

**COURSE POLICIES AND OBJECTIVES**  
**English 323: Literature (and Narratives and Film and Lite History) of Hawai'i**  
**Spring 2011**

Instructor: Lauri Sagle

Office: EKH 221

Office hours: M,W,F 12-12:50; W 4:30-5:30; and by appointment

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Course location and time: M, W from 3:00-4:15 in EKH 107

Required texts:

- **BOOKS:** *Island Fire: An Anthology of Literature from Hawai'i*, ed. by Cheryl and James Harstad; *Hamakua Hero: A True Plantation Story*, by P.Y. Iwasaki and Berido; *The Tattoo*, by Chris McKinney; *Hotel Honolulu*, by Paul Theroux; *House of Many Gods*, by Kiana Davenport; *He Leo Hou: A New Voice, Hawaiian Playwrights*, with plays by Alani Apio, Tammy Haili'opua Baker, Lee Cataluna, Victoria Nalani Kneubuhl
- **ARTICLES:** various articles will be posted on our Laulima class forum ([laulima.hawaii.edu](http://laulima.hawaii.edu)) throughout the semester (see syllabus)

Course description: This course offers a thematicized overview of selected cultural works from and about Hawai'i, with the foremost concentration being on literature, but also including journals, film, music, etc. We will be investigating an insider/outsider angle—along with other intersecting motifs—beginning with early Hawaiian stories, and encompassing missionary journals, 19<sup>th</sup> century Hawaiian resistance, plantation cultural responses, the Bamboo Ridge renaissance, grit lit, expatriate literature (from both inside and outside), Hawaiian playwrights, the “mahu” identity in a story and documentary format, and the colonialist microcosm and emergent “virtual” status of small Pacific nations. Students will critically assess, through discussion (online and in class) and written assignments, Hawai'i/Pacific-based literature and other cultural products, as well as the evolving context and implications of their creation.

Course objectives/outcomes:

During this course, students will ...

- become familiar with some of the historical, political, cultural, and ideological conditions that have contributed to the development of literature in and about Hawai'i (which should manifest in short essay responses on our midterm and as applied context in our essays)
- enact multiple modes of research (academic, online-based; experiential; field/interview-based) to extract meaningful, comprehensive support for essays, class discussion, our class online forum, and our Storybento® project (which should benefit our community service component for which our class podcast is the culmination)

- engage in critical thinking, apply basic critical analysis, draft and revise assigned writing projects (demonstrated in our three short essays and longer, final essay)
- become (more) proficient in the use of relevant media tools to create a web cast project that features each student's (or group of students') local oral history profile or local, chronicled event (which fulfills the aforementioned community service requirement and contributes to the ongoing accumulation and dissemination of local stories)

Assignments and respective point totals:

- (1) Weekly/bi-weekly written responses to readings posted on our Lulima class forum (100 points total)
  - (2) Three short (4-5 page) essays on three corresponding thematic sections of your choice (100 points each)
  - (3) Midterm (100 points)
  - (4) Research essay (8-10 pages), which may be a more intensively researched expansion and revision of one of your short essays (400 points)
  - (5) Final podcast story project: Storybento@ (100 points)
  - (6) Attendance and participation are expected; a negative value occurs when attendance drops off (see next section, "Course logistics and general etiquette")
- TOTAL: 1,000 points possible

Course logistics and general etiquette:

- (1) **Attendance policy:** More than FOUR absences will diminish your final grade. (For five absences, for example, your grade will slip 5 percent; for six your grade will slip 10 percent and so on.) Therefore, the more absences you accumulate, the farther your final grade will slip. Ten absences will result in automatic failure. If you are experiencing serious, unforeseen issues that end up impacting your attendance, please see me and we can discuss your situation—before it becomes irrevocably problematic.
- (2) **Late papers:** Late papers are strongly discouraged. Papers usually will be due one week after a section concludes; the week after the due date, 20% will be deducted; no papers for a section that has been concluded will be accepted more than one week after the due date. Late papers will be returned at an indefinite date with a grade but with few, if any, comments. For additional feedback on late papers, you must make an appointment with me to discuss your paper. If you do turn in a late paper, DO NOT LEAVE IT ON MY OFFICE DOOR. You'll need to hand it to me directly or turn it in to the Humanities Division office (EKH 214) and get a time stamp on it from one of the secretaries. GOOD OLD-FASHIONED HARD COPY ensures that the cybergobbler will be thwarted. In other words, do not email your paper to me. (I also do not provide commentary on drafts via email. Come see me instead.)

- (3) **Plagiarism:** Please refer to stated UHH policy. DO NOT DO IT as the academic penalties are severe. If, at any time, you are unsure how to properly refer to and document sources, come and see me for clarification. The University of Hawaii-Hilo currently uses Turnitin.com (plagiarism detection software), so essays submitted in class may be run through this system to determine whether plagiarism has occurred.
- (4) **Other important services:** The UHH Writing Center/Kilohana Academic Success Center is located in the library and offers tutorial services on a walk-in basis. Also, according to UHH policy, “Any student with a documented disability who would like to request accommodations should contact the University Disability Services Office at 933-0816 (V), 933-3334 (TTY), or [shirachi@hawaii.edu](mailto:shirachi@hawaii.edu), as early in the semester as possible.”
- (5) **Course etiquette:**
- a. **Devices:** Please remember to turn off your cell phones when you come to class. Similarly **DO NOT TEXT** or listen to iPods while class is in session. Also, laptops and classroom computers are to be used only for specifically designated class work for the duration of the class period.
  - b. **Cyber civility:** In terms of email communication, remember to phrase inquiries clearly and courteously, and I will return the favor. Do bear in mind that I will likely check email only once a day, usually during my office hours, so aim accordingly. If you’d like extensive assistance on a paper, that is best achieved by making an appointment with me. I will not view emailed drafts, and essays must be submitted in hard copy. (Under rare circumstances—and only with my permission—this rule may be bent.)
  - c. **Disruptive behavior:** Please familiarize yourself with the UHH student code of conduct. Disruptive students will be notified of possible consequences of their behavior by the Office of Student Affairs.
  - d. **Summation:** Pitch in, be cool, use common sense!

Thematic sections for the semester:

- I. Creation and Christianization: Early Hawaiian history and stories; missionary fervor and redirection; Hawaiian resistance
- II. Plantation literature: “Hawaii, Hawaii/Like a dream/So I came/But my tears/Are flowing now/In the canefields” (qtd. in Takaki 254).
- III. World War II and statehood: “We’re all haoles now!” (qtd. in Judd 194)
- IV. Pidgin pride and Bamboo Ridge renaissance: “Hey, j’like we passing um back, yeah?” (Lum, “No Pass Back”).
- V. Grit lit—and an anti-nostalgic prism: “I rehydrated my dried flesh with the salty concoction of hate and pride” (McKinney 15).

- VI. Expatriate literature—coming and going: “My idea was to keep moving. Hawaii seemed like an ideal place for starting over” (Theroux 7).
- VII. Hawaiian playwrights: “Take care dis place and my family goin’ live” (Apio 67).
- VIII. Mahu identity: “Trying to undo homophobia is also a way to try to undo the colonialistic mapping of desire and sexuality” (*Ke Kulan He Mahu*, dir., Kathryn Xian)
- IX. Island nations—re-creation or abyss: “[W]hile displacement within and across borders may be a compulsory journey for many ‘climate migrants,’ small-islanders will be on the move absent a country—without all of its attendant legal, economic, and cultural markers—to which to return” (Burkett 349).

Final disclaimer:

Please note that the line up listed above may be modified if circumstances change (e.g., a film becomes unavailable or new, highly applicable examples of literature materialize). Also, among the materials listed above will be works in which references to sex, sexuality, and drugs will occur. Profanity will also erupt periodically, especially from Chris McKinney (in *The Tattoo*)! Consider yourself warned, and consult with me if you anticipate that any specific work will be deeply troubling for you.