Course Description
As its literature attests, Hawai‘i is simultaneously the uniquely multicultural fiftieth state of the Union, a colonial outpost, and the disputed sovereign nation of native Hawaiians. As might be expected, the literature of Hawai‘i is a highly contested terrain ranging from works by native Hawaiian writers, “local” writers, and works by “foreigners.” This course allows students to read and study the literary and oral traditions of Hawai‘i, including works by writers of native Hawaiian, Chinese, Puerto Rican, Japanese, Filipino, and Korean descent, through competing paradigms which place Hawaii’s literatures and cultures within the historical, social, and political contexts of western imperial expansion, globalization, Asian American literature, and the native Hawaiian movement toward autonomy and self-determination. The literatures of Hawai‘i have been and can be read through these frameworks as well as how they also problematize and contest these categories. We will examine dominant representations of the islands by Melville, London and Twain as well as contestatory representations by “local” writers such as Balaz, Holt, Trask, Murayama, Pak, Yamanaka, Zamora Linmark and Cobb Keller. The course will also contextualize these authors within the broader critical paradigms of mainland Asian American literature as well as Pacific Island literatures.

Required Texts
Milton Murayama, All I Asking for Is My Body
Lili‘uokalani, Hawaii’s Story by Hawaii’s Queen
Yamanaka, Saturday Night at the Pahala Theater
Gary Pak, The Watcher of Waipuna and Other Stories
Rodney Morales, Speed of Darkness
Rinehart Zamora Linmark, Rolling the Rs
Nora Cobb Keller, Comfort Woman
Ben Finney, Surfing: A History of the Ancient Hawaiian Sport
Texts available at Shaman Drum
Course Pack available at AccuCopy on William St.

Grading and Evaluation
Response Papers (4)  20%
Quizzes  10%
Presentation  15%
Midterm Paper (5 pp.)  15%
Prospectus/ Bibliography  10%
Final Paper (10-12 pp.)  20%
Attendance and Participation  10%

Attendance & Participation
As this course will be conducted as a seminar, your attendance and participation in class discussions are highly valued contributions. You should read the assigned material prior to the scheduled class period, bring the printed material with you to class, and be prepared to be active discussants. Because class participation and regular attendance are central requirements of this course, 5 unexcused absences constitute a failing grade for the course. Since discussion and class participation are one of the ways learning takes place in this course, the instructor may call on you. (This is no cause for alarm—just careful thought and contribution.)

Presentations
Each seminar participant will be responsible over the course of the semester for one presentation on a topic or author from the syllabus. Length for presentation: 15 minutes. More details on presentations will be forthcoming.

Written Assignments
All written assignments should be of the correct length, TYPED, double-spaced, with conventional 1-inch margins on all sides. Acceptable fonts include Courier 10 or Times 12. Citations of secondary sources should follow the MLA format.

Journals/responses
There will be four journals due throughout the term to be turned in at the beginning of our discussions. At times I will indicate the topic or set of questions I would like the journals to address. At other times, I will indicate a more open set of concerns for the journals. Journal responses are compact writing assignments intended to help focus
your reading and understanding of the course material, to prepare you for lectures and discussions, and provide opportunities for you to practice and hone your critical reading and thinking skills. Length: 1½ pages double-spaced.

**Midterm Paper**
This 5-page paper is due at the half-term and will be guided by specific questions we will pose and attempt to answer during the course. It will engage in close readings of our primary texts and possibly enlist outside materials (historical, cultural, etc.). This is an opportunity to extend and develop journal responses into longer, more detailed and rigorous argument.

**Prospectus/Bibliography**
You will develop a research proposal for your final research paper where you pose key questions of your primary text(s), explore outside sources (critical, historical, anthropological, etc.) to create a clear sense of what your final paper will explore. This exercise helps you to refine and clarify your goals for the final paper. Your final paper will be a 9-10 page paper due at the end of the term.

**Late Paper Policy**
Grades for late papers will be reduced a letter grade for each day past the due date. For example, if the paper’s initial grade was a B and it was turned in one day after the deadline, the final grade will be a C. (Note: Saturday and Sunday count as two days.) If you are ill and cannot complete an assignment on time, notify me on or before the due date and provide a doctor’s note when you turn in your paper. In fairness to other students, in-class quizzes may not be made up at a later date. You must be in class in order to receive credit for taking a quiz.

**Getting Help with Written Assignments**
For conceptual issues with developing your topic towards a paper, I encourage you to visit my office hours or make an appointment to discuss your paper with me. For help with clarity or the mechanics of writing, I encourage you to visit the Sweetland Writing Center where you may meet with either peer tutors or writing center faculty. Peer tutors are available on a walk-in basis Sunday-Thursday evenings from 7 to 11 pm and may be found in the computer classroom adjacent to the Angell Hall Computing Site. If you prefer to make an appointment and meet with a writing center faculty member, call or stop in at the center’s Writing Workshop located in 1139 Angell Hall. 764-0429.
Note on Plagiarism
The use of work which is not your own without bibliographic citation constitutes plagiarism. This definition extends to work found on the internet. Plagiarism is academic theft and can result in expulsion from the university. If you wish to use the ideas or words of others, be sure to attribute them to their written source through the use of the MLA Style format which can be found in The MLA Style Manual, a required text for this course.

Schedule of Reading

9/6 T Introduction

Place, Identity, and Tourism
9/8 R Sumida, “Sense of Place, History, and the Concept of the ‘Local.’”
Lowe, “Heterogeneity, Hybridity and Multiplicity: Asian American Differences.”
Stillman, “Of the People Who Love the Land: Vernacular History…”

EuroAmerican Images of Hawai‘i
9/13 T “Introduction” to A Hawaii Reader.
London, “Koolau the Leper” and “Chun A h Chun.”
Mark Twain. Letters from Hawai‘i (excerpts) and Anti-Imperialist Writings.

U.S. Imperial Expansion & the Annexation of Hawai‘i
9/15 R “Act of War” - viewing
9/20 T Lili‘uokalani, Hawai‘i’s Story by Hawai‘i’s Queen.
9/22 R Hawai‘i’s Story by Hawai‘i’s Queen.

Plantation Colonialism & Resistance
9/27 T Murayama, All I Asking for Is My Body.
“Problems of Writing in Dialect and Mixed Languages.”
9/29 R All I Asking.
Elaine Kim, “Japanese American Family and Community Portraits.”

**Native Dispossession & Race**
- 10/4 T Holt, Waimea Summer (course pack).
  Kame‘eleihiwa, Native Land, Foreign Desires, ch. 2.
- 10/6 R Waimea Summer
- 10/11 T McPherson, “Quiet Title,” “Up Mauka” and “The Waking Stone.”

**The Hawaiian Roots of the “Local”**
- 10/13 R Massie Trial. Excerpts from Stannard, Honor Killing.

10/18 T NO CLASS—Fall Study Break

**Surfing the Colony**
- 10/20 R Lum, “Paint.”
  Endless Summer.
  Ormrod, “Consuming Waves . . .”
  Wilson, “White SurferDude”
  Kingston, Hawaii One Summer.

**Sexual and Gender Politics of the “Local”**
- 10/25 T Yamanaka, Saturday Night at the Pahala Theater.

10/27 R Saturday Night.
  Fujikane, “Reimagining Development and the Local.”
  Midterm Paper Due

**Youth Cultures and Anti-Colonial Resistance**
- 11/1 T Rodney Morales, Speed of Darkness.
  Excerpts from Ho‘i Ho‘i Hou.
- 11/3 R Speed.
Gender and Sex in the U.S. “Asia/Pacific” Imaginary: Hawai‘i, Korea, and the Philippines
11/8 T Nora Cobb Keller, Comfort Woman.

11/10 R Comfort Woman.

11/15 T Rinehart Zamora Linmark, Rolling the Rs

11/17 R

11/22 T Consultations

11/24 R NO CLASS—Thanksgiving Break

Tourism: The High-Rise Plantation
11/29 T Blue Hawaii (viewing).
Proposal/ Bibliography due

12/1 R Blue Hawaii.
Trask, Light in the Crevice Never Seen (excerpts).

Local Struggles and Development
12/6 T Gary Pak, The Watcher of Waipuna and Other Stories.

12/8 R Watcher of Waipuna.
Najita, “Talking in circles”: Disrupting the Logic of Property in Pak’s Watcher of Waipuna.

12/13 Writing Workshop

FINAL PAPER DUE Friday 12/16, noon.