

Chaminade University
EN 422, Modern Pacific Literature
Spring Day Semester, 2009

Syllabus

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Course website: <http://www.edwebs.com/cham/422/09spday/index.lasso>

Course Description

The study of modern Pacific literature involves first understanding that we are delineating a geographical criterion for the literature we are studying. Yet we know that many of the values that guide our study are not geographically bound. We sometimes refer to these as "universal" values. But this raises a key question for the course, which is this: By what value structure are we reading these works?

To be sure, we will focus our attention on works by writers living in and writing from the cultural of experience of being native to the Pacific Islands. This obviously includes Hawai'i, Samoa, and New Zealand, but it also includes many of the other islands as well.

Among the more important writers we will be studying is are Hone Tuware, Albert Wendt, Alan Duff. Among the important Hawaiian writers is Haunani Kay Trask and Joe Balaz. The most important critic is Subramani. But there are many more creative writers and critics emerging all the. Some of them are in this class.

The course will revolve around discussion and analysis of assigned readings, as well as creative works submitted by class members.

From the Chaminade Catalog:

- "This course introduces students to significant works of contemporary literature written by indigenous Pacific Islanders and explores issues of anti-colonialism, modernization, and traditional culture. Works include writers from New Zealand, Hawai'i, Fiji, Solomon Islands, Vanuatu, Tonga, and Samoa.
- *Global Awareness General Education Degree Requirement.*
 - "This course fulfills the upper division / general education degree requirement for global awareness."

Diversity

Chaminade's "Core Beliefs Statement" says, "Students, both traditional and non-traditional, bring a variety of talents, traditions, cultures and abilities. This diversity brings a special opportunity to the Chaminade community, which can then nurture and guide each student to the fullest realization of potential." Consequently, this course encompasses readings that reflect and examine the diversity of our literary, cultural and environmental heritage. Additionally, the course puts special attention on the problems faced by authors seeking to write from unique personal or cultural perspectives to readers who may not share the same perspectives or cultural background.

Summary of Course Objectives:

* Develop and refine a sense of the meaning of the terms colonialism, anti-colonialism and post-colonialism in relation to the study of literature

- * Understand the relation of music, dance and the other arts to evolution of literary tradition
- * Understand the role of the environment the evolution of literary tradition
- * Understand the role of religion in the formation of literary tradition
- * Identify the key Pacific writers
- * To help students become independent learners

This course fulfills the following English Program learning objectives:

- * Proficiency in writing
- * The ability to define various literary critical approaches and apply them to given texts.
- * The ability to define, identify, and articulate major literary movements/periods
- * The ability to critically analyze significant authors, texts, an issues

Texts

This course requires the purchase of four texts:

Robert Sullivan, *Voice Carried My Family*
Haunani-Kay Trask, *Night Is a Sharkskin Drum*
Albert Wendt. *Pouliuli*
Wendt. *The Birth and Death of the Mircle Man and Other Stories*

Other required texts are available via the course web site or as in-class handouts.

Requirements

Participation / Attendance (approximately 20%)
Journal (approximately 10%)
Essays (approximately 30%)
Quizzes, Q&A Exercises and Miscellaneous Assignments (approximately 20%)
Final Exam (approximately 20%)

Participation / Attendance

Since this is a hybrid online class, one that combines face-to-face classroom learning with online learning, students are required to regularly participate by posting responses to questions presented in the course outline. Each student's first posting should be a direct response to the discussion question itself; it should be an original response based on the student's individual understanding of the question. Follow-up postings should consist of reactions to other students' postings; students are expected to post at least one follow-up response for each discussion question. Students should keep in mind that the best responses often culminate in the assertion of further topical questions.

Participation in online discussions and submission of other assignments will constitute attendance in this class. Consequently, failure to regularly participate in discussions or submit assignments in a timely way will constitute absence. Because the online environment provides considerable latitude in terms of when and where attendance takes place, there is no distinction between in this course between excused and unexcused absence. All students are expected to participate in a timely way. The instructor reserves the right to penalize students for late submission of assignments. If extensions of due dates are necessary, students are advised to email the instructor prior to due dates in order to request extensions.

Consistent with University policies, students who do not participate in the course for two consecutive weeks may be administratively dropped from the course.

Journal

The course also requires keeping a journal in a conventional bound paper notebook. Entries should be dated in order to reflect regular writing practice throughout the term. Entries should consist of responses to

prompts in the course outline, as well as free-form responses the required readings, notes on the writing process and short fictional sketches. The requirement for the journal is a minimum of 30 pages (4500 words minimum) for the term. Journals may be checked periodically during the term and will be checked at the final exam.

Essays

Two essays of 1500 - 2000 words each (a minimum total of 3500 words for both) are due during the term. The two essays are submitted as MSWord (or RTF) documents via the course website. Document format should be in accord with the MLA guidelines in the Scott Foresman Handbook. In general, written work is evaluated with regard to organization, clarity, correctness, conciseness, and creativity

Quizzes, Question & Answer Exercises and Miscellaneous Assignments

Online quizzes, Q&A exercises and other assignments are due throughout the term. They are intended to pace the student through the course's required readings and to provide a useful index of the student's comprehension of course content. Quizzes will be taken online via the course website. Submission of quizzes is required; they are automatically graded and should be seen as preparation for the objective section of the final exam, as described below. Completion of "Question and Answer Exercises" is also required and other miscellaneous assignments may from time to time be added to the course study guide.

Final Exam

The final exam consists of two sections. The first section is made up of short answer and/or multiple-choice questions similar to those on the quizzes. The second section consists of one or more essay questions. Review questions for the essay section are distributed during the week prior to the exam. Both sections of the exam are "closed book." While the first part of the exam is administered online, the second part must be written in a face-to-face, proctored environment during final exam week.

Self-assessment and Final Grade

The final grade for the course will be determined in part by the student's self-assessment and grade estimate, which will be submitted after taking the final exam.

Academic Honesty and Plagiarism

All material submitted in fulfillment of course requirements must be written by the registered student during the term. Work written for other courses is unacceptable in this one. There may be limited exceptions; approval by the instructor early in the term is required.

While students are strongly encouraged to consult sources outside the required reading of the course, they are also responsible for clearly stating the nature of their sources. Statements of "common knowledge" are generally exempt from this scholarly requirement.

Plagiarism is defined as the presentation of someone else's ideas as your own. Plagiarism in this course will result in a grade of "0" for the assignment and possible failure for the course.

If the instructor suspects plagiarism, the burden of proof of the originality of the writing lies with the student. Evidence of originality would include copies of early drafts of the writing, research and interview notes, as well as the ability to discuss the themes of the writing with the instructor. Students should consider their instructor's vigilance in such matters a normal part of the academic process and should be prepared to present evidence of originality if requested.

Students are strongly advised to save files of early drafts of essays, along with outlines, research notes and other supporting documentation, as the instructor may at any time require that they be presented.

Course Overview

Week 1

Readings: Haunani-Kay Trask, selected poems; Robert Sullivan, selected poems, Albert Wendt short story "Justice"

Online discussions

Week 2

Readings: Wendt, short story, "The Talent," Begin reading Wendt, *Pouliuli*

Film: Holo Mai Pele

Music: Te Vaka

Week 3

Readings: complete reading of *Pouliuli*

Online discussions

Week 4

Readings: selections from Subramani's *South Pacific Literature*

Online discussions

Quiz 1

Week 5

Film and novel: Alan Duff, *Once Were Warriors*

Online Discussions

Week 6

Readings: Wendt, *The Birth and Death of Miracle Man and Other Stories*

Online discussions

Student presentations

Week 7

Film: Whale Rider

Online discussions

Student presentations

Essay 1

Week 8

Reading: selections from *Whetu Moana*

Online discussions

Student presentations

Quiz 2

Week 9

Reading: selections from *Lali*

Online discussions

Student presentations

Week 10

selections from *Nuanua*

Week 11

Spring Break

Week 12

Reading: selections from *O'iwi*

Online discussions

Student presentations

Quiz 3

Week 13

Reading: selections from *O'iwi*

Online discussions

Student presentations

Week 14

Reading: Robert Sullivan, *Voice Carried My Family*

Online discussions

Student presentations

Week 15

Reading: Haunani Kay Trask, *Night is a Sharkskin Drum*; selected other essays and poems

Online discussions

Student presentations

Week 16

Review

Online discussions

Student presentations

Quiz 4

Essay 2