

LITERATURE 133F

Pacific Rim Discourse: Pacific Island Literatures

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Office Hours: Tue 4:40-5:40pm or by appt.

Summer Session One 2017

Course Time: TTH 1-4:30 PM

Classroom: Social Sciences 2 171

Course Description:

This course broadly focuses on how the Pacific has been “experienced” in discourse through ways of seeing. The islands of the Pacific have been ceaselessly depicted, with historical and literary representations spanning native cannibals, sunny beaches, happy tourists, and exotic wonders—the discourse of the Pacific (Rim). Yet the Pacific is also a place of nuclear waste, indigenous self-determination and environmental movements, migration, and militarization. This course puts the literary, visual, and filmic texts of EuroAmerican authors and indigenous Pacific Islanders in conversation, paying attention to the politics of colonialism, representation, race, and gender. What connections and contradictions emerge through these competing visions? How do they speak across and to each other, and to discourses of power spanning the Pacific? We will explore a variety of genres and perspectives, as well as texts and contexts spanning the history and worldview of the Pacific. The course focuses on the literatures of Polynesia and Micronesia, looking first at EuroAmerican colonial encounters, then at histories of imperialism, settler colonialism, militarization, and native dispossession, and how Pacific writers have responded to these histories and representations in the twentieth and twenty-first centuries.

Course Objectives:

- Examine the idea of the “Pacific” and “Pacific Rim.” Explore the historical background, ideological assumptions, and cultural manifestations of the Pacific/Pacific Rim.
- Become familiar with Pacific literature and film in their cultural contexts. Recognize and interpret texts, images, and representations in relationship to their historical and cultural context.
- Develop an understanding of the power of the “gaze” or of seeing and its historical and theoretical contexts, and what it means for Pacific bodies and landscapes.
- Think critically and analyze the texts of the course through textual and visual readings (close readings). Write informed arguments and reflections on course texts using primary and secondary sources.

Course Policies:

Canvas: Additional readings, handouts, and assignments will be posted on and announced via Canvas <http://canvas.ucsc.edu/>. You are required to have access to this site and to check it frequently. If you have not previously used Canvas (it is the new online course system replacing eCommons), please refer to the following website for helpful information: <https://its.ucsc.edu/canvas/canvas-student.html>

Email: Emails sent to your official UCSC email address will be the primary form of communication outside of class. Important announcements, changes to the class schedule, resources, and Canvas notifications will be sent out via email. It is therefore essential that you check your email daily!

Attendance and Preparedness: Your physical and intellectual presence at each class meeting is mandatory. The quality of our discussion will depend on your willingness to engage with the material, and to participate meaningfully, it is necessary to complete all the readings and assignments before class. Come to class prepared, on time, with an open mind to the materials. I expect you to complete the assigned reading before each day's class and to arrive with the day's reading in hand so that you may make notes. Due to the emphasis on discussion in this course and the fast pace of the summer schedule, each absence will automatically lower your participation grade. **Students with more than one absence (i.e. one week's worth of classes, excused or not) may be subject to a failing grade in the course.** If you are experiencing an emergency or know beforehand that you will need to miss a class, please let me know as soon as possible.

Your Work | Late Work: Written work must be turned in at the beginning of class in hard copy unless otherwise stated. Late work will result in a 10% deduction from your grade on the assignment for each day that it is late. You may turn assignments in early if you know that you will need to miss class. Requests for extensions must be made at least 48 hours in advance. Last minute requests will not be accepted except in cases of emergency. All papers should have 1 inch margins, be typed, double-spaced, in 12 pt Times New Roman font and must conform to the MLA Style Guide—refer to your writing handbook or the Purdue Owl website (<https://owl.english.purdue.edu/owl/resource/747/01/>).

Accessibility Accommodations: If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first week of summer session to discuss your specific needs. Please contact the Disability Resource Center at 831-459-2089, at 125 Hahn Student Services, or by e-mail at drc@ucsc.edu to coordinate those accommodations.

Academic Integrity: Academic dishonesty (which includes cheating and plagiarism) is not tolerated and will result in a failing grade for the course. In extreme cases, it may lead to suspension or expulsion from the university. Other's words and ideas must be credited. If you are unsure about how to cite or what to cite, please see me and/or visit the following websites: <http://library.ucsc.edu/help/research/what-is-plagiarism> and <http://guides.library.ucsc.edu/citesources/plagiarism>. This class will use MLA citation style.

Electronics Policy

This class has a no cellphone policy. If you need to take a call, step outside the classroom to do so. As readings are not online, laptops should generally be used only when specific class content calls for it. Please speak to me as soon as possible if you need to use a laptop for notes or other reasons.

Intellectual Labor: Plan to spend 15 hours per week on coursework during the quarter, which means at least 20-25 hours per week during summer session. According to the Committee on Educational Policy, 1 unit = 3 hours of work. The Education Opportunity Program (EOP) recommends devoting 10 hours a week to studying in order to receive a "B or Better" in a 5-credit course. See: <http://eop.ucsc.edu/content/study-formula>.

Required Texts:

All texts available at the Literary Guillotine, 204 Locust St (Phone: 831-457-1195), or available via Course Reserves

Brandy Nālani McDougall's *The Salt-Wind: Ka Makani Pa'akai* (2008)

Kathy Jetnil-Kijiner's *Iep Jāltok: Poems from a Marshallese Daughter* (2017)

Course Reader

Course Evaluation (Overview):

Attendance, Participation, and Discussion (20%)

Attendance and participation in discussion are mandatory. They are highly important for an understanding of class texts and topics. As mentioned above, more than one absence is grounds for failure.

Learning through dialogue is *essential* in this class. Participation includes, but is not limited to:

1. Validating and building on your classmates' ideas.
2. Providing an informed response to questions/comments posed by your classmates.
3. Raising your own questions or ideas that convey a thoughtful integration of the course material, including the readings, lectures and comments made during class.
4. Supporting and expanding on yours or others' ideas with direct quotes from the reading.
5. Bringing the course reader on discussion days and closely following along as your classmates reference the reading(s) and convey their ideas.

There will be built-in opportunities for reflection and dialogue where we will collectively discuss readings. You are expected to come to class with the reader, having closely read the assigned readings, and prepared to contribute in a constructive and respectful manner. If you tend to be shy, this is an opportunity for you to challenge yourself to speak out more. If you tend to be outspoken, this is an opportunity for you to challenge yourself to figure out how to facilitate an environment where your classmates feel validated to speak. I will be evaluating and providing regular feedback on participation and on our classroom dynamics throughout the quarter.

Reading Responses (20%)

To help you prepare for each class discussion and to help us have more fruitful conversations, you will prepare four reading responses, based on something you found interesting, are curious about, or would like to hear your classmates' thoughts on—questions are encouraged. These will be analysis and reflection on the readings, and responses should not be summary or purely descriptive. Responses will have suggested prompts to respond to, but in general should be focused on a significant reading for that day (i.e., novels, short stories, poetry, or theory rather than rambling thoughts).

Responses should be posted to Canvas by 10am on the day of the reading and be at least 300 words.

Scalar Exhibit Project (60%), specific prompt to be handed out

You will be completing a series of project milestones to help you begin applying course concepts to the course's texts and contexts and writing for a (semi-)public audience. The project milestones will be described in more detail on a separate handout, but will

require you to complete multiple shorter assignments, in which you analyze representations of Pacific Island land, culture, and people in our literary texts for the course. These shorter assignments will feed into your larger project, which will present an argument regarding Pacific representations of a text we've read in the course. The goal of this project is to analyze literary depictions of the Pacific and write for a public audience via a digital format—an online exhibit. You must complete all aspects of the project to pass the course.

Course Schedule

Note: The following tentative course schedule is subject to change throughout the quarter based on the needs and interests of the class. All changes will be announced in class and updated on the Canvas syllabus. It is *your* responsibility to stay up-to-date with this information.

Assigned readings: Required readings are noted on the course schedule and must be completed before coming to class.

WEEK 1: June 26-30

T Introduction to the Course

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- Herman Melville, *Typee*, Ch 1-8 (Reader)
- bell hooks, “The Oppositional Gaze” (Reader)
- **In class workshop: Introduction to Scalar with Dr. Rachel Deblinger**

WEEK 2: July 3-7

T

- **NO CLASS, JULY 4TH HOLIDAY**

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- Albert Wendt, “Towards a New Oceania” (Reader)
- *Practices of Looking*, “Modernity: Spectatorship, Power, and Knowledge” (Reader)
- Mary Louise Pratt, *Imperial Eyes* (Selections in Reader)
- **In class viewing:** *The Piano* (directed by Jane Campion)

DUE Sunday 5pm (7/9): Scalar Media Annotations

WEEK 3: July 10-14	
T	<ul style="list-style-type: none"> • Sia Figiel, <i>Where We Once Belonged</i> (selections in Reader) • Epeli Hau'ofa, "Our Sea of Islands" (Reader)
TH	<ul style="list-style-type: none"> • Brandy Nālani McDougall, <i>The Salt-Wind: Ka Makani Pa'akai</i> • Haunani-Kay Trask, "Lovely Hula Hands" (Reader) • A. Marata Tamaira, "From Full Dusk to Full Tusk: Reimagining the 'Dusky Maiden' through the Visual Arts" (Reader) • <u>In class workshop: Scalar Projects with Dr. Rachel Deblinger</u> <p>DUE Sunday 5pm (7/16): Project Proposal</p>
WEEK 4: July 17-21	
T	<ul style="list-style-type: none"> • <u>In class viewing: <i>Whale Rider</i></u> (directed by Niki Caro)
TH	<ul style="list-style-type: none"> • Craig Santos Perez, <i>from unincorporated territory [hacha]</i> (Selections in Reader) • Kathy Jetnil-Kijiner, <i>Iep Jāltok: Poems from a Marshallese Daughter</i> • Teresia Teaiwa, "Bikinis and Other S/pacific N/oceans" (Reader) • <u>In class viewing: <i>Radio Bikini</i></u> (directed by Robert Stone)
WEEK 5: July 24-28	
T	<ul style="list-style-type: none"> • Listen to Nightlife Podcast with Sarah Macdonald and Dr. David Salesa on <i>Moana</i> and Maui: http://www.abc.net.au/radio/programs/nightlife/myths---pacific-island-myths/8282022 • Morgan Godfery, "Disney's <i>Moana</i> isn't progressive—it's dangerous" (Reader) • Patrick Thomsen, "Why <i>Moana</i> could actually be good for us" (Reader) • Craig Santos Perez, "An Open Letter from Two Oceanic Story Trust Polynesians" (Reader) • <u>In class viewing: <i>Moana</i></u> (Directed by Ron Clements and John Musker)

TH	<ul style="list-style-type: none">• Presentations of Scalar Exhibit Projects, due in class• Potluck!! <p>DUE Today (7/27): Completed Scalar Exhibit</p>
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