Anthropology 487  Okinawa and Its Diaspora (3 credits)
Writing Intensive

GENERAL INFORMATION

Instructor  Dr. Christine Yano
Class meetings  TuTh 9:00-10:15am, Saunders 345
Office  Saunders 346E
Phone  956-8193
E-mail  cryano@hawaii.edu
Office hours  TuTh 10:30-11:30am, or by appt

COURSE DESCRIPTION

Okinawa constitutes a separate but related culture and history within the nation-state of Japan. One of the distinctive features of Okinawa is the degree to which large numbers of its population have emigrated to distant lands, making new homes, while keeping ties to the homeland. The strong ties of Okinawa’s diaspora have helped foster a sense of identity that is simultaneously Okinawan (link to homeland) and immigrant settler (link to new home). With generations of these social processes, the ties to and from Okinawa have evolved into new configurations of identity. This course aims to explore these configurations.

“Champuru” (“something mixed”) is a popular Okinawan dish similar to a stir fry. Champuru is also used to refer to a cultural aspect of Okinawa that emphasizes mixings and hybridity. We can see mixings and remixings in Okinawan culture in food, music, traditions, and people. Historically, Okinawa has developed its character of champuru through political, economic, and cultural interactions transnationally amid uneven relations of power and conflict. Migrations since the early 20th century have added distinctive champuru elements to Okinawan culture and identity. As Okinawan diasporic communities spread through other parts of Japan, U.S., Canada, South America, the Philippines, and Micronesia, a sense of champuru culture is contextualized within different host cultures to produce new forms, practices, and identities, many of which reflect back upon the homeland.

This course examines the relationships between Okinawa and its diaspora through a champuru sense of identity. What role do culture, politics, and history play in shaping Okinawan identity? What traditions have Okinawan diasporic communities carried from their homeland, maintained and transformed, and to what purposes? How have different transnational contexts shaped the champuru Okinawan culture(s) and their representations in the homeland and abroad?

Using theories of identity and diaspora, we will explore the complexities of cultural mixings, intergenerational conflicts, paradigms of home, collective memory, representation, national and ethnic identities, and the interconnections of language, culture, and identity. One particular focus of the course will be on expressive culture (music, theatre, dance, visual cultures) as integral to creating, asserting, and performing identity in Okinawa and its diasporic sites.
COURSE OBJECTIVES

- to better understand forces that have shaped the history and culture of Okinawa
- to examine Okinawan emigration and its implications for the development of Okinawan diaspora and identity
- to apply theories to critically analyze the processes of identity formation
- to provide analytical frameworks to examine diasporic populations

Student Learning Outcomes
At the end of the course, the student will be able to do the following in relation to Okinawa and its diaspora:
- describe major influences upon identity formation and contexts
- relate processes of identity formation to different historical contexts
- identify roles of gender, social class, and place in identity formation
- analyze issues of power in relation to identity formation
- link the roles of expressive culture to identity formation and performance

Required Texts: (on reserve at Sinclair)
- Chinen, Joyce N., ed. 2007
  *Uchinaanchu Diaspora: Memories, Continuities, and Constructions.*
- Hein, Laura and Mark Selden, ed. 2003
  *Islands of Discontent; Okinawan Responses to Japanese and American Power*

Grading:
Participation (incl. attendance) 10%
Field report 10%
Response papers (20 x2) 40%
Final Exam 20%

Participation and Reading Assignments
Participation means being an active listener, asking questions, and contributing to class and group discussions. This is minimum assumed engagement. If you must miss class for a medical reason or emergency, please notify me prior to class. I will take attendance sporadically. Just remember that it’s not enough to simply show up.

Reading assignments will be guided through questions posed in the reading guide. *These questions will be on the final exam.* There will be two sessions dedicated to discussing readings (as per reading guide). Students will sign up to lead discussions. Besides the questions asked in the reading guide, please try to address the following: *how does this reading contribute to the paper topic?*
FIELD REPORT (10 POINTS): OKINAWAN FESTIVAL

The Okinawan Festival is in its 30th year in Hawai`i (http://www.okinawanfestival.com/). This is a tremendously important event for anyone interested in Okinawa, identity, diaspora, performance. I am requiring all student to attend at least one hour of the Okinawan Festival, held Sept 1-2 at Kapiolani Park from 9am-9:30pm. I will be handing out field report worksheets for you to fill out. In addition, you must write a two-page summary of your experience at the Okinawan Festival, guided by the worksheet information, addressing the following questions.

* What kinds of identities do you see performed at the Okinawan Festival in Honolulu, 2012?
* How are these identities performed?
* How are identities tied to gender? Social class?

Both worksheet and field report are due in class on Tues, Sept 4.

Papers (20 points each) 7-9 pages
- papers MUST incorporate at least three citations from readings, three citations from lecture
- note that all papers go through peer review process. In addition, students are highly encouraged to submit their first drafts BY 4PM ON THE DAY BEFORE FIRST DRAFTS ARE DUE for review by the professor. You may email these drafts or place a hard copy in my mailbox in Saunders 346.

Paper #1: Okinawa as Champuru
- How has Okinawa developed as a site of Champuru culture?
- What kinds of elements constitute the mixture?
- How has the assumption of Okinawa as Champuru culture affected individuals, their lives, their expressions?
  ** 1st DRAFT 9/20 - bring two copies
  ** final draft 9/25

Paper #2: Okinawa as diaspora
- How have diasporic Okinawan populations interacted with the homeland?
- How has the diaspora become a source of identity, linking homeland to new settler identities?
- What kinds of interdependencies tie the two together and to what effects?
  ** 1ST DRAFT 11/1 - bring two copies
  ** final draft 11/8

ON WRITING
This course is designated as writing intensive; therefore, you can expect to use writing in a number of ways. We will approach writing in three ways: 1) writing as thinking on paper; 2) writing as communicating; and 3) writing as crafted product. First, we will consider writing as a means by which one may generate and clarify one’s thoughts. I will give you opportunities to think through writing, in effect, communicating with oneself. Second, we will consider writing as a means of communicating with others. To this end, in particular kinds of writing, I will
emphasize clarity of expression, which will include not only the mechanics of writing, but also the organization of it. These first and second aspects of writing are not unrelated. Thinking well and writing well go hand in hand. Third, we will consider writing as a process of interaction between you, your peers, and myself. We will craft your writing through peer-reviewed and teacher-critiqued drafts, hopefully resulting in a better product.

In sum, writing will be a self-conscious and fully integrated part of this course. Thus, not only will you learn something about Okinawan culture through taking this course, hopefully you will end up writing with greater clarity, thought, and care.

The format of papers is as follows:

1” margins, all around
12-point, Time New Roman 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?

Final Examination: closed book (20 points)
SHORT ANSWER - 3 POINTS EACH
- four questions taken from the reading guides for book chapters
ESSAY - 8 POINTS
- you must incorporate class materials into your answers
* How has expressive culture (music, theatre, dance, visual cultures) been integral to creating, asserting, and performing identity in Okinawa and its diasporic sites?

2 options:
1. As scheduled, Thursday, 12/13 9:45-11:45AM
2. Take home (approx. 7 pages) - sent electronically (MS Word preferred) by Sunday, 12/9 6pm. I will email you back to indicate that I have received it. If you do not receive a reply email from me, then resend until I do reply.

Classroom Policies: any infringements of these will result in lower participation grade
- come to class on time
- no talking
- no computers or other electronic devices (including cell phones, PDAs)
- participate!
Plagiarism is not allowed. Any student caught plagiarizing work will be given zero points for the assignment. If caught more than once, student will receive an F for the course.
OKINAWA-RELATED EVENTS

9/1-2  30th Okinawan Festival. “Sharing Uchinanchu Aloha” - Kapiolani Park, 9am-9:30pm
http://www.okinawanfestival.com/

9/3  Uchinanchu Talk Story - EWC

On Sep 3rd Monday, WUB and the Akisamiyo Club will be sponsoring the 2nd Uchinanchu Talk story (the 1st Uchinanchu Talk Story 2 years ago was very successful). The theme will be "Uchinanchu Next Generation" "Diversity and Identity". This will be a Conference workshop at the EWC. In the morning we will have Shinichi Maehara as our keynote speaker, and other speakers to be determined. The afternoon there will be a workshop consisting of 10 to 12 tables with 10 people, mostly young people. WUB people will be facilitators, Akisamiyo members will help with translation. At the end of the table discussion we will have a spokesperson from each table present what was discussed at each table, followed by overall summary.

For more information on Okinawa-related events, please see Ukwanshin Kabudan website http://www.ukwanshin.org/index.html
Email info@ukwanshin.org to get on their listserv. They will happily spam you!!
Class Schedule (subject to change)
* Note about readings: the subject matter of the readings will not always match that of lecture. I consider these two separate (though related) strands. Also, the lectures will not parrot readings.

INTRODUCTION

Week 1 8/20-8/24
Introduction to the course: issues of identity, place, champuru, diaspora
Reading:

I. OKINAWA: What historical circumstances have shaped Okinawan Identity?

Week 2 8/27-31 Ryukyu Kingdom
Pre-history of the Ryukyus: Where is Okinawa? What is Ryukyu?
Ryukyus as a site of Champuru cultures
Reading:
- Allen, Matthew. “Wolves at the Back Door: Remembering the Kumejima Massacres,” Islands of Discontent, 39-64.

Week 3 9/3-7 Okinawa & Japan
* Discussion of Okinawan Festival
- hand in field report 9/4
Prewar Okinawa: from annexation to beginning of WWII
Reading:

Week 4. 9/10-14 Okinawa & Japan & United States
WWII and US Occupation: How have US-Japan-Okinawa relations shaped Okinawan identity?
Reading:
- Noiri, Naomi “Two Worlds: The Amerasian and the Okinawan” Uchinanchu Diaspora 211-230

Week 5-6 9/17-25 Okinawa’s Champuru
9/18 Discussion of readings

* PAPER #1 DUE: Okinawa as Champuru
** 1st DRAFT 9/20 - bring two copies
** final draft 9/25
II. OKINAWAN DIASPORA

Week 6.  9/27  Diasporic Identities

Theorizing diasporas: Whose diaspora and to what purposes?
Readings:

Week 7.  10/1-5  Hawaii as Diasporic Site

Emigration and destination
Reading:

Week 8.  10/8-12  Making Okinawan Lives Outside of Okinawa

The Lived Experience
Reading:
- Doktor, Peter Shimazaki “Thought Bytes on Uchinanchu Identity/ies” *Uchinanchu Diaspora* 288-291

Week 9  10/15-19  Other Diasporic Sites

Readings:
- Kaneshiro, Edith. “‘The Other Japanese’: Okinawan Immigrants to the Philippines, 1903-1941,” *Uchinaanchu Diaspora*, 61-82.

Week 10  10/22-26  Language: How does language shape one’s Identity?

** Guest lecturer on 10/25: TBA
Readings:
- Ishihara, Masahide “Linguistic Cultural Identity of Okinawans in the U.S.” *Uchinanchu Diaspora*, 231-243
- Hijirida & Ikeda “Uchinaaguchi Community in Hawaii,” *Uchinanchu Diaspora*, 244-256

Weeks 11-12  10/29-11/8  Thinking through Diaspora

10/30  Discussion of readings
Paper #2: Okinawa as diaspora. Discuss Okinawa’s diasporic populations as sources of identity, linking homeland to new settler identities. Use readings and class discussions.

** 1st DRAFT: 11/1 bring two copies
** final draft: 11/8

III. (RE) CLAIMING “UCHINANCHU” IDENTITY THROUGH EXPRESSIVE CULTURE

Week 13 11/12-16  The Arts: Finding Identities through Performance

** Guest lecturer 11/15: Norman Kaneshiro - Personal reflections on performing Okinawan

Reading:
- your own papers on Okinawan Festival

Week 14-15  11/19-27 (THANKSGIVING 11/22) Institutionalized Experiences of Performing Identities

** Guest Lecturer: Norman Kaneshiro (Ukwanshin Kabudan): How does one organize and institutionalize one’s passion to perform?

Reading: TBA

Week 16  11/29-12/6  Conclusion: Okinawa and Its Diaspora as the Art of Champuru

Final Exam (closed book; essay) THURS, 12/13 9:45-11:45AM

*Take home option* (approx. 7 pages) - sent electronically (MS Word preferred) by Sunday, 12/9 6pm