## ACADEMIC PROJECT SUBMISSION DETAILS:

<table>
<thead>
<tr>
<th>Supervisor/s:</th>
<th>Dr Maebh Long</th>
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<td>Project Title:</td>
<td>Oceanian Modernism</td>
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<tr>
<td>Field:</td>
<td>Literary Studies; Pacific Literature</td>
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<tr>
<td>Division/School:</td>
<td>ALPSS - School of Arts</td>
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## EXPECTED OUTCOMES:

1. Student will produce an annotated bibliography.
2. Should the work be of sufficient calibre, the successful student will be assisted in publishing the bibliography, with the project lead as co-author. The publication of the annotated bibliography will be an important resource for work on the Pacific literature of this period.
3. The successful student will write a research essay on development of style and theme in Pacific Island literature between 1960 and 1990, which, should the work be of sufficient calibre, could be published as a co-authored research paper with Dr Maebh Long.
4. The student's work will aid in the publication of a monograph co-authored by the lead researcher, Dr Maebh Long, and her co-investigator, Dr Matthew Hayward of the University of the South Pacific, Fiji. This monograph will be submitted to Columbia University Press.

## STUDENT TASKS:

1. Compile a list of the literary publications, reviews and essays published between 1960 and 1990 in the Pacific Island countries we will assign you. (This is far less daunting than you think!)
2. Create an annotated bibliography of that material. An annotated bibliography is a list of sources. Each source is followed by a brief (usually about 150 words) descriptive and evaluative paragraph: the annotation. The annotation should inform the reader of the relevance and quality of the source.
3. Write a research essay on the development of style and theme in Pacific Island literature between 1960 and 1990, which, depending on your skill level, could be published as a co-authored research paper with your supervisor.
REQUIRED SKILLS:

1. Keen eye for detail
2. Ability to summarise texts accurately
3. Ability to compile a standard bibliography accurately
4. Ability to work consistently to a schedule
5. Ability to recognise trends and developments in literary and academic texts
6. Some experience working on Pacific material preferred
7. Some knowledge of modernism useful but not essential

PROJECT ABSTRACT:

The Oceanian Modernism project is fundamentally concerned with the relationship between Pacific literature and the modernity from which it arose. Colonized and coerced from the late 1700s, the peoples of Oceania enacted an extraordinary cultural and artistic renaissance in the second half of the twentieth century. This rebirth was closely entwined with newly won political independence in places such as Samoa, Fiji and Papua New Guinea, while elsewhere, as in Aotearoa/New Zealand, Hawaii and New Caledonia, it was an integral part of the ongoing struggle for Indigenous rights. Galvanized by rapid developments in education, technology, transport, communication and print, Pacific Islanders across the region fashioned national and regional artistic movements that both explored and expressed the modernity that they brought into existence. Exploring questions of resistance, language, tradition and change, Oceanian writers and artists worked with and toward the new: new national identities, new regional identities, and new ways of articulating these lived experiences. These articulations involved the questioning, subversion and adaptation of all manner of inheritances: the Victorian literary realism that was a canonical part of the region's colonial education system; European, Anglo-American, Latin American, Caribbean and African modernisms; Western and Bollywood film; music from across the world; radio programs and television; the rich oral and other expressive traditions of the Pacific, such as weaving, pottery, dance and tattooing; and the Indian literary and mythical heritage brought to the region, often forcibly, through the indentured labour system. It is in the negotiation of these myriad forms that the literature of Pacific modernity was born.

Despite the range and calibre of this body of work, the Pacific Islands have remained all but absent from the modernist studies' critical map. Yet Pacific artists and writers have been as actively and creatively engaged in the construction and representation of modernity as any of their counterparts in Africa, Latin America or the Caribbean. The Oceanian Modernism project is the first sustained account of the modernist dimensions of this artistic movement between 1960 and 1990, and includes timely reflections on the ideological and methodological advantages and limitations of the global modernism rubric. Interactive in origin and method, the Oceanian Modernism project has brought together internationally respected Pacific and worldwide scholars from a range of intellectual backgrounds. It proceeds with an unusually wide interdisciplinary scope, befitting the diversity of cultures, traditions, modes and forms found in this vast and variegated region. The successful summer research student will join us on this exciting project.