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Hours: T 3-4pm or by appointment
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Class meets: TR 1:30pm – 2:45pm
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Syllabus for English 272 (sec. 9) (WI)
Literature and Culture: The Hawaiian Experience—Mo‘olelo Kū‘ē
Fall semester 2008

“What greater grief than the loss of one’s native land.”
(Euripides, ancient Greek playwright, BC 480-406)

Ua mau ke ea o ka ‘āina i ka pono
“The life of the land is perpetuated in righteousness”
(Kauikeaouli, Kamehameha III, 1848)

“The lesson of statehood is a lesson of loss and despair: the loss of land, of self-government, of language;
the despair of political powerlessness, of cultural prostitution, of economic exploitation.”
(Haunani Kay Trask, 1993)

In 1893, the “Committee of Safety,” a group of 13 men of European and American descent with U.S. military backing overthrew the Hawaiian monarchy and established a Provisional Government. This “Act of War,” as it was declared by then U.S. President Grover Cleveland, eventually resulted in the annexation of Hawai‘i to the U.S. in 1898. For mainstream America, this was the beginning and end of the acquisition of Hawai‘i, a small footnote in the glorious history of U.S. conquest and oppression of native peoples around the globe. For Native Hawaiians, this was an important turn of events in our struggle to first maintain and later regain our cultural and political sovereignty.

From the arrival of Captain Cook (1778) to the Overthrow (1893) to the present, the history of the native population of Hawai‘i has been engaged in a continual resistance to foreign domination and oppression of all forms (cultural, political, social, and economic). This has been evident not only in direct action (the killing of Cook, the Wilcox Rebellion, the election of Native Hawaiians to Congress, and the anti-annexation petitions sent to the U.S. Congress, for example), but through Kanaka Maoli (Native Hawaiian) literary arts. More than personal expression, Hawaiian literature was one of the few forms of expression in which Hawaiians could communicate with each other during a time when oppressive missionary laws forbade hula, and when paranoid annexationists censored public newspapers. From the mid-nineteenth to mid-twentieth century, Hawaiian literature—especially literature published in the Hawaiian language newspapers—were the political messengers of the time, subtly conveying messages of resistance to a savvy native publication through the revered practice of kaona, or hidden/underlying metaphorical messages. Thus “innocent” stories, downplayed as mere entertainment by an unsuspecting haole (white) population, sustained the weary spirit of the knowing Hawaiians, encouraging them to continue to resist colonial oppression.

In this course, we will examine how colonial resistance surfaced in Hawaiian literary art forms, especially through the traditional genres of poetry (through chant, song, and genealogy), story (oral and written) and dance (choreographed poetry, or poetry in motion) prior to foreign domination, and how that changed with the introduction of literacy in the 1820s-1830s. We will also study major and traditional genres such as wahi pana (celebrated places), themes, such as pono (justice), kuleana (responsibility and consequences), mālama ‘āina (importance of land), and aloha no nā ali‘i (cherishing of the chiefs), forms, such as mo‘okū‘auhau and ko‘ihonua (genealogies), and periods, authors, and styles. In addition, we will examine how Hawaiian literature formed, and how it has changed over time. We will begin with a historical overview from the period just prior to contact (1778) through the development of Hawai‘i as one of the most literate nations on the planet at the end of the 19th century. We will then turn to contemporary literature written by Kanaka Maoli and examine how this social/political history has shaped and influence these modern works, and how it is reflected in them as well. These texts will be multimedia and include poetry, drama, short stories, non-fiction, songs, chants, movies, and video.

QUESTIONS GUIDING THIS COURSE:

- What are traditional Hawaiian cultural values, and how are they reflected as literary themes in the readings?
- What are important elements of Hawaiian literature?
- How is Hawaiian literature similar to other literatures (i.e., are there universal themes)?
- What makes Hawaiian literature special/unique?
- Why is it important to understand/read Hawaiian literature?

COURSE REQUIREMENTS: Class participation through regular class discussions, laulima discussion lists, e-mail exchanges, an oral presentation on a text/theme, a panel presentation on a text/author/issue. Aside from informal e-mail exchanges, the writing component of this course requires two “formal” essays (6-8 pages each). You will “experience art” by attending at least one poetry reading, lecture, or play during the semester that is relevant to this course, and write a reaction/review of that experience (2-3 pages). Finally, there will be a mid-term and a final exam, which are not cumulative. The exams will be mixed format, and include essay questions. You must also be computer literate (e-mail, laulima, and on-line sources), and not be terminally shy—this class is formulated around class/group discussions. I also take attendance, which will factor into your grade for this class.

EXPLANATION OF THE COURSE REQUIREMENTS:

Oral presentation, on a text/theme.....	15%
Panel presentation on a text/author/issue.....	15%
Experience Art.....	10%
First essay (6 + pages).....	10%
Second essay (6 + pages).....	10%
Midterm.....	15%
Final	15%
Class participation (including misc. writing assignments).....	10%
TOTAL.....	100%

ORAL PRESENTATION ON A TEXT/THEME. Details forthcoming in a separate handout. Presentation will be 10-15 min. in length, and you will lead the class discussion for the text/theme. You will also prepare a handout for the class.

PANEL PRESENTATIONS: IMAGES OF HAWAI‘I. Details forthcoming in a separate handout. Presentation will be 10-15 min. in length, and your panel will lead the class discussion for the text/author/issue. You will also prepare a handout for the class. Groups will be assigned by the kumu.

EXPERIENCE ART. During the semester, you will attend **at least one** literature-related event, such as a poetry reading or play, preferably something related to Hawai‘i or Pacific literature. Most poetry readings are free, and on or near campus; drama events can range from free or cheap (\$3-5 dollars with a valid student ID at Kennedy Theater) to expensive (\$30+ for a major event at the Blaisdell). Besides attending these events, you will write a 3+ page reaction paper or “review” of what you thought—how did attending the event enhance your appreciation of literature (or not)? What did you learn/think about what you saw/heard? How does seeing literature in performance, rather than just reading words on the page, affect you? These reaction/reviews can be posted to the website discussion area.

FIRST ESSAY. You will write a 6-8 page essay on a text assigned for this class. Details forthcoming in a separate handout.

SECOND ESSAY. You will write a 6-8 page essay on a text assigned for this class. Details forthcoming in a separate handout.

MIDTERM. This exam will take place mid-semester. The exam will be mixed format, including essay questions, and will entail defining important literary techniques and terminology, and applying and identifying these techniques and terminology in specific contexts. It will also entail knowledge of the texts assigned in class, and their relationship to the broader social/historical/cultural and political contexts of Hawai'i.

FINAL EXAM. This exam is scheduled during final exams week. This exam will be mixed format, including essay questions. You may be asked to identify and place in context passages from the texts you have read and to say something interesting about these passages. You may also be asked to do something similar to the mid-term, where you will look at the broader social/historical/cultural and political contexts of Hawai'i and possibly the Pacific.

CLASS PARTICIPATION. Since this class will include a lot of discussion, you should take class participation seriously. This includes daily class discussion, small group discussions, your class presentations, and e-letters.

FINAL EXAM PERIOD: The final exam for this course is scheduled for Tuesday, December 16, 2008.

Grades are based on individual achievement and not on a "curve"; 98-100% = A+, 93-97% = A, 90-92% = A-, 87-89% = B+, 83-86% = B, 80-82% = B-, 75-79% = C+, 64-74% = C, 60-63% = C-, 57-59% = D+, 53-56% = D, 50-52% = D-, 49% - 0 = F.

CLASS ATTENDANCE IS MANDATORY. Daily attendance will be taken. Points will be deducted for each absence, and will be applied towards your final grade; absences are "excused" at the discretion of the instructor.

TEXTS FOR THE COURSE & NOTE ON READING:

- Apio, Alani, *Kamau*
- Dudoit, Māhealani, *‘Ōiwi: A Native Hawaiian Journal*
- Takehiro, Sage, *Honua*
- Frazier, Frances, *Kaluaiko‘olau*
- Perez-Wendt, Māhealani, *Uluhaimalama*
- Kaopio, Matt, *Written in the Sky*
- course reader (CR)
- miscellaneous readings and handouts

--Course texts are available for purchase at Native Books (Nā Mea Hawai'i), Ward Warehouse.

--Course Reader will be available for purchase; tba (to be announced).

NOTE ON READING: You are expected to read assigned material BEFORE class day assigned. I reserve the right to give surprise quizzes in class WITHOUT ADVANCE NOTICE to test student preparedness on reading assignments.

DUE DATES: When you are ill or have a personal emergency, you may have an extension on an assignment, but you must contact me to arrange for your extension. If you turn in an assignment after the regular or extended due date, I reserve the right to accept it or not. You may receive an F for any assignment turned in past the due date if you have not discussed this with me in advance.

CHEATING/PLAGIARISM: The first time you cheat or plagiarize, you fail that assignment; the second time you cheat or plagiarize, you fail the course. (Two notes about plagiarism: First, teachers can easily spot non-student writing. And, second, since you cannot improve your writing by turning in someone else's, plagiarizing actually hinders your

intellectual development). For the official university statement about cheating and plagiarism, see the UH–Mānoa *General and Graduate Information Catalog*).

INCOMPLETES: In this course, arranging for an incomplete is your responsibility. Getting an incomplete is not automatic. You qualify only if (a) you are missing a small part of the course’s work and (b) the reason you are missing something is beyond your control.

SPECIAL ASSISTANCE: If you have a physical or academic-related disability, KOKUA student services is available to support you. You can contact them at 956-7511 or kokua@hawaii.edu.

FINAL NOTE: This is a very detailed explanation of the course. It is ultimately YOUR responsibility to understand its contents and meet all deadlines. **PRE-REQ:** ENG 100. The instructor reserves the right to modify or adjust dates, readings, assignments and other aspects of the course as needed.

Just a Reminder: I do not grade based on how well you support my views, I grade on how well you express yours. We cannot learn from one another and enlighten ourselves in the process if we do not share our thoughts, and listen to feedback from others.

Reading Schedule (will be adjusted as needed)

week 1-2

Mo‘okū‘auhau (genealogy) and traditional mo‘olelo of origin: *Kumulipo, handouts, course reader (tba)*

week 3-4

From oral tradition to written mo‘olelo: *Hi‘iakaikapoliopole, handouts, course reader (tba)*

week 5-6

Historical experience and resistance: *The True Story of Kaluaiko‘olau, handouts, course reader (tba)*

week 6-8

“We are who we were”—understanding history through contemporary writing: *Uluhaimalama, ‘Ōiwi: A Native Hawaiian Journal, handouts, course reader (tba)*

week 9-11

The 1960s Hawaiian renaissance as art and resistance: *The Last Village in Kona, Kamau, ‘Ōiwi: A Native Hawaiian Journal, handouts, course reader (tba)*

week 12-14

Weaving the rope of resistance today: *Written in the Sky, Honua, ‘Ōiwi: A Native Hawaiian Journal, handouts, course reader (tba)*