

Syllabus Spring 2013 (January 7, 2013)

Class Meets: MWF BusAd D105

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## **Honors 491**

### **Junior Honors Seminar:**

### **Monarchy, Modernity and Native Identity in the Asia-Pacific**

#### **Course Description**

Honors 491 is designed to provide undergraduate Honors students with a graduate-style seminar built around a common multidisciplinary investigation of a common topic in a way that challenges students to delve beyond the specialized focus of their major and approach complex issues in a new way.

Typically, the course explores the connection between the late Nineteenth Century encounter between Asia-Pacific cultures and Western colonialism, on the one hand, and, on the other, native/indigenous identities in the region today. The historical experiences of Native Hawaiians during the period of the Hawaiian Kingdom (and in particular the “modernizing monarch” David Kalākaua) and their status today are used as a point of reference and compared and contrasted with counterpart experiences of Okinawans and the Ainu in Japan. In addition, we will briefly explore the parallels and contrasts in the efforts by Kalākaua and Siam’s King Chulalongkorn to foster a national identity among their subjects. These comparisons will be used as a base for exploratory theorizing about the differential impact of Nineteenth Century colonialism on the terms under which native cultures were incorporated into the modern nation-state system and how these experiences are reflected in the status and identity of minority native peoples in the Asia-Pacific today.

The course is systematically interdisciplinary, combining as it does methods and material from area studies, history, international relations, cultural studies, art history, ethnomusicology, sociology and anthropology. The course is also field work-oriented. Students will be asked to visit, analyze and report on sites and objects that they have been reading and discussing both locally and during a mandatory week-long field study tour to Ainu-related sites in Hokkaido and counterpart sites in Okinawa.

The course is designed to meet several Gen Ed Focus requirements. In line with for the Hawaiian and Asia-Pacific Issues (HAP) focus requirement’s hallmarks, it incorporates Native Hawaiian and Asian voices into the readings and field activities and explores intersections between Native Hawaiian and Asian experiences with the ultimate objective of encouraging multicultural respect and understanding.\. (See pp. 8-9 for specifics.) In line with the hallmarks of the “O” Focus requirement, students are given substantial opportunities to prepare and deliver oral presentations and receive constructive guidance and feedback so that they can develop and improve their oral presentation skills. Peer evaluation will be

conducted using iclickers. These will be tabulated and given to individual students following each of their presentations along with comments and suggestions from the instructor (See pp. 18-19 of the syllabus.) Finally, in line with the hallmarks of the Writing-Intensive Focus students will have the opportunity to prepare and received feedback on a substantial research paper (norm: 20 pages) .

**Primary Texts to be purchased by students:**

- Stacy L. Kamehiro, *The Arts of Kingship: Hawaiian Art and National Culture of the Kalākaua Era* (UH Press, 2009).
- Maurizio Peleggi, *Lords of Things: The Fashioning of the Siamese Monarchy's Modern Image* (UH Press, 2002).
- Shigeru Kayano, *Our Land Was a Forest* (Westview, 1994).
- Course reading packet

**Student Learning Outcomes** sought are as follows:

- An understanding of and an ability to explain comparatively the sociocultural status and the features of contemporary native Hawaiians, Ainu, and Okinawans and the primary cultural, legal and political issues associated therewith.
- Understand and explain in what ways and to what extent all of the above are reflective of the role and significance of monarchy, modernity and native identity in the Asia-Pacific more generally
- Enhanced respect for and understanding of multicultural environments
- An ability to report research in oral presentations in the format expected at professional academic conferences
- An ability to engage purposefully in scholarship and multi-cultural/intercultural activities outside of the classroom.
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**Grading:**

- Oral Presentation Projects and Write-Ups: 25% each for 75%
- Final Paper: 25%

## Schedule

Week of	Reading / Assignment
<b>I. Baseline: The Hawaiian Kingdom</b>	
January 7	<ul style="list-style-type: none"> <li>• Davianna Pomaika'i McGregor, "The Cultural and Political History of the Native Hawaiian People"</li> <li>• Kamehiro, <i>The Arts of Kingship</i>, 1-25.</li> </ul>
January 14	<ul style="list-style-type: none"> <li>• Allan Seiden. <i>Hawaii: The Royal Legacy</i> (1992), 57-83.</li> <li>• Kamehiro, 26-54 ("The Art of Kingship") <b>plus</b> the chapter associated with your assigned project.</li> </ul> <p><i>Project work:</i> Make field trip to assigned site.</p>
January 21	<i>Project work:</i> Group reports on field trip assignment.
<b>II. Native / Minority Identity in Japan</b>	
January 28	<p><i>Project work:</i> Group reports on field trip assignment (continued). Write up due (1/28)</p> <ul style="list-style-type: none"> <li>• Fitzhugh and Dubreil, <i>Ainu</i>, Part II (pp. 67-123).</li> <li>• Start Kayano, <i>Our Land was a Forest</i>.</li> </ul>
February 4	<ul style="list-style-type: none"> <li>• Finish Kayano.</li> <li>• Shigeki Akeno, "The Ainu Museum Foundation"</li> <li>• Kōichi Kaizawa, "Shishirikuma: A Saru River Tale"</li> <li>• Hideki Yoneda, "The Nibutani Ainu Culture Museum"</li> </ul>
February 11	<ul style="list-style-type: none"> <li>• Yamazaki Takashi, "Okinawa's History, Territory, and Identity."</li> <li>• Julia Yonetani, "Ambiguous Traces and the Politics of Sameness."</li> <li>• Matthew Allen, "Okinawa, Ambivalence, and Identity."</li> <li>• Patrick Heinrich, "The Difficulties of Heritage Language Education in Uchinaa"</li> </ul>
February 18	<ul style="list-style-type: none"> <li>• Okinawa Prefectural Government, "Shuri Castle"</li> <li>• Loo, "Shuri Castle's Other History"</li> </ul>
February 25	<ul style="list-style-type: none"> <li>• Naomi Noiri, "The Education of Minorities in Japan"</li> <li>• James E. Roberson, "Uchinā Pop."</li> <li>• Final, "Waging Peace in Okinawa."</li> </ul>
March 4	--Field trip to Hokkaido and Okinawa--
March 11	<i>Project work:</i> Post-Trip Debriefing Presentations Write up due (2/20)
March 18	
March 25	
<b>II. Contemporary "Native" Identity in Hawai'i in Comparative Perspective</b>	
April 1	<ul style="list-style-type: none"> <li>• Peleggi, <i>Lords of Things</i>, 1-19, 167-170 <i>plus</i> assigned part of book.</li> </ul>
April 8	<ul style="list-style-type: none"> <li>• Michael Kioni Dudley and Keoni Kealoha Agard, "Hawai'i under Non-Hawaiian Rule"</li> <li>• Davianna Pomaika'i McGregor, "Self-Determination and Native Peoples: The Case of Hawai'i"</li> </ul>
April 15	<ul style="list-style-type: none"> <li>• Jonathan Y. Okamura, <i>Ethnicity and Inequality in Hawai'i</i>, 91-124, ("Constructing Ethnic Identities Constructing Differences")</li> <li>• Amy Ku'uileialoha Stillman, "Globalizing Hula"</li> <li>• Ku'ualoha Ho'omanawanui, "'This Land Is Your Land, This Land Was My Land'"</li> </ul>
April 22	<i>Project work:</i> Comparative Paper Presentations
April 29	
May 2	Wrapup

	<p>“Exchange Offers Immersion into Japan’s Ainu Culture” Rogers, “A Comparative Summary of Ainu and Kanaka Maoli” (skim) Eric Yamamoto and Ashley Obrey, “Reframing Redress” “Byron Fija Encounters Culture Shock”</p>
May 9	Final paper due

## Projects\*

\*You may propose for approval alternative projects that address the same issue area, involve field work, require equivalent work, and result in comparable output.

### A. Hawaiian Kingdom Era Artifacts

This is a group assignment involving a group presentation and an individual write-up. Assignment to a project and corresponding group will be done in class. The group will meet and work out a division of labor among its members. Visit your assigned site either individually or as a group. Interpret and analyze the site in terms of the following and construct individual oral and Powerpoint presentations that report on your findings. Prepare a write-up your portion of the presentation in the form of a 5-10 page interpretive essay.

1. *Iolani Palace*: A) Confirm the existence today of specific features of the Iolani Palace described by Kamehiro in Chapter II with photographs wherever possible. B) Identify additional features of the Palace that are consistent (or, alternatively, at odds with) Kamehiro's argument. C) Compare and contrast the public significance of Iolani Palace today with that described by Kamehiro for Kalakaua's time. Refer also to the official Palace web site in addressing this part of the question:
  - <http://www.iolanipalace.org/>
  - Allan Seiden. *Hawaii: The Royal Legacy* (1992), 73-83.
2. *King Kamehameha monument*: A) Analyze in detail the iconography of the monument and explain how it is consistent or contradicts what is in the Kamehiro volume. B) Compare and contrast the context of its display today with that of the Kalakaua era as described by Kamehiro and analyze its current cultural significance. C) Consider the following analysis of the Big Island Kamehameha Statue project and identify the overlap and differences between the perspective of the author on the statue and project with that which we have been focusing on in class. Note that you will find that exploring other parts of the Arts USA website will be extremely useful in addressing this question:
  - Pam Korza, n.d., "The Kamehameha I Status Conservation Project: Hawai'i Alliance for Arts Education ([http://www.artsusa.org/animatingdemocracy/pdf/labs/hawaii\\_case\\_study.pdf](http://www.artsusa.org/animatingdemocracy/pdf/labs/hawaii_case_study.pdf)) . See also Glenn Wharton, *The Painted King: Art, Activism and Authenticity in Hawai'i* (University of Hawaii Press, 2011).
3. *Bishop Museum*: A) Identify which items described by Kamehiro in her chapter on the Hawaiian National Museum are on display and explain how their display and implied "message" today is similar or different from what is described in the Kamehiro volume. B) Identify other items of significance from the Hawaiian Kingdom period or prior to that and analyze how they are contextualized within the broader "display narrative" of which they are a part. C) Compare and contrast the Bishop Museum today with the Hawaiian National Museum as described by Kamehiro in terms of items on display, narrative presented, and public context, function and significance, along with other dimensions that you think are meaningful. Refer also to the official museum web site in addressing this part of the question:
  - <http://www.bishopmuseum.org/>
4. *Chulalongkorn and Siam*: Read the introduction, Chapter I, and at least one subsequent chapter of the book *Lords of Things: Fashioning the Siamese Monarchy's Modern Image* (2002) by Maurizio

Peleggi. Conduct “virtual” field visits to sites mentioned in your chapter by surfing the web and locating images and other relevant items associated with what Peleggi discusses. (Also see instructor for other material.) Draw comparisons and contrasts between Peleggi’s description of the monarchical role and behavior in Siam and that of the Kingdom of Hawai i described by Kamehiro. Adorn your class presentation with images discovered during your virtual field work.

*Note* Take photographs wherever possible to back up your point. Make sure you allow ample time when making a site visit. For Iolani Palace and Bishop Museum, you’ll need a minimum of three hours, although you could easily spend a full day in a thorough analysis of the latter.

### **B. Hokkaido and Okinawa Fieldwork.**

Look over the field trip itinerary and choose a topic, theme or research question that relates to both Ainu and Okinawan sites that you would like to focus on during the field trip to Hokkaido and Okinawa. During the field trip, take notes (a voice recorder is highly recommended for this purpose) and photos during the field trip and based on these prepare an oral presentation and 5-10 page write-up on your topic, theme or question. Clear topic beforehand with instructor. *Your write-up will be submitted to the Japan Foundation as partial fulfillment of the terms of the field trip grant.*

**C. Comparative Identity Essay.** Prepare an analytical essay (modal length: 20 pages) relating to the intersection between “Hawaiian” identity and Ainu and/or contemporary Okinawan identity. Clear topic ahead of time with instructor.

## Native Experience/Identity Exploration Matrix (make connections, comparisons, and contrasts across cells)

Historical (mainly 19 <sup>th</sup> Century)	Contemporary
Native Hawaiians (esp. Kingdom of Hawaii)	Native Hawaiians
Japan	
Ainu	Ainu
Ryukyu Kingdom/Okinawans	Okinawans
Siam	

## Output Matrix

	Output	Guidance/Feedback
HAP Focus	Pretty much everything in the course	
WI Focus	Your 3 project write-ups	Comments and suggestions from instructor on your write-ups
O Focus	Your 3 oral presentations	Attached oral presentation guide; classroom trips from instructor; iClicker assessments from class; post-presentation feedback from instructor
Japan Foundation field trip grant requirement	Your Write-Up #2	

## Bibliography

(\* indicates "native authors" and \*\* volumes containing works or extensive quotes by native authors)

(Books and Articles)

Shigeki Akeno, "The Ainu Museum Foundation." In Fitzhugh and Dubreil *Ainu*. Pp. 183-186.

Matthew Allen, "Okinawa, Ambivalence, and Identity." In Michael Weiner, ed., *Japan's Minorities: The Illusion of Homogeneity* (Routledge, 2009). Pp. 188-205.

\*Michael Kioni Dudley and Keoni kealoha Agard, "Hawai'i under Non-Hawaiian Rule" in Roger C.A. Maaka and Chris Andersen, eds., *The Indigenous Experience: Global Perspectives* (Canadian Scholars' Press, 2006), pp. 72-90.

Gerald Figal, "Waging Peace in Okinawa" in Hein and Selden, eds., *Islands of Discontent* (2003). Pp. 65-98.

"Byron Fija Encounters Culture Shock 'My Heart Swelled . . . I Felt Depressed.'" *Ukwanshin Kabudan* website: <http://www.ukwanshin.org/blog/?p=989>

\*William W. Fitzhugh and Chisato O. Dubreil, eds. *Ainu: The Spirit of a Northern People*. (Arctic Studies Center, National Museum of Natural History, 1999).

\*\*Patrick Heinrich, "The Difficulties of Heritage Language Education in Uchinaa." In Patrick Heinrich and Christian Galan, eds., *Language Life in Japan* (Routledge, 2010). Pp. 34-49.

\*Kū ualoha Ho'omanawanui, "This Land Is Your Land, This Land Was My Land": Kanaka Maoli versus Settler Representations of 'Āina in Contemporary Literature of Hawai'i" in Fujikane and Okamura, eds., *Asian Settler Colonialism* (UH Press, 2008). Pp. 116-158.

\*Kōichi Kaizawa, "Shishirikuma: A Saru River Tale." ." In Fitzhugh and Dubreil *Ainu*. Pp. 355-358.

\*\*Stacy L. Kamehiro, *The Arts of Kingship: Hawaiian Art and National Culture of the Kalākaua Era* (UH Press, 2009).

\*Shigeru Kayano, *Our Land Was a Forest* (Westview, 1994).

George H. Lewis, "Storm Blowing from Paradise: Social Protest and Oppositional Ideology in Popular Hawaiian Music" *Popular Music* 10-1 (Jan., 1991): 53-67.

\*\*Tze M. Loo. n.d. "Shuri Castle's Other History: Architecture and Empire in Okinawa." *Asia-Pacific Journal: Japan Focus* (website): [http://www.japanfocus.org/-Tze\\_M\\_Loo/3232](http://www.japanfocus.org/-Tze_M_Loo/3232)

\*Davianna Pomaikā'i McGregor, "The Cultural and Political History of the Native Hawaiian People." In Gregory Yee Mark, Davianna Pomaikā'i McGregor, and Linda A. Revilla, eds., *Our History, Our Way: An Ethnic Studies Anthology* (Kendall/Hunt, 1996). Pp. 333-380.

\*Davianna Pomaikā'i McGregor, "Self-Determination and Native Peoples: The Case of Hawai'i." In Gregory Yee Mark, Davianna Pomaikā'i McGregor, and Linda A. Revilla, eds., *Our History, Our Way: An Ethnic Studies Anthology* (Kendall/Hunt, 1996). Pp. 381-395.

\*Naomi Noiri, "The Education of Minorities in Japan: Voices of Amerasians in Okinawa." In June A. Gordon, et. al., ed., *Challenges to Japanese Education : Economics, Reform, and Human Rights* (Teachers College Press, 2010). Pp. 165-179.

Jonathan Y. Okamura, *Ethnicity and Inequality in Hawai'i* (Temple University Press, 2008).

\*Okinawa Prefectural Government. *Shuri Castle: A Look Into the Past*. (Okinawan Prefectural Government, 1992).

\*\*Maurizio Peleggi, *Lords of Things: The Fashioning of the Siamese Monarchy's Modern Image* (UH Press, 2002).

\*\*Jason E. Roberson, "Uchinā Pop: Place and Identity in Contemporary Okinawan Popular Music" in Hein and Selden, eds., *Islands of Discontent* (2003). Pp. 192-227.

\*Puanani Rogers, "A Comparative Summary of Ainu and Kanaka Maoli." From the Kauaian Institute website-- <http://kauaian.net/VTP/nani/ainu.html>

Richard Siddle, "The Ainu.: Indigenous People of Japan." In Michael Weiner, ed, *Japan's Minorities: The Illusion of Homogeneity*, 2<sup>nd</sup> ed. (Routledge, 2009). Pp. 21-39.

\*Amy Ku'uleialoha Stillman, "Globalizing Hula" *Yearbook for Traditional Music* (1999): 57-66.

Eric K. Yamamoto and \*Ashley Kaiao Obrey, "Reframing Redress: A "Social Healing Through Justice" Approach to United States-Native Hawaiian and Japan-Ainu Reconciliation Initiatives." *Asian-American Law Journal* 16 (2009): 5-72.

[http://heinonline.org/HOL/Page?handle=hein.journals/aslj16&div=1&g\\_sent=1&collection=journals](http://heinonline.org/HOL/Page?handle=hein.journals/aslj16&div=1&g_sent=1&collection=journals)

Yamazaki Takashi. "Okinawa's History, Territory, and Identity." In *Political Space of Okinawa: Geographical Perspectives on Ethno-Regional Integration and Protest*. Ph.D. dissertation. University of Colorado (2004). Pp. 8-35.

Hideki Yoneda, "The Nibutani Ainu Culture Museum." In Fitzhugh and Dubreil *Ainu*. Pp. 377-381.

\*\*Julia Yonetani, "Ambiguous Traces and the Politics of Sameness: Placing Okinawa in Meiji Japan," *Japanese Studies* 20:1 (2000): 15-31.

### Hallmarks

To fulfill the Hawaiian, Asian, and Pacific Issues Focus requirement, at least two-thirds of a class must satisfy the following Hallmarks:

The content should reflect the intersection of Asian and/or Pacific Island cultures with Native Hawaiian culture.

A course can use any disciplinary or multi-disciplinary approach provided that a component of the course uses assignments or practica that encourage learning that comes from the cultural perspectives, values, and world views rooted in the experience of peoples indigenous to Hawai'i, the Pacific, and Asia.

A course should include at least one topic that is crucial to an understanding of the histories, or cultures, or beliefs, or the arts, or the societal, or political, or economic, or technological processes of these regions; for example, the relationships of societal structures to the natural environment.

A course should involve an in-depth analysis or understanding of the issues being studied in the hope of fostering multi-cultural respect and understanding.

HON 491 explores the intersection of the Asian and Native Hawaiian cultures from the late nineteenth century to the present. The term “*explore*” is used advisedly in that there is virtually no extant literature that systematically explores this topic. For that reason, the class is structured to encourage exploratory observation and interdisciplinary theory building and hypothesis testing, both collectively as a class and through personal reflection and research on the part of individual students.

The experiences of the Ainu and Okinawan people in modern Japan serve as the primary focus of study on the “Asia” side. The rationale is not to posit that the experiences of Ainu and Okinawans typify the experience of indigenous peoples across Asia. Rather, this choice of focus stems from the availability of English-language materials and resources on these peoples and, on the other hand, the extreme paucity of comparable material on any other indigenous Asian populations.

H1 The course begins (Jan. 7-28) by establishing a comparative point of reference through an exploration of the process of modern national identity formation in the Kingdom of Hawai'i in the face of encroaching Western imperialism—and in particular the role of the Hawaiian monarch and national art and architecture in fostering such an identity during the reign of David Kalākaua. It also makes note of the global and domestic political contexts that gave rise in the Hawaiian case to this national identity being subsumed within the framework of a larger, dominant state (the US) and under neo-colonial conditions locally. The focus then moves on (February 4-20) to an exploration of comparable dimensions of the Ainu and Okinawan peoples during a parallel time period, with students encouraged to explore the similarities and divergences from the Kingdom of Hawaii's experience, and to identify the historical factors and variables that shaped the similarities and differences that can be seen in the identities and statuses of the respective peoples covered. In addition, the case of King Chulalongkorn's Siam will be discussed as a counterpart instance of monarch-centered national identity formation. During the remainder of the semester, this comparative analysis of Native Hawaiian, Ainu and Okinawan cultures is carried into the present through an exploration of the contemporary identities and statuses of these

peoples in the early twenty-first century and in a “post-modern,” increasingly globalized world. Finally, the course will conclude by reflecting on contemporary instances of incipient direct intersections of Native Hawaiian-Ainu/Okinawan culture and how the historical processes that were explored in the course “explain” the existence and particular modalities of these intersections.

H2. The course is multidisciplinary in approach. The readings covered in the course come from a variety of disciplines, including area studies, history, international relations, cultural studies, art history, ethnomusicology, linguistics, sociology and anthropology, and students are expected to synthesize these varying disciplinary approaches in their approaches to the subject. Native voices are utilized as much as possible in order to make the students’ “encounter” with the cultures covered as direct as possible. First, as indicated in the list of readings, native writers are used extensively. Secondly, students will be asked to visit sites and directly observe and analyze artifacts associated with the cultures studied. In the case of Native Hawaiian culture this will be achieved through visits to Iolani Palace, Bishop Museum, and other relevant local sites. In the case of Ainu and Okinawan culture, the instructor has applied for funds to cover a weeklong field trip to Hokkaido and Okinawa that will allow students to visit relevant Ainu and Okinawan sites and interact directly with “natives.” Should the current interaction prove unsuccessful, students will still have the opportunity for similar encounters, as the East West Center will be holding an exhibit on Ainu culture during Spring 2013 to which Ainu artists and representatives from Hokkaido have been invited. Websites and UH’s extensive Okinawan Collection, along with speakers and events put on by the Center for Okinawan Studies, will be used to create counterpart opportunities with respect to Okinawan culture.

H3/H4. It is much of an exaggeration to say that all of the topics covered in the course are to one extent or another “crucial to an understanding of the histories, or cultures, or beliefs, or the arts, or the societal, or political, or economic, or technological processes of” the Asia Pacific region. The interdisciplinary exploration of the development of “native” identities in Hawai’i and Japan provides students with an interdisciplinary framework through which to critically intercept the sociopolitical forces and contexts that have shaped and are shaping cultures and societies throughout the Asia Pacific region. This in turn allows students to be cognizant of the differences and similarities in the sociopolitical and cultural structures that frame the societies vis-à-vis “the West” and vis-a-vis one another, as well as to cultivate a healthy attitude of respect for other cultures and, ultimately, to engage more meaningfully with the region. .