

FILIPINOS IN HAWAI'I

Instructor: Professor Rod Labrador
Office hours: George Hall 341, MW, 2-3pm, or by appointment
Contact Info: 956-6915 (Office); labrador@hawaii.edu

COURSE INFO:

The class meets on Monday and Wednesday, 12:30-1:45pm, in George Hall 213.

- * Please use my office hours. If you cannot make those, make an appointment to see me or e-mail me. One-to-one meetings enable us to discuss your ideas, help you with any difficulty you face with the course material, and help me to get to know you better.
- * Students with special needs should make an appointment to see me within the first week of class to insure your full involvement in the course.

COURSE DESCRIPTION:

This upper-division and interdisciplinary course will provide an overview of the historical and contemporary experiences of Filipina/os in Hawai'i, the continental United States, and the global diaspora, focusing primarily on issues related to race, ethnicity, gender, class, culture, power, place, representation and globalization. Using a "history of the present" approach we will examine historical events, processes, and structures (such as histories of colonialism in the Philippines and Hawai'i, plantation society, and global capitalism) that are necessary factors for understanding the scope of present-day Filipino communities in Hawai'i. Students will also be introduced to cultural studies concepts that will be useful for examining cultural productions such as: cultural performances, political cartoons, ethnic jokes, movies, hip-hop, poetry, and other artwork related to Filipina/os in Hawai'i. These cultural productions will be used to interrogate such phenomena as colonialism, the global dispersal of Filipina/os, the dynamics of identity-making, and the sociocultural politics of everyday life.

STUDENT LEARNING OBJECTIVES:

Upon completion of the course, students will be able to:

1. Demonstrate understanding of the historical, political, social, economic, and cultural foundations of contemporary Filipina/o Hawai'i through oral presentations and discussion.
2. Increase understanding of Filipina/o and Filipina/o American histories, experiences and perspectives on various political issues in the islands.
3. Show a critical understanding of the connections between culture, identity, power, and representation.
4. Demonstrate critical reading, writing, and thinking skills.
5. Critically reflect on personal identities and connect them to course materials through oral presentations and discussion.
6. Make explicit connections between race and ethnicity and other important aspects of social life, including the political economy, class, culture, gender, and sexuality.

ORAL COMMUNICATION FOCUS HALLMARKS:

This course meets the oral communication (O) focus requirements, which include the following hallmarks:

1. Each student will conduct or participate in a minimum of three oral communication assignments or a comparable amount of oral communication activity during the class that comprise at least 40% of the final grade.
2. Each student will receive explicit training, in the context of the class, in oral communication concerns relevant to the assignment or activity.

3. Each student will receive specific feedback, critiquing, and grading of the oral communication assignments or activities from the instructor.

REQUIRED READINGS:

* Labrador, Roderick. *Building Filipino Hawai'i*. Urbana-Champaign, IL: University of Illinois Press, 2015. [BFH]

* There is also a course reader for this class. [CR]

* Additional readings/material will be distributed in class or available via Lualima under "Resources."

COURSE REQUIREMENTS:

Since this course has an oral communication (O) focus designation, it encourages effective personal expression in the oral mode. It teaches basic knowledge of Filipina/os in Hawai'i, the continental United States, and in diaspora. Class discussions and student presentations will contribute to improving students' public speaking skills and allow student to better engage course content by effectively organizing arguments and providing supporting evidence. Individual consultations with the instructor before and after class presentations will help students improve their oral presentation skills - recognizing strengths and identifying areas of needed improvement for the future - while addressing any concerns. Active participation in oral discussion of readings, political cartoons, and final project is worth 50% of the final grade. At least fifty-percent of this course is based on oral presentations and evaluation of speaking.

* Because of enrollment, oral presentations will be group-based.

Your course grade will be based on the following:

Class Participation: Please come to class on time and plan on staying for the duration. Failure to prepare for class and persistent (and unexplained) failure to attend will result in a reduction of the overall grade. Please call or email the instructor before missing class, if possible. Your absences will be reflected in the grade you receive for participation. Participation involves speaking and active listening in class. Your participation grade will depend on a) contributing to class discussions and group discussions on a regular basis, and b) in-class writing assignments. You must also come to class having done the assigned reading(s). You cannot participate in the class discussions if you have not completed the readings and you are not in class.

Presentation on a Reading: Students must select a reading to summarize. For the presentation, each student group must identify the reading's central argument, supporting evidence, and key concepts. The presentation must be 3 minutes long. The instructor will distribute a presentation schedule during the second week of class and presentations will begin in the third week. One-on-one meetings with the instructor prior to the presentation of the reading will be scheduled to go over content and oral presentation of the material to insure effectiveness of conveying main ideas.

Political Cartoon Critique and Presentation: Students will choose a political cartoon (from the Philippine-American War period) to critique and treat as a primary document. For the presentation, students should answer a number of questions including: What is the cartoonist saying about American domestic and foreign policy? What attitudes toward American expansionism/imperialism does the cartoonist represent? Where do the paternalistic racism and aversive racism play out in the cartoon? What aspects of American history and society are depicted in the cartoon, particularly around notions of race and nation? Do you agree with the ideas expressed by the cartoon? Why or why not? This presentation is your reflection and critical analysis of race, empire, and representation.

Midterm: The midterm exam will draw directly from lectures, readings, guest speakers, films, and class discussion. The midterm is scheduled for **Monday, March 14**.

Final Exam: The final is NOT cumulative. It will draw directly from lectures, readings, guest speakers, films, and class discussion since the midterm. The final exam is scheduled for **Friday, May 13, 12:00-2:00pm.**

Final Project and Presentation: There are two options to choose from for the final project.

Option 1: Photo Project (individual project and individual paper) – For this project, done individually, you are being asked to answer the following: What does it mean to be Filipina/o in Hawai‘i. You will need to choose a minimum of 10 photographs to do this project. Each photograph will require a caption (a minimum of 100 words for each). The entire text (i.e. all of the captions) for your project must contain between 1000 and 1250 words total. Remember to think about what kind of story you want to tell with these photos. See below for more detailed requirements for the captions. This project has been designed to encourage you to take what is discussed in class and apply it to your everyday life. The project should demonstrate the following:

- Your knowledge of the course content presented in the book, readings, lectures, and discussions.
- Your knowledge of and ability to apply Ethnic Studies terms, concepts, theories, and ideas.
- Your ability to observe and identify actions/events that are related to Ethnic Studies in your everyday life.
- Your ability to write about Filipina/os in Hawai‘i in a clear, coherent, and effective manner.

The following are guidelines for the photographs that are included in your project:

- Photographs must be taken during the Spring 2016 semester.
- Photographs must be candid photographs (do not stage the scene that you are photographing)
- Photographs must be tasteful and not include any inappropriate content.
- Photographs must be relevant to the project.
- Photographs must be the work of the student enrolled in the class.

The following are guidelines for the photograph captions:

- You should try to incorporate historically accurate details in every caption, identifying people, places, organizations, and dates as best as possible.
- Each caption should be approximately one short paragraph, between 100–125 words.
- You may use caption titles if you choose.
- Each caption should be written in complete sentences.
- Make sure to include the full name of people, companies, institutions, places, and buildings (as best as possible).
- If you incorporate books, artwork, plays, musical works, magazines, newspapers, television shows, and movies, make sure to italicize their titles.

For this project you will need access to a camera (a digital camera is suggested, as it is easier to upload the photos to your computer, but phone camera will also work). In order to complete the project you will need to take a minimum of 10 photos that address 10 of the following topics:

U.S. imperialism	Filipinos as “social problem”	Mock Filipino
Paternalistic racism	Sakada	Cultural disidentification
Aversive racism	Planter paternalism	Sikolohiyang Pilipino
“miseducation of the Filipino”	Filipina/o diaspora	Multiculturalist ideology
Colonial mentality	Transnationalism	Decolonization
Citizenship	Contradictory class mobility	Indigenization
Filipina/o migration to the U.S. and HI	“cultural bomb”	Local culture and identity
Differential inclusion	“born-again Filipino”	Colonial amnesia
Hypermasculinization	Identity crisis	Asian settler colonialism
Hypersexualization	Identity as performance	
Bachelor society	Racialization of Filipina/o	
	Stereotypes	

Each photograph should illustrate terms, concepts, or ideas that are presented in the textbook, readings, class lectures, or class discussions about each topic. Each photograph also needs to be accompanied by at least a 100-word discussion of the photo. The discussion should include (at minimum) the following:

- A context for the photograph you took - where it was taken, what is it a picture of, etc.
- What terms, concepts, ideas, or theories does the photograph display?
- A description/discussion of the terms, concepts, ideas, or theories that the photograph portrays. For example, this can include a definition of the term and a brief explanation of the term, so someone who has never heard of the term before will have a basic understanding of the term and be able to see how that term relates to the photograph.
- A description/discussion of how the previously defined/discussed terms, theories, concepts, ideas are presented in the photograph. Make sure this description is clear—tell your reader about the connection; don't make your reader guess what the connection is.

Your written portion of the assignment is due by **4:00pm on Wednesday, May 4, 2016**. Please turn in your project to the Ethnic Studies department office in George Hall 301. The office closes at 4:15pm. This assignment (project and presentation) is worth **20% of your overall grade**. Each individual must make at least a ten (10) minute presentation on their project to the class during weeks 16 and 17.

Option 2: Critical Creative Work (group project and individual paper) – This project, done individually or a group of no more than 3 people, can be any type of creative work that you conceive that critically relates to hip hop and Filipina/o America. This “creative” work can be a rap song, dance, painting, musical composition, spoken word performance, short story, a one-act play, a film, etc. If you do a film or video, it should be 3-5 minutes long. Your project must address at least two of the main themes we have discussed in the course. You must include a 4-6 page, typed and double-spaced paper that describes your project and why you chose to do it. You must incorporate at least a minimum of four (4) reputable critical sources, which can be academic journal articles, books, and/or book chapters used in the course, not WIKIPEDIA. Each individual or group must make at least a ten (10) minute presentation on their project to the class during weeks 16 and 17.

Grade Distribution:

Class Participation (10% discussion and 5% writing)	15%
Presentation of a Reading	10%
Political Cartoon Critique and Presentation	15%
Final Project (10%) and Presentation (10%)	20%
Midterm Exam	20%
Final Exam	20%

POLICIES

Late assignments

All assignments are due at the beginning of the class. The dates on which the papers are due are firm deadlines. Late papers will lose 1/3 of a grade for every day it is late (this means if you turn in a A- paper a day late, the grade will be scaled down to a B+).

Plagiarism and academic integrity

Each student in this course is expected to abide by the University of Hawai'i at Manoa Student Conduct Code. Any work submitted by a student will be the student's own work. Copying or submitting other people's work, and/or not properly attributing ideas that are not original to you are considered plagiarism. Any infraction of the Student Conduct Code will lead to sanctions from the instructor (ranging from receiving a zero on an assignment to failure of the course and University disciplinary action).

Classroom discussion ground rules

Throughout the course, we will be examining complex issues about which most students have passionate feelings. We must be respectful and intellectually open to perspectives that may differ from our own. It is vital that we treat each other's comments and opinions with respect and courtesy even when they may conflict with yours. We must be careful not to personalize attacks to discredit or invalidate others' perspectives and positions. We must create a classroom environment that allows for productive and constructive discussion, where perspectives have the right to be argued, challenged, and defended in intellectual ways.

COURSE OUTLINE

****NOTE:** The syllabus is subject to change at instructors' discretion**

Week 1 Overview of class and brief discussion on race, culture, and US empire

Jan 11 Introduction to class. Objectives, expectations, and rules

Jan 13 *Readings:* "Why do you want to go to Hawai'i," p. 1-26. [BFH]; D. Alegado, "The Filipino Community in Hawaii," p. 12-38. [CR]

Lecture on how to present summaries, how to identify central arguments and supporting evidence and effective delivery of relevant information

Week 2 Filipina/o Migration to Hawai'i and the U.S.

Jan 18 HOLIDAY Martin Luther King, Jr. Day

Jan 20 *Reading(s):* Y. Espiritu, "Leaving Home," p. 23-45. [CR]

Week 3 Seeing the Philippine-American War: Imperial Politics in Imagery

Jan 25 *Reading(s):* L. Francisco, "The First Vietnam: The Philippine-American War 1899-1902." [CR]
Lecture on how to critique political cartoon, how to analyze visual representations, and what to emphasize in textual analysis

Jan 27 *Reading(s):* R. Baldoz, "The Racial Vectors of Empire," p. 21-44. [CR]

Week 4 The Consequences of US Colonialism

Feb 1 *Reading(s):* R. Constantino, "The Miseducation of the Filipino." [CR]

Feb 3 *Reading(s):* E. Gamalinda, "English Is Your Mother Tongue/Ang Ingles Ay ang Tongue Ng Ina Mo." [CR]; Ruby Ibarra, "Lost in Translation." [CR]

Week 5 American Representations of Filipina/os

Feb 8 *Reading(s):* Y. Espiritu, "Positively No Filipinos Allowed," p. 46-69. [CR]

Feb 10 *Reading(s):* R. Baldoz, "It Is the Fight of this Nation against the Filipinos," p. 70-112. [CR]

Week 6 Representing Filipina/os in Hawai'i

Feb 15 HOLIDAY President's Day

Feb 17 *Reading(s):* R. Parreñas, "'White Trash' Meets the 'Little Brown Brothers'" [CR]; R. Alcantara, "Long Houses and Box Dances" [CR]

Week 7 Filipina/o Migration to Hawai'i and Plantation Labor

Feb 22 *Reading(s):* R. Takaki, "The Sugar Kingdom: The Making of Plantation Hawaii" [CR];
"Overlapping Architectures," p. 27-48. [BFH]

Feb 24 *Reading(s):* R. Alcantara, "Sakada, 1906-1946". [CR]

Week 8 Plantation Labor and Union Organizing

Feb 29 *Reading(s):* M. Sharma, "Labor Migration and Class Formation among the Filipinos in Hawaii, 1906-1946" [CR]

Mar 2 *Reading(s)*: M. Kerkvliet, "Interpreting Pablo Manlapit," [CR]; D. Alegado, "Carl Damaso: A Champion of Hawaii's Working People." [CR]

Week 9 World War II

Mar 7 *Reading(s)*: L. Revilla, "'Pineapples,' 'Hawayanos,' and 'Loyal Americans': Local Boys in the First Filipino Infantry Regiment, US Army" [CR]

Mar 9 *Reading(s)*: S. San Buenaventura, "Hawaii's 1946 Sakada" [CR]; Review for Midterm

Week 10 Diaspora and Transnationalism

Mar 14 **Midterm**

Mar 16 *Reading(s)*: J. Okamura, "Transnational Migration and the Global Filipino Diaspora." [CR]

Week 11 **Spring Break! Mar 21-25**

Week 12 Diaspora and Identity

Mar 28 *Reading(s)*: R. Parreñas, "Contradictory Class Mobility." [CR]

Mar 30 *Reading(s)*: L. Strobel, "'Born-Again Filipino': Filipino American Identity and Asian American Panethnicity." [CR]

Week 13 Diaspora, Identity, and the Politics of Representation

Apr 4 *Reading(s)*: [CR]L. Revilla, "Filipino American Identity: Transcending the Crisis" [CR]; "Anything but..." p. 74-97. [BFH]

Apr 6 *Reading(s)*: Ngugi Wa Thiong'o, "Introduction," *Decolonising the Mind: The Politics of Language in African Literature*. [CR]; "What's so p/funny," p. 49-73. [BFH]

Week 14 The Politics of Representation and Hawai'i's Multiculturalism

Apr 11 *Reading(s)*: J. Okamura. "Filipino Americans: Model Minority or Dog Eaters." [CR]

Optional: K. Okada. "An Analysis of Hawai'i's Tradition of 'Local' Ethnic Humor." [CR]

Apr 13 *Reading(s)*: T. Furukawa. "'No Flips In The Pool': Discursive Practice in Hawai'i Creole" [CR]; S. See. "Indigenous Psychology in Rex Navarette's Humor" [CR]

Week 15 Representation and Contemporary Struggles for Power

Apr 18 *Reading(s)*: D. Saranillio, "Colonial Amnesia: Rethinking Filipino 'American' Settler Empowerment in the U.S. Colony of Hawai'i" [CR]; "The Center is not just for Filipinos but for all of Hawai'i nei," p. 98-128. [BFH]

Apr 20 *Reading(s)*: "Conclusion: Unsettling Hawai'i," p. 129-136. [BFH]

Week 16 Project Presentations

Apr 25 Project Presentations

Apr 27 Project Presentations

Week 17 Project Presentations

May 2 Project Presentations

May 4 Project Presentations

Final Project DUE!

FINAL EXAM: May 13 (Friday), 12:00-2:00 am in George Hall 213

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