

Anthropology 234: Popular Musics of the Pacific

SEMESTER II, 2020

Facebook: UoA Anthro 234 Popular Musics of the Pacific

<https://www.facebook.com/ANTHRO234>

Lecturer: Dr. Daniel Hernandez

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Lectures: Wednesday 15:00 - 17:00, Thursday 11:00 – 12:00

Course delivery format: 3 hours lecture

Course Description:

The purpose of this paper is to traverse and analyse contemporary musics produced in the 'Pacific' region and by Oceanic peoples by critically exploring questions such as authenticity, tradition, modernisation, identity, sovereignty and diaspora. We will investigate various artists, genre, sub-genre, academic literature, and media to seek a critical understanding of the region and its global significance through popular music. This course is designed to provide students with a comprehensive awareness and acknowledgment of popular musics in Oceania, while at the same time furnishing an opportunity to introduce students to a variety of issues that contextualize these popular musics, such as the themes of: transmission, culture, ethnicity, 'race', colonisation, globalisation, gender, religion, and Indigeneity.

Coursework:

The coursework for this paper consists of:

- 15% Meme Assignment (2 memes and 500 words max.)
- 35% Pacific Playlist Assignment (1500 words max.)
- 20% Online Canvas Posts (4x) (1000 words max.)
- 30% Pacific Music Profile Report and Presentation (1000 words max. / 5 min max.)

ALL submitted coursework will be soft electronic copy ONLY, via Canvas.

Presentations will take place during class time (see week 11 and 12)

Expectations and Disclaimer: My expectations are that in this class we will think and discuss thoughtfully, critically, respectfully, being mindful of each person's mana (honour) and tapu (protection). That is, we seek understanding of context, content, and identify our own ethnocentrism to navigate sensitive, challenging, and difficult material. We use concepts and language that are intellectual, empathetic, and conscious of power, maintaining awareness that our personal values and experiences are reflected in our views. Please be mindful when you talk about race, gender, class, sexuality, faith, ability, etc. Own your opinions and do not use discriminatory, harmful, and exclusionary language. I reserve the right to ask you to reframe or refrain if, in my opinion, your contribution does not meet these

criteria. Please be considerate of others and review the university's stance on '[zero tolerance for discrimination](#)'. Additionally, please be aware that topics and their content in this course may include offensive, possibly triggering, personal, difficult, emotionally and intellectually challenging, and/or disagreeable material. Music, literature, and media assigned and shown in this course may also at times include uncomfortable, sensitive, graphic, or explicit material. You can expect that I will do my best to facilitate a brave, rigorous, yet empathetic space. Therefore I also expect that we, as a class, engage critically, compassionately, and with maturity in order to understand the contexts, meaning, and social-political-cultural significance of the material in this course. Please come to class holistically prepared and communicate.

Assignments (*More information on Canvas*):

Memes (15%):

You will create 2 memes with an accompanying 250 words (maximum) for each of them (500 words total). The meme should be self-explanatory within the context of the course material and theme. The additional explanation is to allow you to give more depth to the selection of imagery and text in the meme. The meme should explore Pacific identity and music with a clear connection to the content from at least week 1 (you can incorporate week 2 if you would like).

Playlist (35%):

You will create a playlist of 'Pacific' music of 6 songs. One song from each of the themes from weeks 1-6 (Pacific definition/identity, Race and Colonialism, Global-World, Hip Hop-Diaspora, Revolutionary Reggae, Regional). Each song must have an accessible public link and an accompanying 250 words maximum explaining your selection (1500 words total). Connect at least one resource from each week to give a thoughtful and critical analysis of each song you have selected.

Online Canvas Posts (20%):

After the mid-semester break you will make four weekly online canvas posts worth 5 points each (20 total). These are like scholarly social media posts that are supported with content from each of the current weeks you are posting about (250 words maximum). You can reflect or comment on the week's theme demonstrating thoughtful and critical engagement with the content.

Pacific Profile (30%):

Report (15 points) – You will write a 1000 words (maximum) report that you will submit before the presentations take place in class. This is a report *not* an essay. You will need to introduce a Pacific artist, genre, song, or regional music (see Approved list). Provide a background and explanation with reliable sources to explore how, why, and what makes it Pacific.

Presentation (15 points) – You will give a 5 min (maximum) presentation of your report during class. While this is based on your report, you should not read your report, this is assessed as a presentation. You are encouraged to be creative in your presentation that introduces the selection of your report. Demonstrate why it is meaningful in Pacific communities, as well as its significance globally.

Course Outline and Schedule

See Canvas Reading List for access to **Required** and Further Resources

Week 1: July 29	The Popular Pacific: Terms, Concepts, and Ideas	<p>Required: Salesa, D. – Pacific Level Up 2: Defining the Pacific</p> <p>Mackley-Crump, J. – An interview with King Kapsi: ‘Pacific music’</p> <p><u>Further Resources:</u> Rabasa, J. Allegories of Atlas. Post-Colonial Studies Reader</p> <p>The New Oceania, Albert Wendt Documentary</p>
Week 2: Aug 5-6	Race and Colonialism: White Supremacy and Anti-Blackness	<p>Required: Arvin, M. – Possessions of Whiteness: Settler Colonialism and Anti-Blackness in the Pacific.</p> <p>#WhoAskedHer – the podcast. Is O-shen cancelled?</p> <p><u>Further Resources:</u> Maldonado-Torres, N. – On the Coloniality of Being.</p> <p>The Mo’unga Project – Pacific Islanders 4 Black Lives Matter</p> <p>The Real Tautala Episode #11 – Black in Pasifika Spaces</p>
Week 3: Aug 12-13	Global Pacific Music	<p>Meme Assignment Due: Aug 14th 23:59 pm.</p> <p>Required: Aloha Y’all – Smithsonian Institute Ep. 19</p> <p>Alien Weaponry – RNZ</p> <p><u>Further Resources:</u> Toner, P.G., & Wild, S.A. – Introduction-world music: Politics, production and pedagogy.</p>

Week 4: Aug 19-20	Hip Hop, Diaspora, and Pan-identities	<p>Required: Teaiwa, T., & Mallon, S. – Ambivalent Kinships? Pacific People in New Zealand.</p> <p>RNZ Hip Hop Stand Up</p> <p>Akala: The History of Cultural Appropriation in Black Music</p> <p><u>Further Resources:</u> Teves, S. – Bloodline Is All I Need and Defiant Indigeneity on the West Side (Defiant Indigeneity: The Politics of Hawaiian Performance).</p> <p>HP Boys Extended Interview</p> <p>ONEFOUR Vice documentary</p>
Week 5: Aug 26-27	Revolutionary Reggae	<p>Required: Reggae in New Zealand – RNZ</p> <p>Clough, B. – Oceanic Reggae. In Cooper, C. Global Reggae.</p> <p><u>Further Resources:</u> Katchafire's South Pacific reggae legacy – Spinoff</p> <p>Turner, E. Protest, Resistance, and Pacific Reggae.</p>
Week 6: Sept 2-3	Regional: Tonga	<p>*Playlist Due: Sept 6th 23:59 p.m.</p> <p>Required: Ngaohi Fangufangu (Vimeo)</p> <p>Futa Helu on Me'etu'upaki and AFPA (YouTube)</p> <p>UNESCO and AFPA (Vimeo)</p> <p><u>Further Resources:</u> The Tonga Sisters – Fresh</p> <p>Is Tongan Music alive in NZ? – Tagata Pasifika</p>
Sept 7-18: Mid-Semester Break		

Week 7: Sept 23-24	Gender and Sexuality	<p>- <i>Sign up for Week 11 and 12 presentation times</i></p> <p>- <i>Select a profile for your report/presentation</i></p> <p>*Canvas post due: Sept 25th 23:59 p.m.</p> <p>Required: Zemke, K. & Mackley-Crump, J. – Reframing queer Pacific bodies through the FAFSWAG Ball.</p> <p>NZ's underground vogue scene (YouTube)</p> <p>Fafswagvogue.com [<i>interactive documentary</i>]</p> <p>Paris is burning (YouTube)</p> <p><u>Further Resources:</u></p> <p>Besnier, N. & Alexeyeff, K. – The politics and transformations of non-heteronormativity in Polynesia.</p>
Week 8: Sept 30 – Oct 1	Tourism	<p>*Canvas post due: Oct 2nd 23:59 p.m.</p> <p>Required: Trask, H.K. – Lovely Hula Hands</p> <p><u>Further Resources:</u> Suaalii, T. M. – Deconstructing the 'exotic' female beauty of the Pacific Islands and 'white' male desire.</p> <p>Tengan, T. K. – (En)gendering Colonialism: Masculinities in Hawai'i and Aotearoa.</p>
Week 9: Oct 7-8	Performing Protest and Identity	<p>*Canvas post due: Oct 9th 23:59 p.m.</p> <p>Required: Forgotten Bird of Paradise (YouTube)</p> <p>Pania Newton [<i>Indigenous 100</i>]</p> <p><u>Further Resources:</u> Hau'ofa, E. – The Ocean in Us</p>

Week 10: Oct 14-15	Kava	<p>*Canvas post due: Oct 16th 23:59 p.m.</p> <p>*Reports due: Oct 19th 23:59 p.m.</p> <p>Required: The Drink of the Gods [<i>Kava Documentary</i>]</p> <p><u>Further Resources:</u> The Legend of Kava Tonga (YouTube)</p> <p>Tecun, A., Reeves, R., & Wolfgramm, M. – A Brief History of Tongan Kava.</p>
Week 11: Oct 21-22	'Pacific' Profile Presentations	*Presentations
Week 12: Oct 28-29	'Pacific' Profile Presentations	*Presentations

READINGS, ASSIGNMENTS & LECTURES

- The course readings are available through Canvas.
- The readings are to be used for your assignments.
- The weekly readings give you further background on the lecture topics, especially if you miss the lecture.
- Due to the interactive nature of this course please try not to rely on recorded lectures.
- All text from the lecture slides will be posted on canvas after the lecture

Course Purpose

- 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 knowledge of styles and artists of Pacific Popular Musics.
- Enhance understanding of the social, political, and cultural significance 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 theory to their study.

Learning Outcomes

At the completion of the course students are expected to:

- Demonstrate an understanding of some of the theory and areas relating to Pacific Popular Musics.

- Be familiar with some of the various genre and issues in Pacific Popular Musics.
- Be able to apply theoretical perspectives to Pacific Popular Musics.
- Demonstrate skills in reading, note taking, critical thinking, analysis, creativity, oral presentation, 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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GRADE POLICY, EXTENSION, AND PENALTIES FOR LATE SUBMISSION

SUBMITTING WORK LATE

Please try your hardest to meet coursework deadlines. Extensions are possible if, for example, you or a family member falls ill, or some other circumstance beyond your control prevents you from completing your work.

You can apply for an extension by contacting me via email, please do so before the assignment is due, or as soon as possible when circumstances do not allow prior notification. You may need to provide supporting information, like a doctor's or counsellor's certificate, but the important thing is to get in contact.

Late submission of coursework is possible without an extension, so long as you are ready to accept a penalty by losing marks. Late penalties help ensure fairness, otherwise some students would have more time to complete work than others.

The maximum penalty for submitting take-home work late when you do not have an extension is: *10% per day or part thereof, including weekends*, which means there are no late assignments accepted 10 days after it is originally due.

Everyone confronts difficulties at some point. So please talk to or email me if you are experiencing troubles finishing or submitting coursework. I will work with you wherever possible and, of course, it is better to get an assignment in than not at all (even if it is incomplete).

WHERE TO GO FOR HELP

Your wellbeing comes first and, if you need advice or support, you are welcome to talk to me. Moreover, the University has a range of support services for students that can be accessed here:

<https://www.auckland.ac.nz/en/on-campus/student-support/personal-support/student-health-counselling.html>Links to an external site.

The university provides ongoing support for students with visible and invisible impairments. Information about that support is available here:

<https://www.auckland.ac.nz/en/on-campus/student-support/personal-support/students-with-disabilities.html>Links to an external site.

If you need to apply for an aegrotat or compassionate consideration for a test, the relevant information can be found here:

<https://www.auckland.ac.nz/en/students/academic-information/exams-and-final-results/during-exams/aegrotat-and-compassionate-consideration/compassionate-consideration-for-written-tests.html>Links to an external site.