Anthropology 483  
Japanese Culture and Behavior  
MINORITY JAPANS  
(Writing Intensive)  

Fall 2009  

General Information  
Instructor  Christine R. Yano  
Class meetings  TuTh 1:30-2:45, Saunders 345  
Office  Saunders 316  
Phone  956-4447  
E-mail  cryano@hawaii.edu  
Office hours  Tu3-4pm, Th 12-1, or by appt.  

COURSE DESCRIPTION:  
CENTER/PERIPHERY RELATIONS IN A PUTATIVE “HOMOGENEOUS” NATION  

This course tackles the problems and practices of Japan’s minorities, especially in a nation that clings to a belief in its own homogeneity. How are minorities defined? How are identities asserted? How are lives as minorities experienced? We will look at these issues through time and within the context of contemporary lives.  

In the process of looking at minorities, we will be addressing the elephant in the room – that is, mainstream Japanese culture. How does Japanese culture and society define itself in opposition to its minorities? In effect, minorities form the anti-structure to the structure of Japan’s mainstream. How has this relationship developed? What kinds of interventions take place from global sources? How does this intervention shape mainstream Japanese culture?  

One important feature of the class will be an emphasis on the arts (including media, music, dance, food). What kind of role do the arts play in performing identities? How do the arts form a bridge between different groups of people – or between the minority group and the mainstream?  

COURSE OUTCOMES:  
Having taken this course, the student should be able to:  
- compare and contrast different kinds of minority experiences in Japan  
- compare and contrast the historical formation of various minorities in Japan  
- apply theories on center-periphery relations to the situation in contemporary Japan  
- read and interpret current news articles on minorities in Japan, in particular with anthropological theories in mind  

READINGS:  
The following books are required, available at UH Bookstore, as well as on reserve in Sinclair:  
Nelson, Christopher  - Dancing with the Dead
Ryang, Sonia and John Lie - *Diaspora Without Homeland*
Roth, Joshua - *Brokered Homeland*

Additional readings posted on course website or distributed in class.

In addition, a recommended book available at UH Bookstore is:
Stewart, Frank and Katsunori Yamazato, eds., *Voices from Okinawa*.

**GRADING:**

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**TOTAL** 100 POINTS

**Writing-Intensive**

This course is designated writing-intensive for good reason. My firm belief is that good writing makes for good thinking and vice versa. Disciplining one’s writing is akin to disciplining one’s thinking. Writing will be an integral part of your learning process in two ways: 1) Short papers incorporating readings and other class materials; and 2) occasional in-class writing. Common to all of these is the requirement that your writing be clear, succinct, and grammatical. I expect any piece of writing that has been done on a computer to be spell-checked and proofread. You should approach these types of writing in different ways. 1) The **papers** are the most formal pieces of writing that you will do. We will do peer reviews of each of the three papers and you should write knowing that not only I, but also your peers, will be reading these. Please do make use of the Writing Workshop at Kuy415 (956-7619) where you can sign up for half-hour appointments with writing tutors. In addition, make use of my office hours during which I will be glad to read rough drafts of papers. See below for more details. 2) **In-class writing** is less formal. For one thing, it is not done on computer and I don’t expect the kind of “perfection” that instant editing, spell-checkers, grammar-checks easily provide.

The bottom line is that writing will be a self-conscious and fully integrated part of this course. Thus, not only will you learn something about Japan through taking this course, hopefully you will end up writing with greater clarity, thought, and care.

Plagiarism has become a serious problem at U.H. as elsewhere. Part of this has been facilitated by the internet, but plagiarism long precedes computer access to other people’s writing. I take plagiarism seriously. If any writing for this course has been plagiarized (i.e., copied without citation from either another person, online, or a published source), I will contact the deans. The student will get an automatic F (i.e. 0 points) for the paper upon first offense, and an F for the course for a second offense. Plagiarism means cheating yourself and others. Do your own work and learn something.

**PAPERS (20 points each; total 60 points)**
The papers are short – 5-7 pages – and focus on the readings and other class materials. You must include some discussion of readings AND lectures in your papers, otherwise points will be taken off. In other words, you might write a brilliant paper, but if you failed to mention anything from readings AND lectures, you will get a B at best. Paper assignments will be handed out a week before the papers are due.

The format of papers is as follows:
1" margins, all around
10- or 12-point font (i.e., what I have used in this syllabus)
double-spaced
pages numbered
no title page for this length of a paper
no folders or binders (this is a short paper)
stapled

These are standard university requirements and should be followed not only in this course but in others as well.

In addition, PLEASE UNDERLINE YOUR THESIS STATEMENT in your introduction, as well as its restatement in your concluding paragraph. The thesis statement should answer the question: what is the point you are trying to make in this paper?

Some notes on paper writing:
* Get used to sentences that begin, “In this paper, I argue that . . . “
* You should cite the texts (Roth 2002:68) as well as lecture (Yano, class notes 1/08/09)
* Each paper should have an INTRODUCTION in which you draw the reader into the subject of your paper and include your thesis statement. It should also have a CONCLUSION which may restate your thesis and possibly end on a provocative note. The INTRODUCTION and CONCLUSION should act as bookends to the body of your paper.
* Each paragraph of the body of your paper should have an organizing point to make and further your general argument/thesis. Every paragraph should have no fewer than 3 sentence, preferably 4-5. 1) intro, 2) bit, 3) bit, 4) bit, 5) conclusion.
* Since each paper specifies the text and refers only to lecture notes for this class, you don’t need a bibliography.
* Remember that writing an academic paper IS DIFFERENT in language use from having a conversation with a friend. One of the best ways of acquiring this difference in your own writing is to READ. Besides the books assigned for this course, I suggest picking up a copy of The New Yorker and reading it as an example of good writing.
* Do not use slang or colloquial expressions. Use “children”, not “kids”.
* I take the paper length seriously. 5-7 pages does not mean 4-1/2 pages nor 7-1/2. The length is assigned for a purpose. I will read 5-7 pages and no more. I will take anything less than 5 full pages as blank space.

Each paper has two due dates: 1st draft and final draft.
* Note: for the 1st draft papers, please bring in 2 copies of your paper. We will conduct a peer review in class.
* When you hand in your final papers, please include your 1st drafts, your peer reviews, and your final drafts.

In addition, if anyone wants me to look over and comment on your 1st draft papers, I will give you opportunities to do so IF you hand in your paper to me the day BEFORE 1st drafts are due. You may submit these electronically up to 6pm on that day. I will give you comments within 24 hours (keep in mind that the extent of my comments depends in part on how many students take advantage of this opportunity).

Late papers are highly discouraged. I will deduct 1 point per day past due. This holds true for 1st and final drafts.

N.B. If you do not take part in the peer review (i.e. 1st draft paper), then 1 point is deducted from your paper grade. If you hand in your final draft paper 1 day late, then 1 point is deducted. If you hand in your final draft paper 2 days late, then 2 points are deducted. Etc. Do the math!

**READINGS**

Each of the assigned readings will have a study guide – a series of questions that I pose to help you think through the readings. Your papers and final examination will be comprised in part of answers to these questions. You should come to the discussion of readings session with these questions answered to the best of your ability. If you would like, you may submit written versions of answers to these questions for comments by the instructor. I highly encourage you to do this. You will probably find that writing papers and taking the final examination is made much easier, especially if you have gotten some feedback from me.

**SPECIAL NOTE:**

Required attendance at *Voices from Okinawa* by Jon Shirota (play in book)
Kumu Kahua Theatre, 46 Merchant St., 536-4441
Nov. 5, 6, 7, 12, 13, 14 – 8pm
Nov. 8, 15 – 2pm

**FACILITATION**

Each student must sign up for one facilitation during the semester. These are typically fun activity-oriented exercises, organized by groups. The groups will consist of 7-8 students who will plan and execute a hands-on demonstration relevant to the minority group upon which we are focused. Some suggestions: food (making Korean mundoo), music (performing Okinawan eisa), drama (enactment of Jon Shirota play), martial arts (Brazilian capoeira, Okinawan karate), dance (Brazilian samba).

In addition to leading the class in the activity, the group must collectively explain how these practices may impact center-periphery relations in Japan or diasporic identities outside Japan. The group should answer the question: if a minority group in Japan is represented by X [food, music, drama, martial arts, dance, etc], then how does that representation impact center-periphery relations or diasporic identities?
This basic question brings us to the fundamental issues of the course: **What kind of role do the arts play in performing identities? How do the arts form a bridge between different groups of people – or between the minority group and the mainstream?**

Students will be graded on the quality of the planning, execution, and discussion (answering the questions listed above) of the facilitation. All students in the group will get the same grade for the facilitation.

*Note: facilitations are scheduled on the day that final drafts of papers are due. This means double work for the team of facilitators. Please schedule your study time accordingly.*

**FINAL EXAM**

You have the option of taking the final exam as:

1. A closed-book, in-class, handwritten essay as scheduled above **Thurs 12/17, 12-2pm**

   OR

2. An open-book take-home essay exam, due no later than **Monday, 12/14, 3pm, Saunders 346**. When you turn your exam in to my mailbox, please verify the date and time by stamping it as provided at the student desk. The take-home final exam should adhere to the format as indicated above, approximately 7 pages.
CALENDAR: (subject to change)

Unit 1: Introduction
*Reading: TBA
08/25 Introduction to the course: Creating Others, Creating Selves
08/27 Center-Peripheries: Minorities, Politics, Identities, and the Arts

Unit 2: Issues of Colonialism
The Zainichi Colonial Experience (Korean)
*Reading: Ryang, Sonia and John Lie - Diaspora Without Homeland
  Introduction, Ch1, 3, 6, 8
09/01 “Hidden” Koreans and passing
  * Sign up for facilitations
  *Reading: Ryang, Introduction: Between the Nations, pp 1-20
09/03 GUEST: Dr. Katsunori Yamazato - Minority Identities and Literature
  *Reading: Ch1 - Caprio and Yu “Occupations of Korea and Japan and the Origins of the Korean Diaspora in Japan,” pp 21-38
09/08 Rewriting histories; gendering colonialism
  *Reading: Ch3 - Ryang, “Visible and Vulnerable: The Predicament of Koreans in Japan” pp 62-80
09/10 Kim Yonja as Korean Star Text in Japan
  *Reading: Ch6 - Kashiwazaki “The Foreigner Category for Koreans in Japan: Opportunities and Constraints” pp 121-146
  *Reading: Ch8 Lie - “The End of the Road? The Post-Zainichi Generation” pp 168-180
09/17 Reading discussion
09/22 Paper 1st draft
09/24 Paper final draft; FACILITATION #1.

Unit 3: Issues of Race: Case study
- The Reverse-flow Nikkei Experience (Brazilian-Japanese)
*Reading: Roth, Joshua - Brokered Homeland, Ch 1, 3, 4, 5, 6, 7
09/29 Blood ideology
  *Reading: Ch 1, Introduction, pp 1-18
10/01 Nikkei immigration to Brazil, re-immigration to Japan
  *Reading: Ch3, On the Line at Yusumi Motors, pp 37-63
10/06 Race as defining groups
  *Reading: Ch 4, Accidents, Apologies, and Compensation, pp 64-91
10/08 Structures and lives in Japan
  *Reading: Ch5, Money and Community at the Brazilian Culture Center, pp. 92-117
10/13 VIDEO: Gaijin (Tizuka Yamasaki)  [*contingent upon availability]
  *Reading: Ch6, Interantionalization and the Hamamatsu Kite Festive, pp. 118-137
10/15 VIDEO: Gaijin (Tizuka Yamasaki)  [*contingent upon availability]
  *Reading: Ch7, Conclusion, pp. 138-146
10/20 Discussion of reading
10/22 Paper 1st draft
10/27 Paper final draft; FACILITATION #2

Unit 4: Issues of Internal Colonization
The Okinawan Double Colonial Experience (Uchinanchu)
*Reading: Nelson, Christopher - *Dancing with the Dead*, Introduction, Ch 1, 2, 5, Conclusion
- Supplementary reading: Stewart, Frank and Katsunori Yamazato, eds., *Voices from Okinawa*
*SPECIAL NOTE: Required attendance at *Voices from Okinawa* by Jon Shirota (play in book)
Kumu Kahua Theatre, 46 Merchant St., 536-4441
Nov. 5, 6, 7, 12, 13, 14 – 8pm
Nov. 8, 15 – 2pm
$5 student tickets available for Thursday nights, 11/5, 11/12

10/29 Okinawa as Self and Other
  *Reading: Nelson, Introduction: The battlefield of memory, pp. 1-26
11/03 Colonial experience
  *Reading: Ch1, Fujiki Hayato, The Storyteller, pp. 27-57
11/05 Diasporic identities
  *Reading: Ch2, The Heritage of His Times; Teruya Rinsuke and Ethnographic Storytelling; pp. 58-88
11/10 Performing identities
  *Reading: Ch5, Dances of Memory, Dances of Oblivion, pp. 171-214
11/12 *GUEST: Norman Kaneshiro, Performing Okinawan Identity
  *Reading: Conclusion, In the Darkness of the Lived Moment, pp. 215-220
11/17 Reading and play discussion
11/19 Paper 1st draft
11/24 Paper final draft; FACILITATION #3

Unit 5: Concluding Thoughts and Projections
12/01 Other Others: *Sakura* and NHK versions of Japanese Americans
12/03 Video: *STRUGGLE AND SUCCESS: The African American Experience in Japan* (Regge Life; 1993; VIDEOTAPE 8971; 86 min.)
12/08 Center-periphery political expressions and representations
12/10 pass out final exam

FINAL EXAM: Thursday 12/17 12-2pm
or as take-home final due Monday 12/14, by 3pm