



**THE UNIVERSITY OF AUCKLAND**  
**NEW ZEALAND**

## **Course Syllabus**

### **CAS SS 315 Aotearoa New Zealand: History, Society, and Politics**

**21 July – 14 August**

**Dr Tracey McIntosh, Dr Steve Matthewman, Associate Professor Raymond Miller**

This course is designed exclusively for students on the Boston University program. The course will consist of 3 modules, two of 12 hours of lectures and one of 6 hours, plus at least 10 contact hours during field trips to Northland and Rotorua.

#### **Faculty**

Dr. Tracey McIntosh, Lecturer for Introduction to Maori Society  
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Tracey McIntosh (Tuhoe) is a Senior Lecturer in the Department of Sociology at The University of Auckland and Joint Director of Nga Pae o te Maramatanga New Zealand's Maori Centre of Research Excellence. Her teaching and research interests include the social location of death, processes of marginalisation, crime and religion. As a woman of Maori descent her research also looks at the lived reality of Maori in contemporary society in Aotearoa New Zealand. Tracey taught at Georgetown University in Washington DC as a Fulbright Lecturer.

Dr. Steve Matthewman, Lecturer for Cultural Studies and Society  
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Steve Matthewman is a Senior Lecturer in the Department of Sociology at The University of Auckland. His teaching and research interests include Cultural Studies, Social Theory and the Sociology of Science.

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Raymond Miller is a graduate in Political Science from McMaster University and the University of Auckland. He is a specialist in New Zealand and comparative politics, with a particular interest in Anglo-American democracies. Originally from Scotland, he has lived and studied in the United States and Canada, although the greater part of his life has been spent in New Zealand.

### Course Administrator

Kevin Martin: [kmartin@bu.edu](mailto:kmartin@bu.edu)

### Important dates:

#### Essays and Take Home Exams due:

Tuesday 5 August	In class test for Maori Module
Monday 11 August	Essay for Cultural studies Module
Thursday 14 August	Exam Political Studies Module

#### Northland Field Trip

Friday 1 August – Sunday 3 August

#### Rotorua Field Trip

Friday 24 October – Monday 27 October

## Course Overview

### Module 1: Introduction to Maori Society

This module is an introduction to the study of traditional and contemporary Maori society and culture. The lectures will cover three themes: pre-European traditions and social organisation, the colonial experience, and struggles of resistance and cultural recovery. Lecture rooms to be advised.

#### Lecture 1: Monday 21 July

5-7pm **Introduction: Lay of the land**  
**Class handout**

#### Lecture 2: Tuesday 22 July

### **6-8 Mihi/ Polynesian Myths**

**Reading:** Walker, Ranginui. (1990), 'Mythology' in *Ka Whawhai Tonu Matou: Struggle Without End*, Auckland: Penguin Books.

### **Lecture 3: Wednesday 23 July**

5-8pm **First Arrival/The Coming of the Maori/ First Contact: Encounters**

**Readings:** Belich, J. (1996), 'The Pre-History of New Zealand' in *Making Peoples* Auckland: Penguin Books.

King, M. (2004), "Te Ao Maori" in *The Penguin History of New Zealand*, Auckland: Penguin Books.

Belich, J.(1996) 'The European Discovery of New Zealand ' in *Making Peoples* Auckland: Penguin Books.

### **Lecture 4: Thursday 24 July**

6-8pm Further contacts and the **Treaty of Waitangi**

**Reading:** Orange, C. (1987), 'The Treaty at Waitangi' in *The Treaty of Waitangi*, Wellington: Allen & Unwin.

### **Lecture 5: Monday 28 July**

5-8 pm Hui, Haka, Hikoi: Contemporary Maori Protest

**Readings:** Poata-Smith, E., 'The Evolution of Contemporary Maori Protest' in Spoonley, P. et al, *Nga Patai: Racism and Ethnic Relations in Aotearoa/New Zealand*, Auckland, 1996.

Awatere-Huata, D. (1996), "A View from the Barricades" in *My Journey*, Auckland: Seaview Press.

### **Lecture 6: Tuesday 29 July**

6-8pm Contemporary Issues In Aotearoa: Rethinking Aotearoa

**Readings:** McIntosh, T. (2001), "Hibiscus in the Flax Bush: The Maori-Pacific Interface" in C. Macpherson, P. Spoonley & M. Anae (eds.) *Tangata O te Moana Nui: The Evolving Identities of Pacific Peoples in Aotearoa/ New Zealand*, Palmerston North: Dunmore Press.

Ongley, P. (2004), " Ethnicity, Migration and the Labour Market" in P. Spoonley, C. Macpherson & D. Pearson (eds.) *Tangata Tangata: The Changing Ethnic Contours of New Zealand*, Palmerston North: Dunmore Press.

## **Module 2: Cultural Studies and Society**

A cultural studies approach to social life focuses on the way we experience the world, taking account of what we see, what we hear, what we consume, and how we communicate. This course looks at how our lives are influenced by flows of images and objects at "home" and around the world. Topics covered in this course include everyday phenomena like going to the beach and watching television, tracked through tensions between the global and the local. The impact of these forces upon Maori and Pakeha, and men and women, will be major concerns of this course.

**Lecture 1: Wednesday 30 July**

5-8pm: **Aotearoa/New Zealand in Global Context**

**Readings:** Clark, N. (2004) 'Cultural Studies for Shaky Islands' in C. Bell and S. Matthewman (eds.) *Cultural Studies in Aotearoa New Zealand: Identity, Space and Place*, Melbourne: Oxford University Press.

Perry, N. (2004), 'Virtual spectatorship and the antipodal' in C. Bell and S. Matthewman (eds.) *Cultural Studies in Aotearoa New Zealand: Identity, Space and Place*, Melbourne: Oxford University Press.

**Lecture 2: Thursday 31 July**

6-8pm: **Pakeha Ethnicity/Popular Culture in Aotearoa**

**Readings:** Bell, A. (2004), 'Half-Castes and White Natives' in C. Bell and S. Matthewman (eds.) *Cultural Studies in Aotearoa New Zealand: Identity, Space and Place*, Melbourne: Oxford University Press.

Hoey, D. (2004), 'There Will Always Be a Taupo: Some reflections on Pakeha Culture' in C. Bell and S. Matthewman (eds.) *Cultural Studies in Aotearoa New Zealand: Identity, Space and Place*, Melbourne: Oxford University Press.

Zemke-White, K. (2004), 'Keeping It Real (Indigenous): Hip Hop in Aotearoa as Community, Culture and Consciousness' in C. Bell and S. Matthewman (eds.) *Cultural Studies in Aotearoa New Zealand: Identity, Space and Place*, Melbourne: Oxford University Press.

**Lecture 3: Monday 4 August**

5-7 pm: **Media & the Representation of New Zealand**

**Readings:** Hope, W. (2002) 'Whose All Blacks?' in *Media Culture and Society*, Vol. 24: 235-253,

Hope, W. & Johnson, R. (2001) 'Media, Advertising and Everyday Life' in C. Bell (ed.) *Sociology of Everyday Life in New Zealand*, Palmerston North: Dunmore Press.

**In-class Test Tuesday 5 August 6-8pm**

**Lecture 4: Wednesday 6 August**

5-8pm: **Media/Sport in NZ/ Consuming**

**Readings:** Hope, W. (2002) 'Whose All Blacks?' in *Media Culture and Society*, Vol. 24: 235-253,

**Lecture 5: Thursday 7 August**

6-8pm: **Leisure and the Beach**

**Reading:** Matthewman, S. (2004) 'More Than Sand: Theorizing the Beach' in C. Bell and S. Matthewman (eds.) *Cultural Studies in Aotearoa New Zealand: Identity, Space and Place*, Melbourne: Oxford University Press.

**Cultural Studies Essay due Monday 11 August. Hand in at 5pm in class**

### **Module 3: New Zealand Politics**

While this module will focus on current issues in New Zealand politics, every effort will be made to compare and contrast the New Zealand political system with that of the United States. Readings are from Miller, R. (ed.), *New Zealand Government and Politics*, Oxford University Press, Melbourne, 3rd edition, 2003.

Lecture rooms to be advised

#### **Lecture 1: Monday 11 August**

5-7pm: Living in a small democracy

##### Readings:

Miller, Chapter 1.1

#### **Lecture 2: Tuesday 12 August**

6-8pm: Elections and voting in the United States and New Zealand compared  
Helen Clark and Hillary Clinton: The making of a woman leader

##### Readings:

Miller, Chapter 3.1

Miller, Chapter 2.6

#### **Lecture 3: Wednesday 13 August**

5-7pm: National policy: Can Maori political grievances be satisfactorily resolved?  
Foreign policy: NZ-US relations and attitudes towards the war in Iraq

#### **Exam: Thursday 14 August**

#### **Methodology**

Course will be taught through lectures, tutorials, videos, and coursework plus two associated field trips.

#### **Field trips:**

Participation in field trips arranged by the BU Resident Director is a requirement of the course.

New Zealand field trip to Northland:

1-3 August

Rotorua Field Trip

24-27 October

#### **Final Exam:**

The final two-hour exam will be held on Thursday 14 August 6-8pm.

#### **Grading Criteria**

40% in-class test

30% Essay

30% Final exam

Students must take one in-class test home test worth 40% and will consist of a selection of essay questions from module 1 and a number of translations of Maori words. Students must complete a 1000 word essay for module 2 worth 30%. A final two hour exam comprising an essay from module 3 is worth 30%.

### **Required Reading**

Texts may be purchased from the campus bookstore, and additional resources are available from the University library. There will be printed handouts for each module.

#### **For Module 1: Introduction to Maori Society**

A reader will be provided

#### **For Module 2: Cultural Studies and Society**

**Bell, C. and Matthewman, S. (eds.) (2004) *Cultural Studies in Aotearoa New Zealand: Identity, Space and Place*, Melbourne: Oxford University Press.**

#### **For Module 3: New Zealand Politics**

Miller, R. (ed.), *New Zealand Government and Politics*, 3rd edition, Melbourne, 2003.

## GUIDE TO WRITING ESSAYS

Essay writing is a complex task. This section of the handbook will help by making some suggestions. There are also a few rules which you must follow to meet the Department's requirements. If the essay writing process is broken down into a series of tasks it is much easier.

### 1. CHOOSING YOUR QUESTION

Begin by **choosing your question** and working out a sensible time frame for the assignment. Do this within a day or two of the essay list being handed out. Essay questions will usually be given out at least three weeks before the essay is due. That does not mean you can afford to delay. Collecting material takes time, and books need to be reserved at the library. The best students start immediately by choosing a question and reserving books for later use.

If the topic of the question interests you, but you find the wording of the question difficult, do not be put off. Talk it over with your tutor. It is better to write on a topic that interests you than choose a question because it looks easy.

### 2. UNDERSTANDING THE QUESTION

All the time that you are writing your essay, remember that you are being asked to do specific things with a specific topic. You are being asked, for instance, to **explain**, or **assess**, or **evaluate**, or **account for**, or **discuss** particular events, developments, or phenomena. You are **not** being asked to describe simply what happened in a particular historic period, or merely to demonstrate how many facts you can collect about a certain topic.

The first step in writing an essay is therefore to decide:

- (a) What is the subject of the essay?
- (b) What are you being asked to do with it?

Analysing the question is the first step in essay writing, but you may find your initial response has to be modified or changed after you have done some reading. It is therefore important to be continually asking yourself if you have defined the topic correctly, and if you really understand what you are being required to do. Mis-interpreting the question is frequently the reason for a poor essay. This usually indicates that the student has not given sufficient thought to what was being asked.

Always start by marking out the ground covered by the question.

Remember that you may have to consider periods, countries, individuals, etc. not actually specified in the question. This is especially so if evaluation is required, because the importance, success, or condition of one thing can be evaluated only by comparing it with others. A question asking whether race relations in New Zealand have deteriorated since 1950, for instance, would require some assessment of their state before then.

The instructions of essay questions will vary, but they will all require you to formulate an **argument**, or a **point of view**. You may be asked whether or not you agree with a certain statement, or be asked to 'discuss' that statement. For example, a question might say: 'Race

relations in New Zealand have deteriorated since 1950. Discuss.’ Your answer should state clearly that they have, or that they have not, or that they have at some times, or in some places, etc. That is an argument. You should support it with relevant, adequate, and logically organised **evidence**.

Questions requiring evaluation, examination, analysis, comparison, etc. will all call for an argument. Your argument will consist of the main points you have assembled. In the body of your essay you should provide the evidence for these reasons, evaluate their relative importance and perhaps consider (and reject) other possible reasons.

### **EVERY ESSAY YOU WILL WRITE REQUIRES AN ARGUMENT**

#### **3. READING**

- (a) Once you have chosen a topic, compile a list of the books and articles you will need to read. Those most in demand will probably be on reserve in the Short Loan Collection. There may be others, however, which are available for borrowing. If so, you should take them out or reserve them immediately, since they will not be sitting on the shelves when you want them a week or two later.
- (b) The order in which you read the books on your list may be determined by when you can get them. Ideally, though, you should start with a general text. Most of these are in the Short Loan Collection. Read the chapters most relevant to your topic and one or two on either side. They will give you a broad overview of the topic. Then proceed to more specialised books and articles which will contain more details, and possibly present varying interpretations.

Remember that writers differ from one another in the ‘facts’ they choose to write about, in their interpretation of them, and sometimes even in establishing what these ‘facts’ are. This is because differing interests, ideologies, research methods and techniques all influence the way an historian approaches a subject. The continual discovery or release of new material (such as government documents) and the revision and extension of techniques (like computer-based quantitative history) also ensure that no two works of history will be the same. Many authors deliberately set out to question or test a generally accepted interpretation which an earlier book has established, so theories are constantly being challenged.

This diversity means that you should:

- (a) Select your reading carefully. In many cases there are one or two books which are considered absolutely central to the topic. If so, your tutors will point these out. Make sure you read them. Feel free to move beyond the reading lists issued by your lecturer, but consult your tutor on works not included in these bibliographies. Be wary about relying on old textbooks which may be out of date or inaccurate, and be cautious about using ‘popular’ books designed for coffee tables. Encyclopaedia entries supply basic information in a condensed form; they are useful in a few cases but only as a starting point for further research.



- (b) Read widely, in order to avoid over-reliance on one or two authors only. On the other hand, you do not have time to read excessively. In many cases you will find an argument summarised in an article or a few chapters of a book. You may even be able to find articles or books in which authors writing on the same subject have criticised each other's views. A good essay should show an awareness of debates. This awareness will help you to acquire a balanced and informed understanding of a topic, and eventually to reach your own conclusions.

#### 4. TAKING NOTES

- (a) When you start each book or article, note the title, author, place and date of publication. You will need these details later. Also write the relevant page number in the margin as you take notes in case you wish to refer back to it later, or cite it in a footnote. It can save a lot of time.
- (b) Don't copy books slavishly. Paraphrase, condense, and write as much as possible in your own words. This forces you to think more carefully about what the author is saying.

If you do decide you need to copy **directly** from a book, be especially careful to note all bibliographic details, and to use some system (e.g. large quotation marks) to remind yourself when you return to your notes that the words are not your own. Careless note taking can result in incorrect quotations, inaccurate footnotes, or plagiarism.

- (c) What should you take notes about? Begin by considering your question. Lectures and tutorials may already have given you a rough idea of what information you are looking for. If not, you may save time by looking at a general text before you start note taking. Most students take too many notes. **Try to select what is relevant to the question you have been asked.** If an important book was among the first you read, you may find it useful to return to it later when your understanding of the topic is clearer.
- (d) How should you organise your notes? Once you have a tentative idea of what the main points of your answer will be you should reorganise your notes under separate headings (e.g. 'military factors', 'international pressures' etc.) Cross-referencing can help remind you of differing opinion. The earlier you can begin organising your notes to fit the argument of your essay, the more work you will save yourself later.

#### 5. PLANNING

When you have finished note taking, your notes should be organised according to the main points of your essay. Always do this with the question in front of you. This is also the time to test the tentative argument and structure of the essay, **before** you write your first draft. Put down your main points in order of importance. Use complete sentences rather than single words. Your outline should not merely list points. There should be some reason behind your organisation. Does each point lead logically into the next? Do they add up to

an argument? Is it convincing? Does it answer the question? Where are the gaps? You may, at this stage, need to collect some more material.

## 6. WRITING

Even experienced students find that writing an essay takes time. You should begin to write several days before the essay is due. Do not leave it until the night before.

- (a) If you have worked out your argument, and your notes are well organised, the writing process will be much easier. You can begin by writing up each section of notes into a paragraph or two, according to the importance of the point it is making, and the amount of evidence you are supplying. Arrange these paragraphs according to your essay plan. Each paragraph should represent a stage in your argument. When this 'first draft' is completed, re-examine the entire argument and structure. You may still need to rearrange some material.
- (b) You now need to **introduce** and **conclude** your essay. In general, the introduction should capture your reader's interest and indicate the direction of your argument. Make sure your introduction directly relates to the question you have been asked, and be careful that it is not unnecessarily long.
- (c) **Cohesion.** You may have written the paragraphs of your essay separately as you covered each point in your plan. Now they need to be linked together to form an argument. This is basically what is meant by 'structure'. A few words may be all that is needed to see that one paragraph follows smoothly on from the one before: for example, 'On the other hand, some historians have argued that . . .' or 'The New Zealand Prime Minister had not, however, considered . . .'
- (d) **Style.** Short words and sentences make the most impact. Avoid slang or emotive language. Don't use 'I' unless your opinion has been specifically called for. Keep a dictionary beside you as you write the final draft to check for spelling errors, and then read the finished essay aloud to yourself to ensure that it reads smoothly and makes sense. Spelling mistakes distract attention from your argument, and poor grammar may completely obscure it. Ideally the essay should be finished with a few days to spare, so that you can return to it 'fresh' for a final check before handing it in.
- (e) **Length.** The stated word limit is a useful guide as to how much detail to include. Generally you can allow yourself 100-200 words on either side but if you are very much too short, you have probably not read enough, or may have interpreted the question too narrowly. A long essay may have irrelevant material, or be poorly expressed.
- (f) **Quotations** can add authority and interest to your essay. You can profitably quote from an author who supports your argument, or who summarises it better than you ever could. But such quotations must be short and pithy; don't use quotations as 'padding' or simply to avoid putting a point of view in your own words.

Another kind of quotation is from primary sources (i.e. documents, newspapers, remarks by people at the time you are studying). These can give vitality and force to your essay, but again keep them short. Unwanted material in the middle of a passage you wish to use can be deleted with the substitution of three dots, providing the meaning of the sentence is not changed.

The **conclusion** rounds off your argument by briefly summarising the main points and showing why they have led you to this particular answer to the essay question. You should not introduce new material, repeat the introduction, or simply list your points with no particular emphasis. Your conclusion may be tentative, or qualified, if you consider that the information available still leaves some questions unanswered. But you must come to some sort of conclusion. This is an essential part of your essay, representing the final stage of your argument.

You are now able to concentrate on how your essay should look when it is handed in: footnotes, bibliography, and presentation.

## **7. FOOTNOTES/ENDNOTES**

Footnotes are quite easy to do, and they are essential because they verify the evidence for your argument. You should always cite in a footnote the source from which you obtained:

- (a) Direct quotations
- (b) Paraphrased quotations
- (c) Very specific evidence such as statistics
- (d) Information which might be considered obscure or contentious.

You do not need to cite the source of well-known information.

You may use either footnotes or endnotes. Place the footnote/endnote number immediately after the closing punctuation, except in the case of a dash, where the number precedes the dash. Footnotes/endnotes should be single-spaced.

It is crucial that you are consistent in your footnote/endnote style, and that your references are accurate. They can be placed at the end of the essay, or preferably at the foot of each page. They should be numbered consecutively through the essay, and correspond exactly to the following format (if italics are not possible then underline):

### **PUBLISHED BOOKS**

#### **First reference:**

1. Susan J. Douglas, *Where the Girls Are: Growing up Female with the Mass Media*, New York, 1994, p.203.

Thereafter either:

- 2. *Ibid.*, p.199. (if it is the next reference) or
- 3. Douglas, p.8 (if Susan J. Douglas is the only author with that surname you are using) or
- 4. Douglas, *Where the Girls Are*, p.8 (if you have more than one author named Douglas, are using more than one publication by Susan J. Douglas, or prefer to always give a short title).

**Whenever the edition is not the first, use the following:**

1. J. C. Beaglehole, *The Exploration of the Pacific*, 3rd edn, London, 1966, pp.164–72.  
If the place and date of publication are not supplied, use ‘np’ and ‘nd’.

**Essay within an Edited Collection**

1. Raewyn Dalziel, ‘Railways and Relief Centres (1870–1890)’, in Keith Sinclair, Ed, *The Oxford Illustrated History of New Zealand*, Auckland, 1990, pp.99–124.
2. Jock Phillips, ‘War and National Identity’, in David Novitz and Bill Willmott, eds, *Culture and Identity in New Zealand*, Wellington, 1989, pp.91–109.

**Articles in Periodicals**

1. Henry Abelove, ‘The Queering of Lesbian/Gay History’, *Radical History Review*, LXII, 1994, pp.44–57.
2. Dean Wilson, ‘Community and Gender in Victorian Auckland’, *New Zealand Journal of History*, 30, 1, 1996, pp.24–42.

**Theses**

1. J.D. Salmond, ‘New Zealand Labour’s Pioneering Days’, PhD thesis, University of Auckland, 1950, pp.16–18.
2. Margaret Tennant, ‘Matrons with a Mission: Women’s Organizations in New Zealand, 1893 to 1915’, MA thesis, Massey University, 1976, p.105.

**ELECTRONIC SOURCES**

**First reference:**

Thomas J. Pritzker, *An Early Fragment from Central Nepal*, online, nd, available at: <http://www.ingress.com/~astanart/pritzker/pritzker.html> (8 June 1995)

Thereafter either:

1. *ibid.*, p.2 (if it is the next reference) or
2. Pritzker, p.2.
3. Pritzker, *An Early Fragment*, p.2.

**First reference:**

Richard Lobban, ‘REPLY: African Muslim Slaves in America’, *H-Africa*, 4 Aug. 1995, available at: <http://h-net.msu.edu/~africa/archives/august95>

Thereafter either:

- 1 *ibid.*, p.10 (if it is the next reference) or
- 2 Lobban, p.10
- 3 Lobban, ‘REPLY’, p.10.

**Other Abbreviations**

1. Use *ibid.*, p.48. No other Latin derivative used.
2. For more than one page use pp.

**8. TE REO MAORI**

**(a) Italics and translations**

In New Zealand we do not italicise Maori words in written work because Maori is not a foreign language. Nor do students need to provide translations of Maori words

such as whanau, hapu, iwi, mana, Pakeha, kupapa and kaupapa that are commonly used in English. Students who wish to employ less commonly known words and phrases, or use waiata or whakatauki in essays should provide a translation in brackets after the Maori text e.g. 'In 1840 rangatiratanga (chieftainship) co-existed with kawanatanga (governorship)'; 'Hobson . . . is reported to have uttered the words "He iwi tahi tatou" ("We are now one people") as each chief signed.' You may also provide a Maori equivalent if you feel the commonly used English word does not convey the full sense of the Maori concept it is translating, e.g. 'Tamati Ngapora, younger 'brother' (teina) of Te Wherowhero.'

**(b) Plurals**

There is no 's' in Maori. It is not appropriate to add an 's' to Maori words to create a plural. Instead plurals of Maori words are indicated by context. For example, 'The Maori who traded at Auckland and elsewhere came from many different types of settlement', not 'The Maoris who traded . . . '.

**(c) Long Vowels**

The department does not routinely mark the long vowel in Maori words commonly used in English. Students who wish to mark long vowels are welcome to do so and may choose between the macron or double vowels e.g. Maaori or Mäori, Paakehaa or Päkehä. However a single style should be used **consistently** within each piece of work.

Source of examples: Judith Binney, Judith Bassett and Erik Olssen, *The People and the Land Te Tangata me Te Whenua*, Wellington, 1990.

## **9. BIBLIOGRAPHY**

Each essay must include a reading list of all the books and articles consulted in writing the essay, even if they are not actually cited in footnotes. The bibliography enables your tutor to assess the range and depth of your reading. Ill-chosen or inadequate reading may be the reason for a poor essay, so it is of no help to anyone to make up a bibliography of books you meant to read but in fact did not.

The books you used should be listed in alphabetical order according to the author's surname (this is different from the footnote form). Where a work has two or more authors, invert only the name of the first.

**(a) Book titles in the bibliography must be set out thus:**

Linebarger, P.M.A. *Government in Republican China*, Boston, 1938, reprint, Westport, 1973.

Woodside, A.B. *Community and Revolution in Modern Vietnam*, Boston, 1976.

**(b) Reference to essays in a collection thus:**

Swearer, Donald K. and Sommai Premchit, 'The Relationship Between the Religious and Political Orders in Northern Thailand (14th–16th Centuries)', in Bardwell L. Smith, ed., *Religion and Legitimation of Power in Thailand, Laos and Burma*, Chambersburg, Pa., 1978, pp.20–33.

(c) **References to theses must be set out as follows:**  
Gesick, L.M. 'Kingship and Political Integration in Traditional Siam', PhD Thesis, Cornell University, 1976.

(d) **References to articles in journals must be listed as follows:**  
Reid, A. 'The Structure of Cities in Southeast Asia, Fifteenth to Seventeenth Centuries', Journal of Southeast Asian Studies, XI, 2, September 1980, pp.235–50.

(e) **References to electronic sources must be listed as follows:**  
**Individual works:**  
Last name, first name of author or editor, Title of Print Version of Work, Edition (if given), Place of publication, Date of publication, Medium (e.g. CD-ROM), Available protocol (if applicable): Site/Path/File. Access date (if applicable).

**Examples:**

Oxford English Dictionary Computer File: On Compact Disc, 2nd edn, Oxford, 1992, CD-ROM.

Pritzker, Thomas J., An Early Fragment from Central Nepal, online, nd, available at: <http://www.ingress.com/~astanart/pritzker/pritzker.html> (8 June 1995)

**Articles, Chapters, Parts of Works, etc.:**

Last name, first name of author or editor, 'Part Title', Title of Print Version of Work, or Journal Title or Discussion Group,  
Edition (if given), Place of publication, Date of publication  
or  
Volume, Issue, Year, Paging  
Medium (e.g. CD-ROM), Available protocol (if applicable): Site/Path/File. Access date (if applicable).

**Examples:**

Daniel, Ralph Thomas, 'The History of Western Music', Britannica Online: Macropaedia, online, 1995, available at:

<http://www.eb.com:180/cgi-bin/g:DocF=macro/5004/45/0.html> (14 June 1995)

Lobban, Richard, 'REPLY: African Muslim Slaves in America', H-Africa, 4 Aug. 1995, available at: <http://h-net.msu.edu/~africa/archives/august95>

**10. PRESENTATION**

- (a) Essays must be legibly written or typed on A4 size paper and on **one side only**.
- (b) Leave a substantial margin on the left side of the page for marker's comments.
- (c) Fasten the pages together at the top left-hand corner with a staple. The front page should be clearly headed as follows:

Your name  
Name of Lecturer  
Essay question

- (d) Your lecturer will tell you the arrangements for handing in your essay, which will be date stamped when received.

### **BOOK REVIEWS**

Book reviews should be presented in accordance with the conventions that govern the submission of essays.

A book review should demonstrate a critical engagement with the ideas of the work under review — it must not simply describe the contents of the book. In a review you should indicate what you see as the strengths of the book and, if you dislike the book, explore the reasons why it failed to convince or engage you. When writing a review of a book the following questions might be considered. How does the author define the aims of the book? What kind of audience is the book aimed at? How is the book structured? What kinds of evidence are used, and how does the author interpret the evidence? Are images used effectively in the book? Is the subject matter covered in the book interesting and worth studying for its own sake? How does the author handle issues of subjectivity and bias? Does the book engage with major historical or historiographical issues?

### **GRADES/MARKS SCHEDULE**

**A: Excellent.** Essays based on wide reading (properly acknowledged through footnotes and bibliography). These essays present well-constructed arguments and show a clear grasp of the major issues. Outstanding essays also exhibit independent and creative thinking and individual flair in expressing complex ideas. They observe the conventions of prose style appropriate to academic work.

**B: Good/competent.** Essays which are clearly structured and where the argument leads to a conclusion. They are based on adequate reading (properly acknowledged through footnotes and bibliography) and their meaning is clearly expressed in conventional prose.

**C: Satisfactory.** Essays written in clear, conventional prose which show a reasonable attempt to answer the question but display one of the following faults: inadequate reading, misunderstanding of the sources, confused argument, and inadequate attention to footnotes and bibliography. Serious failings in two or more of these aspects will probably result in a fail grade.

### **SCHEDULE**

A+	high first	90-100
A	clear first	85-89
A-	bare first	80-84
B+	high second	75-79
B	clear second	70-74

B-	bare second	65-69
C+	sound pass	60-64
C	pass	55-59
C-	marginal pass	50-54
D+	marginal fail	45-49
D	clear fail	40-44
D-	poor fail	0-39

## **PLAGIARISM**

Using the work of other writers when preparing an assignment and pretending it is your own by not acknowledging where it came from is called plagiarism. Even when you are not intending to cheat, it is clear that submitting someone else's work or ideas is not evidence of your own grasp of the material and cannot earn you marks.

All students are responsible for having read the Boston University statement on plagiarism, which is available in the Academic Conduct Code. The University of Auckland does not tolerate cheating, or assisting others to cheat, and views cheating as a serious academic offence. The University policy and penalties are stated in full in the Calendar.

## **TERMS AND CONDITIONS**

Students are expected to arrive promptly at all lectures and tutorials, to have prepared the assigned readings, and to contribute to discussions. Participation in field trips is a requirement of the course. Late work will not be accepted unless a medical or counselling certificate is presented.

Penalties for late arrival to class and for unexcused absences will be assessed after the final grade for the course has been calculated. Five points will be deducted for each unexcused absence and 2 points will be deducted for each late arrival to class. These penalties also apply to the field trips, where points will be deducted for absences or late arrivals to meetings, class sessions, and excursions.

**Students are reminded that they must avoid behaving in a fashion which could bring Boston University or The University of Auckland into disrepute.**

## **Recommended Reading**

Bell, Claudia (ed.) (2001), *Sociology of Everyday Life in New Zealand*, Palmerston North: Dunmore Press.

EI-Ojeilli, Chamsey and Dahlberg, Lincoln (eds) (2001), Special Issue: Cultural Studies in Aotearoa, *New Zealand Sociology*, vol. 16, no. 2,

Fiske, John, (1989) "Reading the Beach", *Reading the Popular*, Boston: Unwin Hyman.

Fleras, Augie and Spoonley, Paul, (1999), *Recalling Aotearoa: Indigenous Politics and Ethnic Relations in New Zealand*, Auckland: Oxford University Press.



- King, M. (2004), *The Penguin History of New Zealand*, Auckland: Penguin Books.
- Laidlaw, Chris, (1999) *Rights of Passage*, Auckland: Hodder Moa Beckett.
- Lealand, Geoff, (1988) *A Foreign Egg in Our Nest? American Popular Culture in New Zealand*, Wellington:Victoria University Press.
- Liu, J., et al. (eds.), (2005), *New Zealand Identities: Departures and Destinations*, Wellington: Victoria University Press.
- Macpherson, Cluny, Spoonley, Paul, and Anae, Melani (eds.) (2001), *Tangata o te Moana Nui: The Evolving Identities of Pacific Peoples in Aotearoa/New Zealand*, Palmerston North: Dunmore Press.
- Phillips, Jock, (1996), *A Man's Country? The Image of the Pakeha Male: A History*, Auckland: Penguin Books.
- Smith, Linda, (1999), *Decolonising Methodologies: Research and Indigenous Peoples*, London: Zed Books.
- Walker, R. J. I., (1990), *Ka Whawhai Tonu Matou: Struggle Without End*, Auckland: Penguin.