



**The Center for Pacific Islands Studies
School of Pacific & Asian Studies
University of Hawai'i at Mānoa**

**PACS 690 001 GRADUATE SEMINAR: CHANGE IN THE PACIFIC
UNWRITING OCEANIA: STUDIES IN LITERATURE AND CULTURE OF OCEANIA**

Spring 2011 Tuesday 0230-0500pm 104 Moore Hall, Room

Instructor: Steven Winduo
Office Hours: Wed. 1.00-2.15pm or by appointment
Office: Burns 3050
email: sewinduo@gmail.com
Phone: (808) 944-7717

SEMINAR DESCRIPTION

PACS 609 001: Change in the Pacific: Unwriting Oceania: Studies in Literature and Culture of Oceania is a graduate seminar courses for students enrolled in the Pacific Islands Studies program at the University of Hawai'i at Mānoa, Center for Pacific Islands Studies (CPIS). The course is also for graduate students whose programs of study include a significant Pacific Islands studies component. The course is about the studies done on the literature and cultures of the Pacific Islands. The course looks at conceptual frameworks used in Pacific literary and cultural representations. How concepts of literature, politics, identity, and culture construct each other as well as create a dialogue between different cultural groups in the Pacific. The course considers the writing strategies used in literature and cultural productions to 'unwrite' the conceptual space known as Oceania. The attempt in the course is to identify the different strategies and methods Pacific Islanders are using to articulate their experiences in that space described as Oceania. The question to consider is whether it is possible to develop a theory of literary and cultural analysis based on the models and structures of thought derived from Indigenous Knowledge systems of Oceania. It is a question that will serve as the driver of the course as we navigate through the many discussions generated by scholars in Pacific and Cultural Studies and also by Pacific writers themselves. The discussions have started and are continuing in a whole range of subjects and topics across different disciplines and through various processes.

The structure and content of this course is designed to reflect the growing interests in the development, production, and study of literary and cultural constructions in the Pacific Islands. Students will read critical discussions, analysis, debates, and views generated about the literature, cultural politics and the different movements either within institutionalized spaces or outside of them. The current focus is on the critical studies of the literature and cultural productions of Pacific Island countries.

The course will consider both critical and creative representations of the emerging issues within the Pacific Islands. Some these issues include social change from historical to postcolonial experiences, cultural constructions, and repositioning of voices, identities, and structures of viewing defined within the Pacific Islands contexts. Pacific cultural diversities and identities are brought into focus. Each week a focus discussion is scheduled to enable critical discursions to take place

The course considers the historical development, issues of representation of cultural identities, social change and nation formations, development and practice of literary cultures. We will read challenging critical perspectives of leading Pacific writers and scholars. The course covers discussions on the construction of indigenous epistemology in Pacific literature, and the emergence of Pacific literary and cultural studies in universities around the world.

Our study begins with Albert Wendt's original vision for a new Oceania and followed by Epeli Hau'ofa's articulation of the notion of Oceania. Each week we consider a theme emerging out of this artistic and intellectual Ocean of ideas. We will discuss Oceanic imaginary and its representation, unwriting Oceania: repositioning representations, literary and cultural studies in Oceania, Oceanic art and performance culture, folk narrative structures in Oceania, Indigenous features films fiesta, imaginary geographies: diaspora and cross-cultural fertilization, unmasking histories and memories in Oceania, dialogic translations in Oceania, gendered metaphors: sexualities and sites of power, Indigenous customs and law in Papua New Guinea, Indigenous epistemology, and theory and cultural discourse in Oceania. Relevant publications on Pacific literature and cultural production are introduced each week as anchors for our navigation through the intellectual waters of theory and critical enquiry into the formation and proliferation of an Indigenous theory of cultural analysis.

The course is an excellent discussion of how social change is represented in the literature and cultures of Oceania. Students interested in literature, indigenous epistemology, filmic representations, cultural diversity, social, and political changes within Oceania will find this course a plus. The course is open to students interested in the people, society, and the literatures and cultures of Pacific Islands. It compliments similar courses offered in various programs in the Center for Pacific Islands Studies, Department of English, Hawaiian and Native Studies, and related programs within the University of Hawaii. The course fulfills the General Education Requirements for Diversification in the Social Sciences programs of the University of Hawaii.

LEARNING OUTCOMES

At the end of the seminar students should:

1. Demonstrate an intellectual advantage in their understanding of the Pacific Islands, their histories, their people, their knowledge systems, and their efforts to define Island identities and reclaim their sources of knowledge, vitality, and strength.

2. Identify, describe and discuss how Pacific Island societies, cultures, and peoples have been represented in scholarly and popular discourses.
3. Examine and explain alternative representations of Oceania, its peoples and cultures by drawing on the work of Islanders as well as non-Islander scholars.
4. Acquire useful knowledge and approaches to the study of Pacific Islands, their literatures and their cultures.
5. Engage in critical discussions about representations of Oceania and how Islanders are constantly engaging with and re-presenting images about them, their societies, and cultures.

SEMINAR STRUCTURE

We will meet once a week for two-and-half hours (Tuesday, 2:30–5:00 pm) to discuss the key themes and issues arising from the readings, audio-visuals, photos, and art works assigned for each week. At most students are expected to read at least four readings every week. Audio-visual materials will be used where and when appropriate. You are expected to come to class prepared to discuss the issues raised in the assigned readings and other materials for that week. These discussions will be student-led.

The instructor's role is primarily to facilitate and guide the discussions. At the beginning of each class the instructor will spend about 10 to 15 minutes to frame the discussions and highlight the broad conceptual issues and themes, and how they relate to the representations of Pacific Islanders and islands. The instructor has provided on the schedule a reading guide for each week. You are expected to read creative fictions, poetry, and plays by Pacific Islanders to link them to the readings assigned in the course. A Pacific Islands Literature—A Selective Reading Guide (Hamilton Library) is available online.

There will also be class trips or ethnographic expeditions to the Bishop Museum or the Polynesian Cultural Center. In budgeting for these trips, you should include \$10.00 (approx.) – the price of a single *kama'aina* admission—to the Bishop Museum. There is also the possibility of visits from accomplished and well known Oceanian historians, writers, and artists. We will also look out for and participate in other events that will help enhance our knowledge of the issues covered in the course.

In addition to classroom based learning students will work together to organize a Pacific Film Fiesta week. Students are expected to organize into groups of 3 to present their responses, reactions, and discussions of the films in that week. Readings are also provided for this week.

EXPECTATIONS AND REQUIREMENTS

Your performance in the course will be assessed based on a number of assignments that you are required to do during the semester. These include: (1) two class presentations or leading discussions; (2) six summary/reaction papers; (3) one ten-page essay; (4) participation in class discussions. These are discussed in detail below.

Attendance and Participation

Commitment and responsibility are needed to make this a successful semester. Students enrolled in this seminar are expected to be on time, in attendance and actively engaged for

all sessions. In order to be able to participate effectively in the discussions, you must read the readings and reflect on the themes and issues raised prior to coming to class. Students are required to write on the reading assignments for any session they miss; these writing assignments are in addition to the 6 required summary/reflection papers cited below. I also urge you to be diligent note-takers and to identify an effective method for organizing, storing and preserving the many class handouts that will be coming your way. Attendance and participation will make up for 10% of your course assessment.

Students must always respect the views of their peers, particularly if there are differences of opinion. During the semester, sensitive issues will arise, and every effort must be made to encourage dialogue and open communication.

Summary/Reaction Papers

You are required to write and submit 6 three-page summary/reaction papers on 5 weekly readings and one on the visits to the Bishop Museum. Everyone must write on the readings for weeks 4 and 15. All students are expected to organize and participate in the Pacific Film Fiesta (week 7) with 3 students giving a summary and reaction as prologue to the film featured every night. This part is worth 5 % of your marks. You can choose which other weeks to write on. With the exception of the required written reflection of our visit to the Bishop Museum that will be due the following week, these other summary/reaction papers are due at the start of the seminar session for which the readings have been assigned. These papers are worth 5% each, and altogether account for 30% of your overall course assessment.

Presentations & Discussion Leaders

For each week, beginning in Week 4, two students will lead the discussions. Each student is expected to lead 2 sessions during the semester. You should preferably partner with a different person each time. Each session you lead is worth 15%, making this worth 30% of your overall course assessment. The discussions will reflect the themes and issues raised in the readings assigned for each week.

We will assign the Discussion Leaders in Week 2. Each pair will need to have at least two meetings outside of class to discuss and organize their presentation. When they have a plan – based on their discussions of the readings – they should then see me at least one week prior to their presentation to get my input and reaction. It is important to meet with me to ensure that you are on the right track; it will increase the likelihood of a productive and meaningful presentation. These consultations should preferably be done during the assigned office hours (see above).

Failure to do this will cost you 5% of the grade allocation for this category. Note that you might want to consider using activities that will illustrate or illuminate the important issues raised in the readings. It is important that both students should be involved equally in the presentations and facilitations of discussions that should last 1 hour and 15 minutes.

Essay

In addition to the above, each student is required to write a ten-page essay on some representational aspect or practice (such as literature, art, music, dance, theater, film) in Oceania. Font size 12 must be used. Spacing between lines of a paragraph must either be

1.25 or 1.50 points. The essay must be research-based, and must show that you have used at least five sources. These will be included in the references. To facilitate the planning, structuring and completion of the essay, students should provide me with a short précis or description of their choice of topic and approach at the end of week 6 class on 28 February. Once your topic has been decided upon between you and the instructor, it cannot be changed without the instructor's permission.

This research essay is worth 30% of your final grade. It is **due on Tuesday, May 03rd, 2011, no later than 4.30 pm**. No late submissions will be accepted.

Performative or Creative Option

Students may also choose a performative or creative option (instead of the ten-page essay) to be determined and negotiated with the instructor. In all likelihood, a short written or textual companion piece to any performative or creative project is required. There will be individual presentations of these performative or creative projects during the last meeting of our seminar on 03rd May 2011. The quality and effectiveness of the in-class presentations will be a part of the overall grade for those who choose this option. Performative or Creative Option, may include, but not limited to

- ⊕ Creative performances.
- ⊕ Short film or video presentation
- ⊕ Blog developed and maintained for the course.
- ⊕ Artistic exhibition or presentation.
- ⊕ Oratory or speech form.
- ⊕ Dance performance.
- ⊕ Musical presentation.
- ⊕ Poetry and short story recitals
- ⊕ Photography

Plagiarism

Plagiarism includes but is not limited to submitting, in fulfillment of an academic requirement, any work that has been copied in whole or in part from another individual's work without attributing that borrowed portion to the individual; neglecting to identify as a quotation of another's idea and particular phrasing that was not assimilated into the student's language and style or paraphrasing a passage so that the reader is misled as to the source; submitting the same written or oral or artistic material in more than one course without obtaining authorization from the instructors involved; or obtaining and using experimental data and laboratory write-ups from other sections of a course or from previous terms. See (<http://www.hawaii.edu/student/conduct/imper.html>).

Plagiarism from texts, other's works, and especially the internet will not be tolerated and will result in disciplinary action by the University.

Late Work & Paper Hand-In Policy

All assignments are due by the end of class on the date due. Unless the absence is accompanied by a valid excuse (sickness, death in the family, others on a case by case basis), all late work will only be accepted one week from initial due date and will then only be given

a maximum of half the points possible. All papers must be given to the instructor. Do not put papers in my mail tray, and do not attempt to email or fax it to me.

Course Protocol

- Do come to class having already completed the assigned reading for that day.
- Do take notes—important themes we discuss may show up again in later discussions. Further, ideas we discuss in class may be useful when writing response/reaction papers and/or other formal writing for the course.
- Do turn in your assignments on time and follow procedure for the oral presentations.
- Do ask questions, as you have them, regarding both the context and the content of the course—it is possible that if you have a question others in the class may also be wondering about the same issue.
- Do talk to me in advance regarding any problems you may have regarding deadlines for the course so we can, when possible, work out a solution that least affects your progress or the progress of others in the class.
- Don't have your cell phone on in class—it is incredibly distracting.
- Don't wear sunglasses in class
- Don't be tardy—important announcements are covered at the beginning of class and you distract others when you walk in late.
- Missing more than 6 days of class in a course meeting 3 days a week is cause for failing the course.

GRADING SCALE

Two Class Presentations (15% each)	30%
One Essay or Performative equivalent	30%
Six Reflection Papers (5% each)	30%
Attendance & Participation	10%

Grades will be assigned as follows:

96-100% = A+		
93-95% = A	77-79% = C+	59% and below = F
90-92% = A-	73-76% = C	
87-89% = B+	70-72% = C-	
83-86% = B	67-69% = D+	
80-82% = B-	60-66% = D	

Advice for a Successful Semester

Don't miss class. It is not possible to pass this college course by merely showing up for the examinations and submitting the required papers. As instructors, we have frequently observed the direct correlation between class attendance and a student's final course grade. To successfully pass this class you need to attend regularly.

Be mindful of deadlines. Do not procrastinate! Students are responsible for knowing when papers are due. Failure on the teachers' part to remind students when assignments are due, does not constitute a valid excuse. It is your job to know. A Class Schedule has been provided in this syllabi, to assist you in your time management. Do not miss the due dates for the writing assignments in this course, since it is nearly impossible to make up the points. There will be a limited number of extra credit points allowed in this course, therefore it is not practical to think that you can make up the missed points with extra credit. As your instructor, I can tell you that this strategy rarely works.

Do the assigned readings before class. This will help you understand the class discussions and will enable you to participate. Additional readings are listed for you to expand your knowledge on the issues studied every week.

Ask questions. Don't be afraid to ask questions. All inquires will be welcomed by the instructor. Please ask for clarification on information and assignments at the moment of confusion, even if it means "interrupting" the lecture or discussion. Whenever you're confused, let the instructors know. If you say nothing, we assume you understand the material.

Talk to the instructor. I am here to assist you. Feel free to talk to me if you are having any difficulties in class (don't wait till the end of the semester to talk to me). Even if you are not having difficulties, you are invited to visit with me in my office. Let's get to know each other.

Be considerate. It is essential that you listen to what is being discussed in class and participate in a respectful manner. Be considerate of the instructor and your peers by refraining from any unnecessary side conversations. During class, please turn off your cellular phones or put them on vibrator to avoid any interruptions. It is considered rude to answer your phone in class and carry-on a phone conversation. Please do not text message or surf the internet during class lectures or discussions. Please make very attempt to be in class by the starting time. If you are late, try to be as inconspicuous as possible when entering the classroom. If, for some unavoidable reason, you need to leave class early, please inform the instructor at the start of class and sit near the door to make for an easier exit with minimal distraction.

Forwarding e-mail. Please note that important information from the college and your instructor may be sent to your hawaii.edu e-mail address. Instructors are required to use this e-mail address when corresponding with their students.

SCHEDULE

Week 1 January 11 Introduction/Orientation to the Seminar

In this first class we will go through the syllabus and discuss the course outline, work expectations, assessments, and the learning outcomes.

We will also have general discussions the studies on and about Pacific Islands and the ways in which they are framed and represented in the intellectual and literary production of knowledge in the Western world. We will talk about ways in which Oceania is unwritten by

Indigenous writers and scholars. We will also look at the social changes taking place right around Oceania. We will also discuss how Pacific Islanders responded to these changes in their literary and cultural productions.

We need to consider two concepts before next week: “unwrite and Oceania.” Do we know about Oceania? How do we know what we know? What is/are the source(s) of our knowledge of Oceania? How does that knowledge influence how we relate to Oceania? Will the answers to these questions lead us to make a claim that it is possible to formulate a critical theory of analyzing the Indigenous literary and cultural productions of Oceania?

Film 1: Pacific Passages (30 min, 1997).

Pacific Passages is designed to take students out of the textbook and into the sights and sounds of the contemporary Pacific. From thatched houses in Papua New Guinea to the highrises of Honolulu, stages of life are marked and accompanied by art and ritual. Uses the world-renowned collections of the Bernice Pauahi Bishop Museum, the Honolulu Academy of Arts, and recent footage from the region to explore the cultures of Melanesia, Micronesia, and Polynesia. Aimed at secondary school and above.

UHM AV/C VIDEOTAPE 14108.

Week 2 January 18 Oceania Discourse Formations: Beginnings

[Jan. 18 Last day to drop courses]

This week we begin examining how Pacific Islanders are re-imagining and representing Oceania, its people and cultures. The foundations for conceptualizing Oceania as a site of knowledge production was first articulated in Albert Wendt’s seminal essay “Towards a New Oceania” , which appeared in various publications. As conceptualized in this essay Wendt led the way in literary productions of major works and provided the pillars for the house of literary and cultural representations. Epeli Hau’ofa’s essay, "Our Sea of Islands," followed Wendt in similar articulations, but its acceptance across broad spectrum of Pacific Studies made it become the most influential piece of writing on the Pacific over the last decade or so. It is assigned reading in numerous classes, cited regularly in scholarly and more popular works, and has been reproduced in a variety of publications. Hau’ofa challenges colonialist representations of the Pacific by calling for a re-imagining of Oceania. He challenges dominant conceptions of time, space, and place in the Pacific; and encourages the peoples of the region to define themselves through a variety of creative expressions, and in ways that are locally appropriate and meaningful. Let us revisit this powerful and empowering essay in light of the events of the last decade or so, and especially against the invited responses that accompanied its initial publication.

All Readings Recommended.

Wendt, Albert (1993), “Towards a New Oceania.” In Paul Sharrad (ed.), *Readings in Pacific Literature*, Wollongong, NSW: New Literatures Research Center, University of Wollongong, pp. 9-19.

Epeli Hau’ofa (2008), “Our Sea of Islands,” *We Are the Ocean*. Honolulu: University of Hawaii Press, pp. 27-40.

Epeli Hau'ofa (2008), "The Ocean in Us," *We Are the Ocean*. Honolulu: University of Hawaii Press, pp. 41-59.

Teresia K Teaiwa and Selina Tusitala Marsh, "Albert Wendt's Critical and Creative Legacy in Oceania: An Introduction." In Teresia K Teaiwa and Selina Tusitala Marsh (eds.), *Flying Fox Excursions: Albert Wendt's Creative and Critical Legacy in Oceania: Special Issue. The Contemporary Pacific*, 22:2 (2010), pp. 233-248.

Alice Te Punga Sommerville, "Not E-mailing Albert: A Legacy of Collection, Connection, Community." In Teresia K Teaiwa and Selina Tusitala Marsh (eds.), *Flying Fox Excursions: Albert Wendt's Creative and Critical Legacy in Oceania: Special Issue. The Contemporary Pacific*, 22:2 (2010), pp. 253-270.

Wesley-Smith, Terence (ed.), "Epeli's Quest: Essays in Honor of Epeli Hau'ofa," *The Contemporary Pacific*, 22: 1 (2010), pp. 101-125.

Film 2 : *Uiaki Fono: Resolving the Future (25 min, 1996).*

Tonga, the last remaining monarchy in the Pacific, is undergoing a reevaluation of its ancient traditional system amid the influx of increasingly western influences. At risk are traditions that have survived for thousands of years. Is it possible for the Tongans to resolve the issues of change and the clamour for democratic government and maintain the unique aspects of their culture?

[UHM AV/C VIDEOTAPE 14660]

Week 3 January 25 Unwriting Oceania: Repositioning Representations

The most powerful articulations on the representation of the cultural identities of Pacific Islanders are from the writings and scholarship of Pacific Islanders themselves. Many of them are scholars with university affiliations across the Pacific. Vilsoni Hereniko outlines the different activities and development of cultural representations as are also captured in Michelle Keown's essay. Steven Winduo points out the need for using models of critical study from Indigenous cultures and folklore. Repositioning the works of writers and scholars within the folk narrative traditions of Oceania is the suggested approach. The general sense of writing and scholarship on Pacific Islands is that a revisionist approach is necessary to reconceptualize the narrative traditions in both the oral and written forms. Subramani, David Welshman Gegeo, and Caroline Sinavaiana's essays are engaged in this debate. With the publication of Regis Stella's book *Re-imagining the Others: The Representation of the Papua New Guinean Subject* we recognize that more scholarship is needed in the study of Pacific Islands literatures and cultures.

All Readings Recommended.

Michelle Keown (2007), "The 1970s and Beyond: The Emergence of the 'New' Pacific Literatures in English." *Pacific Islands Writing: The Postcolonial Literatures of Aotearoa/New Zealand*, Oxford & New York: Oxford University Press, pp. 109-146.

Vilsoni Hereniko (1999), "Representation of Cultural Identities." In Vilsoni Hereniko and Rob Wilson (eds.), *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*, Maryland: Rowman & Littlefield Publishers, pp. 137-167.

Steven Winduo, "Unwriting Oceania: Repositioning of Pacific Writer Scholars Within a Folk Narrative Space," *New Literary History*, 31: 3 (Summer 2000), pp. 599-615.

Regis Stella (2007), "Writing Ourselves: Cultural Self-Representation in Contemporary Papua New Guinean Literature." *Re-imagining the Other: The Representation of the Papua New Guinean Subject*, Honolulu: University of Hawaii, pp. 162-188.

Subramani. "Oceanic Imaginary," *The Contemporary Pacific* (Spring 2001), pp. 149-162.

David Welshman Gegeo, " (Re)visioning Knowledge Transformation in the Pacific: A Response to Subramani's "Oceanic Imaginary," *The Contemporary Pacific* (Spring 2001), pp. 178-183.

Caroline Sinavaiana, "Modeling Community: A Response to 'The Oceanic Imaginary,'" *The Contemporary Pacific* (Spring 2001), pp. 169-177.

Week 4 February 01 Literary and Cultural Studies in Oceania

[This is one of the two weeks for which everyone is required to write a reflection paper]

Remapping, re-positioning, reimagining, and revising the way we study Pacific Islands cultures and societies in universities across the Pacific has already started. A special issue of the leading journal of Pacific scholarship, *The Contemporary Pacific*, was devoted to this development. The Editors Vicente Diaz and J.Kehaulani Kauanui brought together some of the leading scholars in the definition of and institutionalization of cultural Studies in Oceania. The need for native or indigenous cultural studies in Pacific and Asia is articulated by Margaret Jolly, Teresia Teaiwa, Houston Wood, and other. Terence Wesley-Smith and John Goss have brought together some of the discussions remaking area studies in Asia and Pacific.

First Four Readings Recommended.

Vicente Diaz and J. Kehaulani Kauanui (eds.) "Native Pacific Cultural Studies on the Edge," *The Contemporary Pacific*, 13:2 (2001), pp. 315-441.

Teresia Teaiwa, "Lo(o)sing the Edge," In Vicente Diaz and Kauanui (eds.) "Native Pacific Cultural Studies on the Edge," a special edition of *The Contemporary Pacific*, 13: 2 (Fall 2001), pp. 343-357.

Houston Wood, "Cultural Studies for Oceania," *The Contemporary Pacific*, 15: 2 (Fall 2003), pp. 340-374.

Terence Wesley-Smith and Jon Goss (eds.) (2010), *Remaking Area Studies: Teaching and Learning Across Asia and the Pacific*. Honolulu: University of Hawaii Press.

Margaret Jolly, "Imagining Oceania: Indigenous and Foreign Representations of a Sea of Islands," *The Contemporary Pacific*, 19: 2 (Fall 2001), pp. 508-545.

Film 3: Advertising Missionaries (53 min, 1996).

In Papua New Guinea, where over three-quarters of the population cannot be reached by regular advertising media, a commercial market is being developed by other means. A theatre group travels the remote Highlands regions performing skits to advertise such products as soft drinks, toothpaste, and laundry soap. The "walkabout marketing" group is also engaged by the government to bring social service messages such as the dangers of alcoholism. The four actors occasionally face danger when they run into unexpected local conflicts. Their approach is modified in Yaluba Valley when the village council objects to the family planning script. Some dialogue in Tok Pisin (PNG Pidgin) or Yaluba with English, 1996. UHM AV/C VIDEOTAPE 13624.

Week 5 February 8 Oceanic Art and Performance Culture

The study of texts about the Pacific is no longer limited to printed texts, but to embodied texts as in body tattooing, dance, music, art, photography, and other cultural forms used by Pacific Islanders. The discussions in *Pacific Art Niu Sila: the Pacific Dimension of Contemporary Art* edited by Sean Mallon and Pandora Filimalo Pereira affirm the assumptions made earlier. Albert Wendt's essay on tatauing the post-colonial body argues that the act of tatauing a *tatau* (a full male body tattoo) or a *malu* (a full female body tattoo) on the post-colonial body gives it shape, form, identity, and symmetry. The approach here is to consider other forms of Indigenous texts such as songs (Niles), dance (Moyle), art, and photographs (Bacchilega) as embodiment of cultural discourses about the Indigenous communities and the narratives they create about place, community, and social political relations among themselves and with others.

First Four Readings Recommended.

Albert Wendt (1997), "Afterword: Tatauing the Post-Colonial Body." In Vilsoni Hereniko and Rob Wilson (eds.), *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*, Maryland: Rowman & Littlefield Publishers, pp. 399-412.

Sean Mallon and Pandora Filimalo (2002), "Introduction." In Sean Mallon and Pandora Filimalo Pereira (eds.) *Pacific Art Niu Sila: the Pacific Dimension of Contemporary Art*. Wellington: NZ Tēpapa Press, Museum of New Zealand, pp.7-19.

Don Niles (2009), "Encapsulations of Indigenous Knowledge: 'Chanted Tales' from the Papua New Guinea Highlands." In Steven WInduo (ed.), *Reframing Indigenous Knowledge: Cultural Knowledge and Practices in Papua New Guinea*, Port Moresby: Melanesian and Pacific Studies, UPNG, pp.122-129.

Cristina Bacchilega (2007), "Hawai'i's Storied Places: Learning from Anne Kapulani Landgraf's 'Hawaiian View,'" *Legendary Hawaii and the Politics of Place*, Philadelphia: University of Pennsylvania Press, pp. 29-59.

Susan Cochrane, "'Bilong Ol Meri (For All Women): The New Guinean Bilum'," *Kunapipi*. Xxvii: 2 (2005), pp. 107-130.

Richard Moyle (2002), "Sounds Pacific: Pacific Music and Dance in New Zealand." In Sean Mallon and Pandora Filimalo Pereira (eds.) *Pacific Art Niu Sila: the Pacific Dimension of Contemporary Art*. Wellington: NZ Te Papa Press, Museum of New Zealand, 103-115.

Film 4: *Hawaiian Rainbow (85 min, 1988)*

Documentary about Hawaiian music and musicians. UH ethnomusicologists Ricardo D Trimillos and George S Kanahale, author of *Ku Kanaka*, narrate the history of Hawaiian music from ancient chants through the development of the falsetto style of singing, the introduction of the ukulele and steel guitar, the rise and fall in popularity of hapa haole songs, and the cultural rebirth of the 1970s. Features a number of Hawaiian artists. Directed by Robert Mugge.

UHM AV/C VIDEOTAPE 1420.

Week 6 February 15 Folk Narrative Structures in Oceania

[One page essay/project precis due this week]

Oral literature and folklore narratives provide the source of materials used in Pacific societies to give expressions, produce knowledge, and instruct their members on the values of their people. Modern day writers have drawn their inspirations from the folk traditions to construct their literary and scholarly works. Insights into the frameworks and structures that make Pacific Islanders who they are will increase and expand your understanding of Indigenous communities of people in Oceania. Essays by leading Pacific scholars Diaz, Gegeo, Tewake, and Winduo provide us the Indigenous perspectives about their own communities and the ways in which Pacific people arrive at knowledge and truth about themselves. The essays by Keown Tewake, and Welshman Gegeo reinforce the notion that folklore plays a major role in identity formations, cultural representations, and Indigenous articulations.

First Four Readings Recommended.

Steven Winduo (2010), Reconstituting Indigenous Oceanic Folktales. *Scholarspace*, University of Hawaii online.

Vicente M. Diaz, "Simply Chamorro: Telling Tales of Demise and Survival in Guam." In David Hanlon and Geoffrey M White (eds.), *Voyaging Through the Contemporary Pacific*. Lanham, Maryland: Rowman & Littlefield Publishers, 141-170; see also Vicente M. Diaz. "Simply Chamorro: Telling Tales of Demise and Survival in Guam," *The Contemporary Pacific*, 6: 1 (Spring 1994), pp. 29-58.

David Welchman Gegeo, "Cultural Rapture and Indigeneity: the Challenge of (Re)visioning 'Place' in the Pacific," *The Contemporary Pacific*, 13: 2 (2001), pp. 491-507.

Sandra Tewake, "Transforming the Insider/Outsider Perspective: Postcolonial Fiction from the Pacific," *The Contemporary Pacific*, 12: 1 (Spring 2000), pp. 155-175.

Michelle Keown (2007), "Orality, Textuality, and Memory: The Language of the Pacific," *Pacific Islands Writing: The Postcolonial Literatures of Aotearoa/New Zealand and Oceania*, Oxford: Oxford University Press, pp. 147-184.

Week 7 February 22 Indigenous Features Films Fiesta

This week we celebrate the Indigenous films those made by Indigenous film makers and those that are based on Indigenous writers. Students will work in groups of 3 to respond, react, and summarize each film before their screening to the public. All students are expected to organize the film week. This project should allow students to involve the public and engage them in their learning experience.

First Four Readings Recommended.

Native Features Week:

The Whale Rider (Witi Ihimaera and Niki Caro)

Samoan Wedding (Sione's Wedding) Chris Graham.

The Land Has Eyes (Vilsoni Hereniko)

Tukana; Husait i Asua (Chris Owen and Albert Toro)

Once Were Warriors (Allan Duff)

Sons for the Return Home (Albert Wendt)

Houston Wood (2008), *Native Features: Indigenous Films from Around the World*, New York: The Continuum International Publishing Group.

Alan Howard, "Presenting Rotuma to the World, the Making of the Film *The Land Has Eyes*," *Visual Anthropology Review*, 22: 1(2006), pp. 74-96.

Vilsoni Hereniko. "Pacific Islanders in Film and Video: An Overview," *ifilm connections* www.asiapacificfilm.org

Sarina Pearson, "Subversion and Ambivalence: Pacific Islanders on New Zealand Prime Time," *The Contemporary Pacific*, 11: 2 (1999), pp. 361-388.

Sarina Pearson. "Film and Photography: Picturing New Zealand as a Pacific Place." In Sean Mallon and Pandora Fulimalo Pereira (eds.), *Pacific Art Niu Sila: The Pacific Dimension of Contemporary New Zealand Arts*. Wellington, NZ: Te Papa Press, Museum of New Zealand, pp. 175-189.

Justine Simeai-Barton, "Tala Pasifika-Pacific Voices on Film," *Wasafiri*. 25 (1997), pp. 73-77.

Tamaira Marata. "Samoan Wedding and No.2" (Review). *The Contemporary Pacific* 19: 2 (2007), pp. 653-657.

Week 8 March 01 Imagined Geographies: Diaspora & Cross Cultural Fertilization

Oceania, as we know from Hau'ofa is not just a sea of islands, it is also home to millions of Indigenous peoples with different cultures, histories, and experiences that define them as a unique group of people occupying an imagined geography known as Oceania. Movement in and around or outbound are constant and necessary experiences in the lives of Pacific Islanders. Using interconnected networking Islanders are able to between their homelands and metropolitan centers such as New Zealand, Australia, and USA to participate in global social, political, and economic activities. These movements form new alliances, strengthen

existing relationships, and promote peace, goodwill, security, and protection against destabilizing forces. These are best described as imagined geographies and cross-cultural fertilization in Oceania.

First Four Readings Recommended.

Michelle Keown (2007), "Conclusion: Pacific Diasporas," *Pacific Islands Writing: The Postcolonial Literatures of Aotearoa/New Zealand and Oceania*, Oxford: Oxford University Press, pp. 185-207.

Cluny Macpherson (1999), "Will the 'Real' Samoans Please Stand Up? Issues in Diasporic Samoan Identity," *New Zealand Geographer*, 55: 2 (1999), pp.50-59.

Rob Wilson (2000), "Bloody Mary Meets Lois-Ann Yamanaka: Imagining Hawaiian Locality, from South Pacific to *Bamboo Ridge* and Beyond," *Reimagining the American Pacific: From South Pacific to Bamboo Ridge and Beyond*, Durham: Duke University Press, pp. 163-190.

Paul Lyons (2005), *American Pacificism: Oceania in the US Imagination*. New York: Routledge.

Rondila and D. H. Wright (eds.), *Pacific Diaspora: Island Peoples in the United States and Across the Pacific*. Honolulu: University of Hawaii Press.

Week 9 March 8 Unmasking Histories and Memories in Oceania

The discussion started last week on imagined geographies, diaspora, and cross-cultural fertilization continues this week. History and memory are lived and remembered in Pacific communities. The history of the Pacific islands predates European colonization, but such history was overwritten with European history and descriptions that the attempt to re-inscribe the colonized history is a central preoccupation of many Pacific writer scholars. The call is for decentering, unmasking, de-colonizing, and laying bare the memories of the colonized history in order for a redefinition, reclaiming, and reframing of the Indigenous experience. The focus in this unit is on the decolonizing experiences of the Indigenous peoples of Oceania. The discussion will consider some of the methods and approaches Indigenous peoples have used to unmask colonized histories and memories in Oceania. The discussion will also consider issues of domination, subjugation, and resistance to authoritarian control from within Pacific cultures. We will look at some of the strategies and approaches used by writers and scholars of Oceania to decolonize, decenter history, and correct negative images of Pacific Islanders.

First Four Readings Recommended.

Susan Najita (2008), "Introduction: Toward a Decolonizing Reading Praxis," *Decolonizing Cultures in the Pacific*. New York and Oxford: Routledge, pp. 1-27.

David Hanlon, "Beyond the 'English Method of Tatooing: Decentering the Practice of History in Oceania," *The Contemporary Pacific*. 15: 1 (Spring 2003), pp. 19-40.

Selina Tusitala Marsh (1997), "Theory 'versus' Pacific Islands Writing: Towards a Tama'ita'i Criticism in the Works of Three Pacific Islands Woman Poets." In Vilsoni Hereniko and Rob Wilson (eds.), *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*, Maryland: Rowman & Littlefield Publishers, pp. 337-356.

Haunani-Kay Trask (1997), "Decolonizing Hawai'ian Literature." In Vilsoni Hereniko and Rob Wilson (eds.), *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*, Maryland: Rowman & Littlefield Publishers, pp. 167-182.

Christina A Thompson (2000), "In Whose Face? An Essay on the Work of Alan Duff," In David Hanlon and Geoffrey M. White (eds.), *Voyaging Through the Contemporary Pacific*, Lanham, Maryland: Rowman Littlefield Publishers, Inc., pp. 333-348.

Week 10 March 15 Dialogic Translations in Oceania

The study of Pacific literatures and cultures must include the Francophone speaking countries of French Polynesia and New Caledonia. Literature and cultures of these countries are often left out in our discussions of Pacific literature. The picture of the Pacific and discussions about its people and cultures must include the experiences of French speaking Pacific Islanders. Kareva Mateata-Allain and Robert Nicole point us in that direction, which we must not ignore. The publication of the book: *Varua Tupu* (2006) consolidates the view that any discussions on Oceania must be inclusive of all people. Francophone literature must be studied together with Anglo-phone literatures.

First Five Readings Recommended.

Kareva Mateata-Allain, "Oceanic Peoples in Dialogue: French Polynesian Literature as Transnational Link," *International Journal of Francophone Studies*, 8: 3 (2005), pp. 269-288.

Robert Nicole (1997), "Resisting Orientalism: Pacific Literature in French." In Vilsoni Hereniko and Rob Wilson (eds.), *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*, Maryland: Rowman & Littlefield Publishers, pp. 265-290.

David Chappell, "A Headless" Native Talks Back: Nidoish Naisseline and the Kanak Awakening in 1970s New Caledonia," *The Contemporary Pacific*, 22: 1 (2010), pp. 37-70.

Raylene Ramsay, "Dewe Gorode: The Paradoxes of Being a Kanak Woman Writer," *Kunapipi*, Xxvii: 2 (2005), pp. 23-42.

Dewe Gorode (2004), *The Kanaky Apple Season: Selected Short Fiction of Dewe Gorode*. Canberra: Research School of Pacific and Asian Studies, Australian National University.

Stephanie Vigier & Raylene Ramsay, "Women Writers in New Caledonia," *Kunapipi* Xxvii: 2 (2005), pp. 43-62.

Frank Stewart, Kareva Mateata-Allain, and Alexander Dale Mawyer (eds.), (2006), *Varua Tupu: New Writing From French Polynesia*. Honolulu: Manoa: A Pacific Journal of International Writing and University of Hawaii Press.

Anne Collett, "'Why not a Woman!': An Interview with Tahitian Writer, Celestine Hitiurra Vaite," *Kunapipi: Journal of Postcolonial Writing*, XXVII: 2 (2005), pp. 177-196.

Film 5: Place of Power in French Polynesia (30 min, 1983).

The traditional Polynesian way of life has been swamped over the years by foreign, namely French, influences. The reemergence of the traditional culture is the focus of this documentary. Looks at some of the people responsible for this cultural revival and their arts, including the building of a double-hulled canoe, the art of body tattooing, and the fierce dance competition at the high point of celebration of Polynesian culture-the Tiurai Festival. 1983.

UHM AV/C VIDEOTAPE 1009.

Week 11 March 21-25 SPRING RECESS

SPRING RECESS

Week 12 March 29 Gendered Metaphors: Sexualities and Sites of Power

The need for more studies on the theme of gender is necessary in our understanding of the social cultural construction of gender and sexuality in different societies in Oceania. Gender and sexualities have occupied a significant component of the early European imageries and anthropological studies that led to the kinds of images and attitudes, framed, and exhibited used to colonize Pacific peoples. In this unit we look at Margaret Jolly's essays on construction of masculinities, AnneMarie Tupuola's learning sexualities among young Samoan women, and A Marata Tamaira's discussion on how visual arts was used to frame the 'native' bodies' of Pacific women as sites of knowledge and power. More revealing is Regis Stella's Foucauldian approach to how the colonialist project of power and control over native bodies and sexualities were deployed successfully to control the colonized. These discussions should provide a fertile ground for extended discussions on gendered metaphors and a critique of constructed notions and practice of sexualities in Oceania, which has seen the proliferation of various discourses of power, control, domination, and subjugation.

First Four Readings Recommended.

Margaret Jolly, "Moving Masculinities: Memories and Bodies across Oceania," *The Contemporary Pacific*, 20: 1 (2008), pp. 1-24.

Marata Tamaira, "From Full Dusk to Full Tusk: Reimagining the "Dusky Maiden" Through the Visual Arts," *The Contemporary Pacific*. 22: 1 (2010), pp. 1-35.

AnneMarie Tupuola (2002), "Learning Sexuality: Young Samoan Women." In A. Jones, P. Herda, and T. M. Suaalii (eds.), *Bitter Sweet: Indigenous Women in the Pacific*, Dunedin: University of Otago Press, pp. 61-72.

Regis Stella (2007), "Sexualized Native Body," *Imagining the Other: The Representation of the Papua New Guinean Subject*. Honolulu: University of Hawaii, pp. 140-161.

Amirah Inglis (2009), *Not a White Woman Safe: Sexual Anxiety and Politics in Port Moresby 1920-1934*. Port Moresby: University of Papua New Guinea Press and Bookshop.

Film 6: *Paradise Bent: Boys Will Be Girls in Samoa (50 min, 1999)*.

The film that tells the story of the Samoan fa'afafine: boys who are raised as girls and take on the domestic duties performed by women around the home-raising the children, caring for the elderly, and bringing the family together. The film exposes the role of the fa'afafine, the anthropological records, and the impact of westernization. Through interviews with fa'afafine, Samoan elders, academics, and other residents of Samoa, the film explores differing cultural constructions of gender and sexual identity, English, and Samoan, with English subtitles.

UHM AV/C VIDEOTAPE 17766.

Week 13 April 5 Indigenous Customs and Law in Papua New Guinea

[Second Reaction Paper Due]

The importance of Indigenous jurisprudence or indigenous customs in the formation of the underlying law in many Pacific societies has received little attention in Pacific studies. In this unit we introduce students of Pacific studies to a new discussion on the role of custom in the development of the underlying law in Papua New Guinea. We focus first here on Papua New Guinea where the challenges of developing an underlying law based on custom and the common law are not all that easy because of the diversity and differences of cultures and customary practices in that country. This unit also introduces students to the many laws and legal sources for research in the Pacific customs and law.

All Readings Recommended.

Richard Scaglion (ed.), (1983), *Customary Law in Papua New Guinea*. Port Moresby: The Law Reform Commission of Papua New Guinea.

Owen Jessep. "Elusive Role of Custom in the Underlying of Papua New Guinea," *Melanesian Law Journal*. 1 (1998-99).

John Nongorr (1995), "The Development of an 'Indigenous Jurisprudence' in Papua New Guinea: The Past Record and Future Prospects." In J. Aleck and J. Rannells (eds.), *Custom at the Crossroads*. Port Moresby: UPNG Press, pp.68-83.

J. G. Zorn (1992), "Common Law Jurisprudence and Customary Law." In R. James and I. Frazer (eds.). *Legal Issues in a Developing Society*. Port Moresby: UPNG Law School, pp.103-27.

A. Amet. 1995."Servering the Umbilical Cord from the Common Law," in Papua New Guinea: The Past Record and Future Prospects." In J. Aleck and J. Rannells (eds.). *Custom at the Crossroads*. Port Moresby: UPNG Press, pp.62-67.

We need to note the presumptions on which Western scholarship about the Pacific rests. Capitalism, Christianity, and colonialism are part of a larger and imposed modernist agenda that offers one, albeit intimidating way of knowing, being, and acting in this world. The works of David Gegeo, Karen Watson-Gegeo, Linda Tuhiwai Smith, Manu Meyer, Paschal Waisi, Konai Helu Thaman, and Unaisi Nabobo-Baba argue for an awareness of alternative knowledge and epistemologies critical to a very different understanding of Oceania and its varied peoples.

First Four Readings Recommended.

Manu Meyer, "Our Own Liberation: Reflections on a Hawaiian Epistemology," *The Contemporary Pacific*, 13: 1 (Spring 2001), pp. 124-148.

David Welshman Gegeo and Karen Ann Watson-Gegeo, "How We Know: Kwara'e Rural Villagers Doing Indigenous Epistemology," *The Contemporary Pacific*, 13: 1 (Spring 2001), pp. 55-88.

Paschal Waisi (2009), "Lau'um Pingis Epistemology." In Steven Winduo (ed.) *Reframing Indigenous Knowledge: Cultural Knowledge and Practices in Papua New Guinea*, Port Moresby: Melanesian and Pacific Studies, pp. 27-38.

Unaisi Nabobo-Baba, (2006), *Knowing and Learning: An Indigenous Fijian Approach*. Suva: Institute of Pacific Studies.

Linda Tuhiwai Smith (1999), *Decolonising Methodologies: Research and Indigenous Peoples*, Dunedin: University of Otago Press.

Konai Helu Thaman, "Decolonizing Pacific Studies: Indigenous Perspectives, Knowledge, and Wisdom in Higher Education," *The Contemporary Pacific* 15 (2003), pp.1-17.

Film 7: Shark Callers of Kontu (54 min, 1982)

For centuries the men of Kontu, a small coastal village of New Ireland, have gone to sea in outrigger canoes to call, trap, and kill sharks by hand. Now, after a hundred years of colonization, economic exploitation, and intense missionary activity that have shifted the base of New Ireland culture, few men still understand the magic ritual associated with shark calling.

UHM AV/C VIDEOTAPE 4411.

A Site Visit to the Bishop Museum

Throughout the course we considered significant cultural analysis made of the cultures and Indigenous knowledge systems of Oceania. The question that needs an answer now is whether a theory on the critical study of literary and cultural texts in Oceania is possible. Several views postulated on this question are attended to in this unit, beginning with Jocelyn

Linnekin, followed by Houston Wood, Margaret Jolly, and ending with Epeli Hau'ofa influential essays that argue for a Indigenous basis for our analysis of modern written texts and even oral texts about our history, culture, and way of life as a people inhabiting Oceania.

All Readings Recommended.

Jocelyn Linnekin, "On Theory and Politics of Cultural Construction in the Pacific." In Margaret Jolly and Nicholas Thomas (eds.), *The Politics of Tradition in the Pacific*, Special issue of *Oceania*, . 62: 4 (1992), pp. 249-263.

Houston Wood (1999), "Preparing to Retheorize the Texts of Oceania." In Vilsoni Hereniko and Rob Wilson (eds.), *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*, Maryland: Rowman & Littlefield Publishers, pp. 381-398.

Margaret Jolly (2000), "Specters of Inauthenticity," In David Hanlon and Geoffrey M. White (eds.), *Voyaging Through the Contemporary Pacific*. Lanham, Maryland: Rowman Littlefield Publishers, Inc., pp. 274-297.

Epeli Hau'ofa (2007), "Past to Remember," *The Ocean in Us*. Honolulu: University of Hawaii Press, pp. 60-79.

Katherine Higgins, "The Red Wave Collection: The Process of Creating Art at the Oceania Centre for Arts and Culture," *The Contemporary Pacific* 21 (2009), pp. 35-70.

This is the second of two weeks for which everyone is required to write. The written summaries/reflections on your visit to the Bishop Museum are due at the start of the class next week.

Week 16 April 26 Overview and Review

This week we do an overview of the course, highlighting the themes and issues covered and how they influence the re/representation of Oceania. We critically discuss the role of Pacific Islanders and island scholars in unwriting Oceania. We relate what we study to everyday experiences and observations and examine the relevance of what we studied.

Week 17 May 03 Project Presentations (Last Day of Instruction)

[May 4 Last Day of Instruction]

We will use this week for presentations of performative projects, if there are any. We will discuss specific guidelines and parameters for these project presentations well in advance of this session. Final copies of all projects, be they in written or other media forms, will be due on May 03.

Week 18 Study Days and Examination

May 05-06 Study Days.
May 09-13 Final Examinations.
May 14 Semester Ends.
May 17 Faculty Grade Submission Deadline (4.00 p.m. HST).

READINGS ON LAULIMA

Like other graduate courses, readings, interactions with others, observations, and experiences are fundamental to success in the course. Apart from the readings provided on Laulima, the following books are recommended. You can purchase copies from the University Bookstore. As a minimum requirement students are expected to purchase at least five of these texts.

REQUIRED TEXTS

To cover all aspects of the course these required texts are important to students.

1. Hanlon, David and Geoffrey M. White. (eds.) 2000. *Voyaging Through the Contemporary Pacific*. Ed. David Hanlon and Geoffrey M. White. Lanham, Maryland: Rowman Littlefield Publishers, Inc. **
2. Hau'ofa, Epeli. 2008. *We Are the Ocean*. Honolulu: University of Hawaii Press. **
3. Hereniko, Vilsoni and Rob Wilson (ed.). 1999. *Inside Out: Literature, Cultural Politics, and Identity in the New Pacific*. Boulder and New York: Rowman and Littlefield, **
4. Keown, Michelle. *Pacific Islands Writing: The Postcolonial Literatures of Aotearoa/New Zealand*. Oxford & New York: Oxford University Press. **
5. Sharrad, Paul. (ed.) 1993. *Readings in Pacific Literature*. Wollongong, Australia: New Literatures Research Centre, University of Wollongong.
6. Stella, Regis. 2007. *Imagining the Other: The Representation of the Papua New Guinean Subject*. Honolulu: University of Hawaii. **
7. Winduo, Steven (ed.) 2009. *Reframing Indigenous Knowledge: Cultural Knowledge and Practice in Papua New Guinea*. Port Moresby: Melanesian and Pacific Studies, UPNG. **
8. Wood, Houston. 2008. *Native Features: Indigenous Films from Around the World*. New York: The Continuum International Publishing Group.

** Used more than once in the course.

ADDITIONAL READINGS

Additional readings are relevant to students studying the course. Single chapters or references to these readings have been made in various discussions on the theme of the course. Several of these publications are included as relevant readings throughout the course. Due to the limitations imposed on book orders some of these texts are not listed in the list of required texts.

- Amet, A (1995). "Servering the Umbilical Cord from the Common Law," in Papua New Guinea: The Past Record and Future Prospects." In J. Aleck and J. Rannells (eds.). *Custom at the Crossroads*. Port Moresby: UPNG Press, pp.62-67.
- Bacchilega, Cristina (2007), *Legendary Hawaii and the Politics of Place*, Philadelphia: University of Pennsylvania Press.
- Beier, Ulli (2000), *Decolonizing the Mind: The Impact of the University on Culture and Identity in Papua New Guinea, 1971-1974*. Canberra: Pandanus.
- Collette, Anne "Why not a Woman!': An Interview with Tahitian Writer, Celestine Hitiurra Vaite," *Kunapipi: Journal of Postcolonial Writing*, XXVII: 2 (2005), pp. 177-196.
- Gorode, Dewe (2004), *The Kanaky Apple Season: Selected Short Fiction of Dewe Gorode*. Canberra: Research School of Pacific and Asian Studies, Australian National University.
- Inglis, Amirah (2009), *Not a White Woman Safe: Sexual Anxiety and Politics in Port Moresby 1920-1934*. Port Moresby: University of Papua New Guinea Press and Bookshop.
- James, Adeola (ed.) (1996), *PNG Women Writers: An Anthology*. Melbourne: Longman Australia.
- Jessep, Owen. "Elusive Role of Custom in the Underlying of Papua New Guinea," *Melanesian Law Journal*. 1 (1998-99).
- Kareva Mateata-Allain, "Oceanic Peoples in Dialogue: French Polynesian Literature as Transnational Link," *International Journal of Francophone Studies*, 8: 3 (2005), pp. 269-288.
- Kearney, Shayne (2005),"The Power of the Pen: Solomon Islands Women Uniting to Overcome Adversity through Writing" *Kunapipi: the Journal of Postcolonial Writing*. Xxvii: 2 (2005), pp. 77-91.
- Linnekin, Jocelyn. "On Theory and Politics of Cultural Construction in the Pacific." In Margaret Jolly and Nicholas Thomas (eds.), *The Politics of Tradition in the Pacific*, Special issue of *Oceania*,. 62: 4 (1992), pp. 249-263.
- Lyons, Paul (2005), *American Pacificism: Oceania in the US Imagination*. New York: Routledge.
- MacNaughton, Howard and John Newton. Ed. 2005. *Figuring the Pacific: Aotearoa and Pacific Cultural Studies*. Christchurch: University of Canterbury Press.
- Macpherson, Cluny. (1999), "Will the 'Real' Samoans Please Stand Up? Issues in Diasporic Samoan Identity," *New Zealand Geographer*, 55: 2 (1999), pp.50-59.
- Mallon, Sean and Pandora Filimalo Pereira (eds.) (2002). *Pacific Art Niu Sila: the Pacific Dimension of Contemporary Art*. Wellington: NZ Tepapa Press, Museum of New Zealand, pp.7-19.
- Najita, Susan (2008), *Decolonizing Cultures in the Pacific*. New York and Oxford: Routledge.
- Nicole, Robert (2001) *The Word, the Pen, and the Pistol: Literature and Power in Tahiti*. New York: State University of New York Press.
- Nongorr, John. (1995), "The Development of an 'Indigenous Jurisprudence' in Papua New Guinea: The Past Record and Future Prospects." In J. Aleck and J. Rannells (eds.), *Custom at the Crossroads*. Port Moresby: UPNG Press, pp.68-83.
- Ramsay, Raylene. "Dewe Gorode: The Paradoxes of Being a Kanak Woman Writer," *Kunapipi*, Xxvii: 2 (2005), pp. 23-42.
- Rondila and D. H. Wright (eds.), *Pacific Diaspora: Island Peoples in the United States and Across the Pacific*. Honolulu: University of Hawaii Press.
- Smith, Bernard (1985) [1960]. *European Vision and the South Pacific*. New Haven and London: Yale University Press.
- Smith, Vanessa (1998), *Literary Culture and the Pacific: Nineteenth-Century Textual Encounters*. Cambridge: Cambridge University Press.

- Stewart, Frank, Kareva Mateata-Allain, and Alexander Dale Mawyer (eds.), (2006), *Varua Tupu: New Writing From French Polynesia*. Honolulu: Manoa: A Pacific Journal of International Writing and University of Hawaii Press.
- Sturm, Terry (ed.). *The Oxford History of New Zealand Literature in English*. Oxford: Oxford University Press, pp.1-24.
- Subramani. (2001), *South Pacific Literature: From Myth to Fabulation*. Suva: Institute of Pacific Studies.
- Teaiwa, Teresia K and Selina Tusitala Marsh (eds.), Flying Fox Excursions: Albert Wendt's Creative and Critical Legacy in Oceania: Special Issue. *The Contemporary Pacific*, 22:2 (2010).
- Tupuola, AnneMarie (2002), "Learning Sexuality: Young Samoan Women." In A. Jones, P. Herda, and T. M. Suaalii (eds.), *Bitter Sweet: Indigenous Women in the Pacific*, Dunedin: University of Otago Press, pp. 61-72.
- Vigier, Stephanie & Raylene Ramsay, "Women Writers in New Caledonia," *Kunapipi* Xxvii: 2 (2005), pp. 43-62.
- Wesley-Smith, Terence (ed.), "Epeli's Quest: Essays in Honor of Epeli Hau'ofa," *The Contemporary Pacific*, 22: 1 (2010), pp. 101-125.
- Wesley-Smith, Terence and Jon Goss (eds.) (2010), *Remaking Area Studies: Teaching and Learning Across Asia and the Pacific*. Honolulu: University of Hawaii Press.
- Wilson, Patrice M. V. Oceanic Epistemology and Representation of Oceanic Epistemology in Oceanic Literature. Dissertation, Department of English, University of Hawaii.
- Wilson, Rob (2000), *Reimagining the American Pacific: From South Pacific to Bamboo Ridge and Beyond*, Durham: Duke University Press.
- Zorn, J. G. (1992), "Common Law Jurisprudence and Customary Law." In R. James and I. Frazer (eds.). *Legal Issues in a Developing Society*. Port Moresby: UPNG Law School, pp.103-27.

ONLINE RESEARCH RESOURCES

Students are expected to read, on their own, the creative texts of Pacific Islanders. They are housed in the Hamilton Library. The Pacific Islands Literature—A Selected Reading Guide prepared by the Pacific Curator is the first place to begin your research on Pacific Literature and Cultural Productions. The selected reading guide is available on this URL: <http://guides.library.manoa.hawaii.edu/paclit>. This electronic resource is recommended to all students studying this course. The following online bibliographies are relevant to students:

- ⊕ Cultural Studies in the Pacific.
- ⊕ Pacific Literature in English: A Timeline & Selected Bibliography.
- ⊕ Albert Wendt.
- ⊕ Bibliography of modern Hawai'ian literature in English.
- ⊕ Island Lives: A Selected Bibliography of Biographies.
- ⊕ Pacific Islands Literature: A Selected Reading Guide.
- ⊕ Pacific Periodicals: A Selected List.
- ⊕ Pacific Resources: A Selected List.

All *The Contemporary Pacific* articles are available online at the University of Hawaii online facility: Scholarspace.com For accessing research resources of the Center for Pacific Islands Studies use this link: www.hawaii.edu/cpis/resources_1.html