

EN333
Literature of Guam, Micronesia, and the Pacific
Fanuchånan (Rainy Season) 2024
Classroom: EC110
Dr. Evelyn Flores, Professor

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Office Hours:

MW 10:15-11:15

TTH 9:45-10:45

Getting Acquainted Notes:

- *This course is a hybrid course. We meet in-person and may occasionally meet in our Moodle classroom. We use Moodle for storage, for submissions, forums, assignments, and exams.*
- *Moodle Enrollment Key: Be sure to enroll by the first day of class. You should be automatically enrolled by the system. But if you're not, here is our Moodle Enrollment Key: bluecontinent.*
- *Professor Hangout Hours: Zoom Appointments are available in addition to in-person meetings.*
- *You're encouraged to join the class' WhatsApp Chat.*
- **Send an e-mail to** [REDACTED] *following this format: your name and class and section: Name-Class-Section-Subject*
Example: Jaguon-EN333-E-mail confirmation
- *In your **emails** to me, always include your name, class, and reason for your email. When sending chats, include your name and class.*

Course Description

This course surveys the myths, legends, folktales, historical, and literary works of Guam and Micronesia and other island cultures in the context of Pacific Literatures. Students will receive an overview of Pacific Literature and a survey of materials suitable for instruction in the schools.

Course Overview

The Pacific has always had rich and dynamic cultures of oral and performance literatures that have nurtured and maintained the beliefs and values of the different peoples who have called this diverse area their home. These literatures have fed the indigenous people's sense of security concerning who they were, where they came from, what their value was in the middle of a world sometimes beneficent, other times malevolent. The stories told through oratory, ritual and dance worked not only to maintain but also to examine old identities and forge new ones.

When Western explorers stumbled onto the diverse and “marvelous” and “incomprehensible” cultures of our region, they read our ancestors’ behavior, their dress, their customs, their language through filters constructed by Western ideas of rank, race, and religion. Out of their desperate need to explain the “fantastic,” they invented explanations, pretended knowledge where there was none, exaggerated the incredible. To assuage their anxiety, they labeled, catalogued, categorized and mapped out what they saw.

But there was all too often more than need and anxiety operating in the stories Western explorers took back home about the Pacific peoples they encountered, there was most of all ambition, greed, and self-preservation. The Pacific was a road to the gold and spices of Asia. Those who controlled the islands controlled the route to oriental wealth. And yet, ironically, despite all their flaws, these extant reports are invaluable, for often, because of the loss of the oral histories of Pacific islanders, these stories couched in all the biases of the West are too often all that we Native peoples have to try to piece together the lives of our pre-Western ancestors.

This semester, we will be studying some of the most foundational parts of the architecture of beliefs built by Western explorers, seamen, scientists, missionaries in their drive to possess this ocean that many of us call home. In this sense, we will be interrogating “the view from the ship.” We will also, however, be studying even more the “view from the shore.” Indigenous peoples have always countered the stories of the interloper with stories of their own. These may have been ignored or dismissed in the culture of the metropolis, but they certainly were not dismissed in the islands. They formed the basis for vigorous discussions and ferocious debates as to what to do with the white strangers whose ways were quickly overwhelming either by force or persuasion the traditional lifestyle. These stories have survived but not as well as that of the Westerners because of the breaches in the long lines of oral traditions caused by the coming of other values about preserving knowledge. It is a primary goal of this class to begin to repair those breaches.

Course Goals

Upon completion of the course the student will be able to:

- A.** Demonstrate a comprehension of the background and history of Pacific peoples;
- B.** Demonstrate the ability to compare various source materials and critically evaluate their reliability and validity;
- C.** Demonstrate knowledge of various contemporary Pacific writers, and the genres they employ;
- D.** Discuss how Pacific literature relates to contemporary life among Pacific cultures;
- E.** Apply the principles of literary analysis to this literature;
- F.** Demonstrate the ability to use bibliographic research techniques.
- G.** Prepare, organize and deliver an effective oral presentation of one novel demonstrating the skills of contextual and textual analysis.

Evaluation of the Achievement of These Goals Will Be Measured As Outlined in the Grade Distribution Chart Below:

- ❑ Presentation will measure **A, B, D, E-G** 25%
(5% Group; 17% Individual; 3% Process)
- ❑ 6-8-Page Research Paper will measure **A-F** 50%
(10% Process-5/5/5 & 5/5 Wkshop-- & 40% Product)
- ❑ Forums, Blogs, Quizzes+ will measure **A, C, D, E** 20%
- ❑ Attendance and Overall Class Participation **A-E** 5%

Class Activity

- Lectures, may include guest lecturers
- Field Trips—Maybe--1 or 2
- Films
- Presentations
- Class Discussions large and small
- Creative Activities to spur thought

Assignments

- ❖ **Reading**—lots of it.
- ❖ **10-Point Blog/Quiz Responses are the backbone of the course**—Expect one every class period although they may not be given every class period. Their primary function is to keep you reading despite all the other pulls on your time. I drop 1-2 quizzes (this is the equivalent of “opting out” of 1-2 quizzes); and you may write a Quiz Substitute (QS) on 2 quizzes.
- ❖ **Blog/Quiz Substitutes -- Focused Analyses**—**A brief focused analysis of the reading for the day** may be substituted for a missed or low quiz. These must be turned in the first class period of the following week following the missed or low quiz. These are at least 2 pages long, double-spaced. They replace the quizzes on the material for the day. I am not worrying so much about grammar, spelling, or punctuation, or even organization although the analysis must be clearly stated and logically developed. I am looking for depth of thinking, for evidence of what Edward Said calls “contrapuntal reading” and “reading against the grain.” These responses may be shared in class.
- ❖ **Mythos Project and Presentation**—Depending on the research paper choice, the presentation will focus on the myths incorporated and functioning within the selected work. As examples, the presentation for *Mariquita* might discuss the mythos of the Nāna in Chamoru culture with the Nana songs, the Virgin Mary, and the Chamoru creation stories as examples of the maternal mythos. The presentation should also include a brief overview of the island, its location, history, and culture via Power Point or some other instructional technology. Your Power Point slide outline should be turned in on the day of the presentation with 9-12 slides per page. Black and white is fine.
- ❖ **Research Paper**--One 6-8-page research project into the literature of a region. The traditional is an argumentative analysis of one of the novels using mythos as a jumping off point. Other options that may enrich your major study may be explored with the approval of the professor.

The research paper should have:

1. A cover page;
2. A Works Cited page.

It should follow MLA in-text citation methodology.

The first page of the paper should have centered about 2” from the top:

1. the creative title on Line 1;
2. the working title which should read: A Researched Analysis of *Author’s Name’s then Work’s Title*;
3. your name preceded by the words *Submitted by*.


The Research Paper will be evaluated wholistically for organization, ideas, statement and proof as well as sentence style, coherence, precision, and grammatical correctness. See the “Evaluation Handout.”

Required Texts for the Class

Fast Copy Purchases-Fast Copy (472-2679) is in downtown Hagatña next door to Bank of Guam. Call to place your order before going to pick up your CoursePak


 Coursepak—Fast Copy

Bookstore and Online Purchases


 *Indigenous Literatures from Micronesia*, Eds. Flores and Kihleng (UH Press, 2019)

 Julian Aguon’s *Properties of Perpetual Light* (UOG Press, 2022)

 Chris Perez Howard’s *Mariquita* (UOG Press, 1982, 2019)


 Torres, Jose M. *The Massacre at Atâte* (UOG Press, 2016)

 Witi Ihimaera’s *Whale Rider (Maori)*, 1987

 Lani Wend Young’s *Telesā: the Covenant Keeper*, Book 1 of the *Telesa Trilogy (Samoan)*, 2011

 *Isle of Blood and Stone, Makiia Lucier (Guam-Saipan-Carolinian)*, 2018

Highly Recommended

 Jetnil-Kijiner, Kathy et al. *Indigenous Pacific Island Eco-Literatures*. UH Press, August 2022

 Dorothy Pilkington’s *Rabbit-Proof Fence (Australian Aboriginal)*

Class Attendance

Class attendance is important. It forms part of the grade for overall participation. Absences excused or unexcused affect your grade by affecting the amount of knowledge you’re accumulating. Any work turned in late because of an absence is counted as late and must be excused by the professor in order to receive full credit. If you know you are going to be absent, make arrangements to take care of your assignments beforehand. If your absence is unexpected, come into my office as soon as you return to school or stop by my desk before or after class and make arrangements for work to be caught up.

Attendance Points

3 pts. = Present

2 pts. = Tardy

1 pt. = Excused Absence

0 Pts. = Unexcused Absence

Deadlines

Assignments must be turned in to Moodle at the beginning of class. Assignments handed in later than this may be counted late.

A rule of thumb: Better on time than late. Better late than never. Better something than nothing.

Class Talk

You are expected to join in classroom discussions. You are expected to speak at least one sentence during class, either in question form or statement form, that will show that you have read both the commentary and the short story assigned. These comments should reflect careful reading and thinking about the work.

I advise that you jot down *before class* a question and an observation that you plan to make and upon which you want to build. You can then enter into the conversation either by asking a question and providing some thought behind the question; by piggybacking onto someone else's suggestion; by steering the conversation when the opportunity arrives towards the point you want to make.

Online Classroom Protocol

- 1) Come to class on time and have your homework done.
- 2) Be dressed appropriately.
- 3) Turn on your video cam when you enter class.
- 4) Keep your audio muted and then unmute when you are going to talk.
- 5) Focus on our Zoom classroom, not on other projects, activities, or other websites.
- 6) Turn off your cell phones and other devices; should you forget and your phone rings, turn off the phone—do not talk on the phone in class.
- 7) To check on your class focus, the professor will be asking questions throughout. Should your response show that you are not focusing, your participation grade may be deducted.
- 8) Find a quiet space, free from disruptions.

Netiquette and Creating a Community of Scholars

We learn best when we learn from each other. Do your part to create a community of scholars where you will learn from each other how to improve your critical thinking skills. Making better decisions relies on getting all the information we can on a topic before making a decision. That means we listen to ideas we may be opposed to. As we discuss, we will have disagreements. These are ok as long as you are respectful. Here

are some beginning terms of engagements as you become more confident and thoughtful about expressing your views:

- 1) Be respectful. Do not be rude.
- 2) Address the issue not the person.
- 3) Listen – try to understand the other person’s perspective.
- 4) Challenge your own thinking by trying to see an issue from the other person’s view.
- 5) No name-calling, cussing, or belittling.
- 6) No flaming, trolling, or cyber bullying.
- 7) Respect the privacy of others. Do not post or communicate personal or confidential information in the virtual classroom.
- 8) Be prompt in your responses in Forums.
- 9) Always re-read what you type before you send it. Remember that you cannot take back anything that you post. Also remember that people cannot see you or hear you. That means that they cannot see your body language or hear the tone of your voice. They can only rely on what you type. So, try to make sure that what you type cannot be misinterpreted
- 10) Remember that the UOG Moodle system keeps logs of all your activity inside of UOG Moodle.

Don’t hesitate to report any concerns about classmate behavior to me.

Eating and Drinking--In general, I don’t mind inconspicuous drinking or eating, but save that enthusiastic fiesta eating for special occasions.

Leaving the Classroom During Sessions--Refrain from leaving the classroom during sessions. Should you need the restroom, etc., you may take advantage of the few minutes after a quiz to take care of such needs. Try, however, to plan ahead and have that sort of thing done before the class starts.

Focus Is the Key Word When It Comes to Electronic Devices. Getting distracted by phone messages, other websites and activities affects your learning. I will be checking on your focus with questions throughout the class period. Your attentive response will be part of the participation evaluation.

Smoke-Free, Vape-Free Campus—UOG is a smoke-free, vape-free campus. Smoking and vaping are prohibited anywhere on the campus proper.

ADA Accommodation Statement

If you are a student with a disability who will require accommodation(s) to participate in this course, please contact the Student Counseling and Advising Service Accommodations office to discuss your specific accommodation needs confidentially. You will need to provide me with an accommodation letter from the Student Counseling and Advising Service Accommodations counselor. If you are not registered with the ADA office, you should do so immediately at the Student Center, Rotunda office #4, Ph/TTY 735-2460, to coordinate your accommodation request.

EEO Statement -- The University is committed to maintaining the campus community as a place of work and study for faculty, staff and students, free of all forms of discrimination and harassment.

If you experience harassment or discrimination, report it immediately to Mr. Larry Gamboa, Acting EEO Director at the **EEO/ADA & Title IX Office**, Institutional Compliance Officer, (671) 735-2244, located in Dorm 1. For immediate assistance in an emergency call 911.

Statement for Guard members

If you are a Guard member and apply to be deployed during the semester, in order to be given any accommodation or an incomplete grade, you *must* discuss your situation with the professor personally *before* you apply. You must not assume professor approval or accommodation. Keep in mind that the final decision about whether or not accommodations will be allowed, or an incomplete grade given, is at the professor's discretion, and is therefore not guaranteed.

Mandatory deployment. Please consult with your professor.

Plagiarism

Plagiarism is theft. The University views willful and knowing plagiarism as a serious breach of research ethics.

AI Use

The use of Artificial Intelligence (AI) as a research tool is allowed, but it must not replace the student's original ideas, creativity, and critical thinking. AI should be used only as a tool to assist in research, and proper attribution must be given to any AI-generated content. All work submitted for grading must be the sole product of the student's endeavors. Any violation of academic integrity will be dealt with accordingly. – UOG Senate Statement

No Recording Policy

Recording of online class meetings is not allowed. Not only is the delivery of course content the intellectual property of the instructor, but students enrolled in the course have privacy rights. Unauthorized recording and distribution of online courses may violate federal law.

TURNITIN AND AI Checker

As part of its commitment to student learning and to integrity in scholarship, the College of Liberal Arts and Social Sciences subscribes to Turnitin, an instructional service that compares submitted papers to multiple sources and has an AI checker application.

We will be using Turnitin in this course to help you learn best practices in citing sources. Turnitin will compare each paper you submit (through Moodle if a Moodle user) to a vast database of articles, essays, and student papers. It will state what percentage of the paper is from other sources and provide links to these sources. The AI app will check for AI use.

You will be able to submit drafts of your papers to Turnitin before submitting a final draft to me. This will allow you to 1) check how much of your work comes from other sources; 2) review your citation uses and 3) revise as necessary before the final paper is due.

Turnitin by itself does not identify plagiarism. It simply checks for source use. It will assist, however, should plagiarism be suspected. I will review your paper, examine the sources and citations identified by Turnitin, and do any additional research necessary before making a decision. All submissions to this course may be checked using this tool.

1. Your submitted work will be archived in the international Turnitin repository.
2. Your submitted work will not be archived after the Turnitin comparison.

As instructor:

1. I will use Turnitin as one of the many learning approaches of the class to encourage integrity in scholarship and nurture student success in the thoughtful use of sources.
2. I will inform you of my use of Turnitin in the syllabus and for each assignment.
3. I will use Turnitin for all submissions for each Turnitin assignment.
4. I will consider all factors before making any decision concerning plagiarism.
5. I will inform you that you should remove your name from submissions to ensure confidentiality.

Please be sure to come to me should you still have questions about Turnitin.

This statement is a compilation of Turnitin syllabus statements from various universities.

College Plagiarism Policy

Plagiarism is a serious offense. Plagiarism is using material composed by another person (or other people) as if it were your own. Sources of direct and indirect quotations, ideas, suggestions, charts or graphs, and paraphrases or summaries must always be referred to (cited) in your paper. If you do not give your source for the information that you include in your paper, unless it is "common knowledge," you are plagiarizing.

In her textbook, *Twenty Questions for the Writer*, Jacqueline Berke offers the following list of items which the writer must give credit for:

1. When you directly quote someone else.
2. When you use someone else's ideas or opinions (unless they are common knowledge).
3. When you use someone else's examples.
4. When you cite statistics or other facts someone else gathered.
5. When you present evidence or testimony taken from someone else's argument.

When a student fails to cite a source, the teacher has 3 options to consider: 1) If the student apparently did not understand how or whether to cite sources, the teacher may decide on a remedial solution—giving the student the opportunity to redo the paper with a lower grade. 2) The instructor, if convinced that the plagiarism is deliberation, may fail the assignment. 3) A professor may also fail the student for the course. Students who plagiarize also may be summoned to appear before the Student Discipline and Appeals Committee to show cause why they should not be expelled from the University.

Multiple Submissions of Papers for Courses

There are important intellectual connections between courses within major and minor programs in the College. There are also important connections between courses in different programs, especially at the junior and senior level. However, each course is conceptualized as a separate unit and written work assigned in each course is expected to be submitted in that course only.

Students who believe it would be appropriate to submit the same written material for a grade in two classes in the same semester must get written approval from both instructors concerned.

A paper submitted for a grade in one class during one semester may not be submitted for a grade in another class during any other semester.

The certain penalty is a grade of "F" for any paper submitted in violation of this policy.

The New Kid on the Block—AI

The Policy

The use of Artificial Intelligence (AI) as a research tool is allowed, but it must not replace the student's original ideas, creativity, and critical thinking. AI should be used only as a tool to assist in research, and proper attribution must be given to any AI-generated content. All work submitted for grading must be the sole product of the student's endeavors. Any violation of academic integrity will be dealt with accordingly. --
-SCIE Report 3-16-23

Download the Student Guide to Navigating College in the AI Era:

studentguidetoai.org.

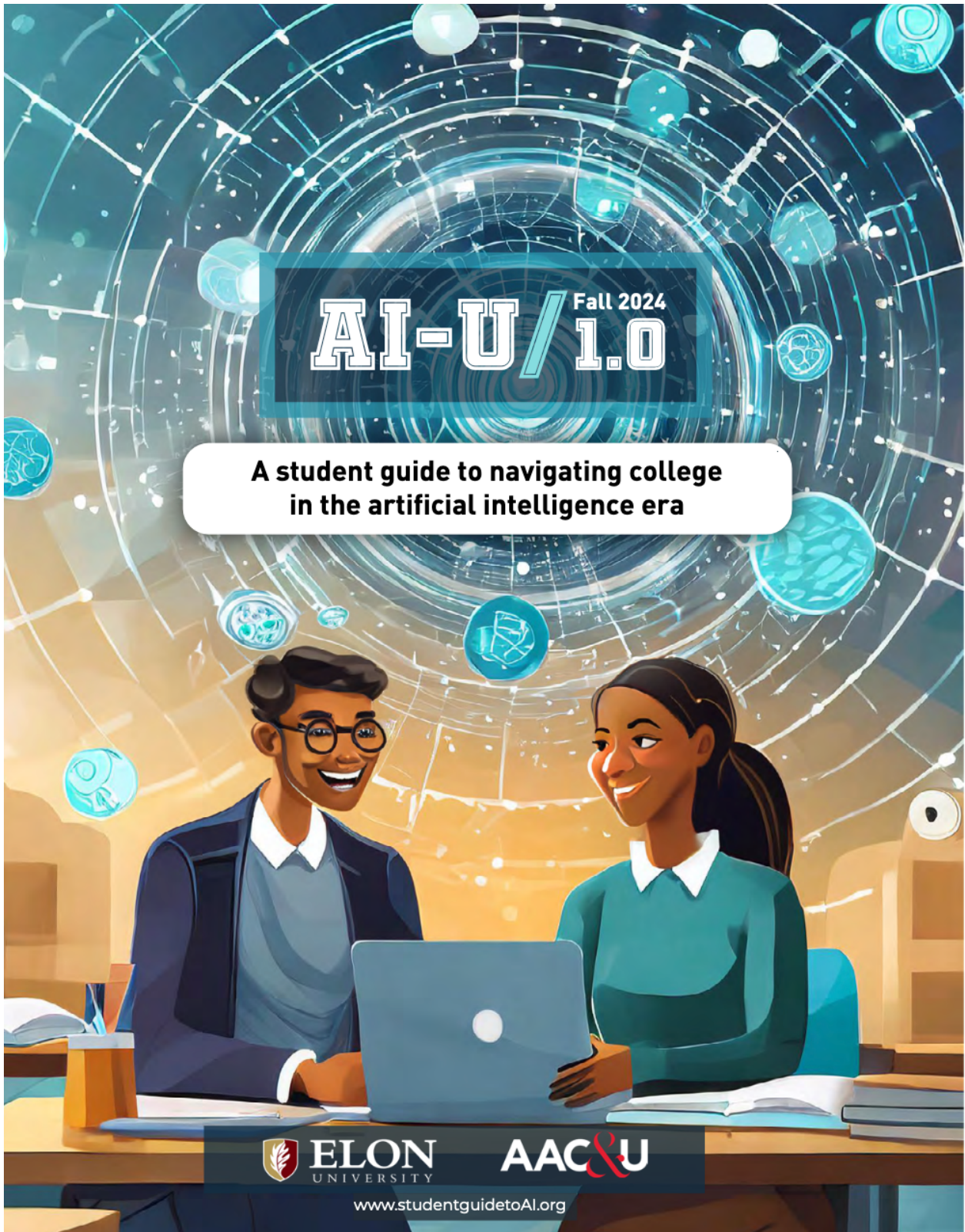
ChatGPT is a large language model developed by OpenAI that has numerous learning and teaching applications in the university.

While ChatGPT has the potential to revolutionize teaching and learning in the university, there are also some potential downfalls being considered by many institutions when used in student work:

1. Lack of personalized feedback: ChatGPT provides automated responses based on pre-existing data and algorithms, which means that it may not provide personalized feedback to individual students. This lack of personalized feedback can make it difficult for students to improve their work and could hinder their learning progress.
2. Dependence on technology: The use of ChatGPT in student work could lead to students becoming overly dependent on technology, and *potentially decreasing their ability to think critically and solve problems on their own*.
3. Potential for errors: ChatGPT is still a machine learning model, which means that there is a potential for errors in its responses. Students may receive incorrect or misleading information, which could negatively impact their grades and overall learning experience.
4. Lack of human interaction: The use of ChatGPT in student work may reduce the level of human interaction and socialization that is important in the university learning experience. This could impact the development of interpersonal skills and the ability to work collaboratively.
5. Ethical concerns: There are also ethical concerns to consider when using ChatGPT, particularly around issues of data privacy, bias, and fairness. It is important to ensure that the use of ChatGPT in student work is carried out in an ethical and responsible manner.

Turnitin

Our class uses the source checker called Turnitin. It will detect source and AI use. Unethical use of AI assistance may result in a failing grade.



AI-U/1.0 Fall 2024

**A student guide to navigating college
in the artificial intelligence era**



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Criteria for the Focused Analyses/Quiz Substitutes
En333, Literature of Guam, Micronesia, and the Pacific

90-100 This is the **Soaring Analysis** as it shows commitment to going over and beyond.

This analysis is composed of at least 2 pages of thoughtful, clear, and precise *interrogation* of one central idea of the work. Its argument goes beyond summary, paraphrase, or even evaluation into creation, invention, challenge, and extrapolation

It deals provokingly with the work's material. It is insightful, fresh, and exploratory in its thinking and exhibits much of the *unexpected*. It evinces understanding of *breadth* or *scope* of the ideas of the reading, but most of all demonstrates significant depth in dealing with the ideas. It reads *against the grain* as well as *with the grain*, elaborating and adding thoughtfully to the material's arguments.

This argument may effectively invoke the *personal* to help explain a complex thought, and it often demonstrates the applicability of the examined concept in *everyday life* through the use of the *anecdotal*. Employs a tone that is interrogating but open, confident yet humble.

80-89 The **I'm There Analysis** *basically* and *soundly* apprehends the experiences of the reading.

This response is composed of at least 2 pages of useful interrogative material. Its analysis is well organized and well written as is that of the Soaring Analysis'.

It does apprehend ideas that are productive but these ideas are not necessarily striking. They may show *breadth* but lack the *depth*, freshness, the agility of the Soaring response. On the whole, the ideas do not exceed much the *expected*.

This examination usually recounts some lively, insightful experiences. Its tone shows evidence of being interrogating but open, of attempting to be confident yet humble.

70-79 The **Generalizer Analysis** is so called because its key feature is that of the *general*: general statements; general summary; general experiences.

This analysis' 2 pages does well in having a central argument guiding its discussion, but its apprehension of that argument needs to be a lot clearer and more organized in order to make its point persuasive. Its examination of the issues of the work, though understandable, is often undeveloped, needing both more appropriate examples and more effective integration of the examples into the argument.

This response broaches ideas from the work but lacks the rigor of both the Soaring and I'm There analyses. The Ideas, though they may be sound, skim the surface instead of going deeper and reaching higher for profound insight. Often summary displaces interrogation and questioning.

This response might recount general experiences but the recounting lacks effective links to the argument. There's a dependence on general statements from the reading and only a fragile connection between idea and evidence.

Summary of Devices and Strategies You Might Include In Your Analysis

- **Plot**—“Plotting is a *pattern* of actions, events, and situations. Some patterns are simple, but others are complex. It is carefully organized by the author to create a certain effect or set of effects on the reader—suspense, humor, sadness, excitement, terror.” There is the plot of action but there is also the plot of character.
- **Conflict**—Conflict causes and sustains the interruption in the status quo. There are many types of conflict depending on who the antagonist is:
 - Person to person**
 - Person against nature**
 - Person against society**
 - Person against self**
 - Person against the supernatural**

There are also different types of conflicts according to what part of the protagonist is involved in the conflict:

- Physical conflicts**
- Spiritual conflicts**
- Mental or Intellectual conflicts**
- Emotional conflicts**

- **Point of View**—Point of view has to do with the narrator and what part the narrator plays in the story.
 - ◆ Is the narrator a participant (major or minor character)?
 - ◆ Is the narrator a nonparticipant?
 - All knowing-omniscient
 - Limited
 - Objective
 - ◆ What kind of narrator tells the story—a naïve one or an unreliable one?
- **Setting**—Setting deals with the time and place of the story
- **Character**—Characters are the people in a story. Note most importantly if the people change (dynamic characters) or if they don't (static characters). If they do change, ask yourself why they change. What is their **motivation** for changing? Who are the main characters? Who the minor? What is their function?
- **Tone and Style**—Tone has to do with the narrator's voice and attitude—Is it satiric? Is it playful? Is it dark and depressing? Style has to do with the way the narrator tells the story. Does the writer use formal English? Does the writer use dialect English? Everyone has a style of speaking? What did the writer choose for the work's style?

- **Symbol**—Watch for symbols in the work and what they are enacting. “A symbol in literature is a thing that suggests more than its literal meaning. Symbols generally do not “stand for” any one meaning, nor for anything absolutely definite; they point, they hint, or as Henry James put it, they cast long shadows.”
- **Irony**—Irony involves expectation and the exploding of that expectation through incongruity or discrepancy.

In verbal irony, what is said is the opposite of what is meant.

In dramatic irony, what the readers know exceeds and is incongruous with what the characters know. Readers have more knowledge than the characters.

In situational irony, appearance is the opposite of reality or expectation is incongruous with fulfillment or the actual situation is incongruous with the appropriate situation.

Sarcasm is ironic speech meant to mock or to hurt the person addressed.

Satire employs irony to ridicule human folly or vice with the purpose of bringing about reform or of preventing future folly.

- **Comedy**—Comedy emphasizes human limitation rather than human greatness.
- **Tragedy**—Tragedy involves a person of large standing “who falls because of some error in judgment, excessive virtue, or flaw in his nature.”
- **Hero and Anti-Heroes**—A traditional hero exceeds the normal human being in virtue. The antihero is a protagonist is your ordinary human being, perhaps lovable but still ordinary and inglorious.

*All quotes are derived from X.J. Kennedy’s *Literature : An Introduction to Fiction, Poetry, and Drama* and Laurence Perrine’s *Literature: Structure, Sound, and Sense*. Various Editions.