the following: inadequate reading, misunderstanding of the sources, confused argument and/or structure, weakness of expression, inadequate attention to footnotes and bibliography (if required for the task).

 **COPYRIGHT WARNING NOTICE**

You are being provided with copies of copyright material made for educational purposes. These include extracts of copyright works copied under copyright licenses. You may not make these materials available to other persons, nor make a further copy for any other purpose. Failure to comply with the terms of this warning may expose you to legal action by a rights owner and/or disciplinary action by the University,

**PLAGIARISM WARNING NOTICE**

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework and examinations as a serious academic 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. For further information see Guidelines: Conduct of Coursework (<http://www.auckland.ac.nz/uoa/about/teaching/plagiarism>).

Students’ assessed work will be reviewed against electronic source material using computerized detection mechanisms. Students therefore will be required to provide an electronic version of their work for computerized review.

***Copyright Information For Readings Included in this Course Guide***

**Journal Articles**

Day, Patrick, ‘American Popular Culture and New Zealand Broadcasting: The Reception of Early Radio Serials’, *Journal of Popular Culture*, 30, 1 (1996), pp.203–214. Publisher: Popular Press, Michigan State University, East Lansing, Michigan 48824, USA. ISSN: 0022–3840.

de Pont, G. (2012), Historicising the ‘Big O.E.’: New Approaches to New Zealand Tourists and Travel Writing Abroad. History Compass, 10: 219–230. doi: 10.1111/j.1478-0542.2012.00835.x

Fairburn, Miles, ‘The Rural Myth and the New Urban Frontier: An Approach to New Zealand Social History, 1870-1940’, *New Zealand Journal of History*, 9, 1 (1975), pp.3–21. Publisher: The University of Auckland. ISSN: 0028–8322.

Gibbons, Peter ‘Cultural Colonization and National Identity’, *New Zealand Journal of History*, 36, 1 (2002), pp.5–17. Publisher: The University of Auckland. ISSN: 0028–8322.

Robinson, Helen , ‘Making a New Zealand Day: The Creation and Context of a National Holiday’, *New Zealand Journal of History*, 46, 1, 2012, pp.37–51 . Publisher: The University of Auckland. ISSN: 0028–8322.

Schultz, Marianne ‘Sons of the Empire’: Dance and the New Zealand Male’, Dance Research, 29, 1, 2011, pp. 19-42, ISSN 0264-2875.

Steel, Frances, ‘“New Zealand is Butterland”: Interpreting the Significance of a Daily Spread', *New Zealand Journal of History*, 39, 2 (2005), pp.179–94. Publisher: The University of Auckland. ISSN: 0028–8322.

Worthy, Scott, ‘A Debt of Honour: New Zealanders’ First Anzac Days’, *New Zealand Journal of History*, 36, 2 (2002), pp.185–200. Publisher: The University of Auckland. ISSN: 0028–8322.

**Extracts from Books**

Barnes, Felicity ‘New Zealand’s London’, *New Zealand’s London: A Colony and its Metropolis*, Auckland: Auckland University Press, 2012, pp.14–40. ISBN 978–1–86940–585–4.

Barnes, Felicity, ‘Britain’s Farm: Empire Marketing At Home’, in Peter Alsop and Gary Stewart eds., *Promoting Prosperity: The Art of Early New Zealand Advertising,* Nelson: Craig Potton Publishing, 2013, pp.76-81. ISBN 978-1-877517-96-9

Daley, Caroline ‘Modernity, Consumption and Leisure’, in Giselle Byrnes ed., *New Oxford History of New Zealand*, South Melbourne: Oxford University Press 2009, pp. 423-446. ISBN 978-01-9558471-4

Hamer, David, ‘Antipodean Patterns of Urban Development’, in *New Towns in the New World: Images and Perceptions of the Nineteenth-Century Urban Frontier*, New York: Columbia University Press, 1990, pp.139–62. ISBN 0–231–06620–1.

Conal McCarthy, ‘“Colonialism’s Culture”, 1865-1913”, in *Exhibiting Maori: A History of Colonial Cultures of Display*, Wellington, Te Papa Press, 2007, pp.13-60. ISBN 978–1–877385–33–9.

Mirams, Gordon, ‘Going to the Pictures’, in *Speaking Candidly: Films and People in New Zealand,* Hamilton: Paul’s Book Arcade, 1945, pp.5-27.

Moloney, Pat, ‘Shameless Tahitians and Modest Maori: Constructing the Sexuality of Pacific Peoples’, in Allison Kirkman and Pat Moloney, eds, *Sexuality Down Under: Social and Historical Perspectives*, Dunedin: Otago University Press, 2005, pp.29–46. ISBN 1–877372–10–2.