

**College of San Mateo
Official Course Outline**

1. COURSE ID: ETHN 106 **TITLE:** Oceania & the Arts

Units: 3.0 units **Hours/Semester:** 48.0-54.0 Lecture hours; and 96.0-108.0 Homework hours

Method of Grading: Grade Option (Letter Grade or Pass/No Pass)

Recommended Preparation:

Eligibility for ENGL 100, or Eligibility for ENGL 105

2. COURSE DESIGNATION:

Degree Credit

Transfer credit: CSU; UC

AA/AS Degree Requirements:

CSM - GENERAL EDUCATION REQUIREMENTS: E1b. Ethnic Studies

CSM - GENERAL EDUCATION REQUIREMENTS: E5b. Social Science

CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities

CSU GE:

CSU GE Area C: ARTS AND HUMANITIES: C2 - Humanities (Literature, Philosophy, Languages Other than English)

CSU GE Area D: SOCIAL SCIENCES: DSI - Social Institutions

CSU GE Area F: ETHNIC STUDIES: Ethnic Studies

IGETC:

IGETC Area 3: ARTS AND HUMANITIES: B: Humanities

IGETC Area 4: SOCIAL AND BEHAVIORAL SCIENCES: Social and Behavioral Sciences

3. COURSE DESCRIPTIONS:

Catalog Description:

This course uses ethnic studies theory and methodology as the basis for analytical engagements with Oceania-based cultural texts. We focus on how Pacific Islanders – including the Indigenous peoples of US-occupied territories such as Hawaii, Guam, and American Samoa, as well as Pacific Islander diasporic populations living in the continental United States – have used expressive cultural forms to contest racialization and colonization, reclaim and reinvent traditional practices and narratives, build contemporary social movements, and assert personal and community values and identities. Our examination of Oceania-based cultural production spans multiple artistic forms and genres, including but not limited to literature, music, dance, theater, film, and studio art. By centering the “PI” (Pacific Islander) component of “AAPI” (Asian American and Pacific Islander) panethnicity, we highlight an important element within the broad-based composite field of Asian American studies, simultaneously introducing students to this area of ethnic studies and encouraging a critical re-thinking of AAPI panethnicity itself.

4. STUDENT LEARNING OUTCOME(S) (SLO'S):

Upon successful completion of this course, a student will meet the following outcomes:

1. Identify the centrality of the ocean across a range of Pacific Islander cultural practices.
2. Explain how an examination of Pacific Islander expressive culture (including but not limited to literature, cinema, music, dance, theater, and studio art) complicates the construction of AAPI/Asian Pacific Islander/Asian Pacific American panethnicity.
3. Compare and contrast Asian American and Pacific Islander experiences of racialization, colonization, migration, cultural change and contestation, cultural appropriation/commodification, and social movement participation, focusing on how these comparisons and contrasts both sustain and fracture the notion of AAPI/Asian Pacific Islander/Asian Pacific American panethnicity.
4. Analyze and articulate concepts such as race and racism, racialization, ethnicity, equity, ethno-centrism, eurocentrism, white supremacy, self-determination, liberation, decolonization, sovereignty, imperialism, settler colonialism, and anti-racism as analyzed in Asian American studies, Pacific Islander studies, and ethnic studies.
5. Critically analyze the intersection of race and racism as they relate to class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, tribal citizenship, sovereignty, language, and/or age in Asian American and Pacific Islander communities.
6. Critically review how struggle, resistance, racial and social justice, solidarity, and liberation, as experienced and enacted by Asian American and Pacific Islander communities, are relevant to current and structural issues such as communal, national, international, and transnational politics as, for example, in

immigration, reparations, settler-colonialism, multiculturalism, language policies.

5. SPECIFIC INSTRUCTIONAL OBJECTIVES:

Upon successful completion of this course, a student will be able to:

1. Identify the centrality of the ocean across a range of Pacific Islander cultural practices.
2. Explain how an examination of Pacific Islander expressive culture (including but not limited to literature, cinema, music, dance, theater, and studio art) complicates the construction of AAPI/Asian Pacific Islander/Asian Pacific American panethnicity.
3. Compare and contrast Asian American and Pacific Islander experiences of racialization, colonization, migration, cultural change and contestation, cultural appropriation/commodification, and social movement participation, focusing on how these comparisons and contrasts both sustain and fracture the notion of AAPI/Asian Pacific Islander/Asian Pacific American panethnicity.
4. Analyze and articulate concepts such as race and racism, racialization, ethnicity, equity, ethno-centrism, eurocentrism, white supremacy, self-determination, liberation, decolonization, sovereignty, imperialism, settler colonialism, and anti-racism as analyzed in Asian American studies, Pacific Islander studies, and ethnic studies.
5. Critically analyze the intersection of race and racism as they relate to class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, tribal citizenship, sovereignty, language, and/or age in Asian American and Pacific Islander communities.
6. Critically review how struggle, resistance, racial and social justice, solidarity, and liberation, as experienced and enacted by Asian American and Pacific Islander communities, are relevant to current and structural issues such as communal, national, international, and transnational politics as, for example, in immigration, reparations, settler-colonialism, multiculturalism, language policies.

6. COURSE CONTENT:

Lecture Content:

I. Centrality of the ocean across Pacific Islander cultural practices

a. Examples from US-occupied parts of Oceania

- Hawaii
- Guam
- American Samoa
- Commonwealth of the Northern Mariana Islands

b. Examples from US "free associated states" in Oceania

- Palau
- Marshall Islands
- Federated States of Micronesia

c. Examples from US-based diasporic populations

- Diasporic Pacific Islander communities in the US: Tongan Americans, Fijian Americans, Maori Americans, Tokelauan Americans, etc.

II. Racialization, Racism, and Resistance in Pacific Islander communities, as exemplified/expressed/analyzed/critiqued in literary and artistic works

a. Impact of white supremacy, particularly in its US-based iterations, upon Oceania and its diasporic populations

- 19th-century racialization: depiction of Oceania peoples as "savages" in US literature, popular culture, and governmental/policy discourses; participation of ex-Confederates in Pacific "blackbirding"; US occupation of Oceania territories (e.g. Hawaii, Guam, American Samoa...)
- 20th century racialization: Banning of Oceania peoples (outside of US-occupied territories) from US immigration under the Asiatic Barred Zone Act of 1917; denial of civil liberties in occupied Oceania territories; racialized abuse of Micronesian nuclear-testing victims in the post-WWII era; late 20th century economic and educational marginalization of Pacific Islander diasporic populations

b. Comparative-relational perspectives on racialization

- Pacific Islander/Oceania reactions to white supremacist domination: participation in antiblackness (including against "Melanesians") vs. identification/solidarity with Black peoples (e.g., links between NZ Polynesian Panthers and US Black Panthers, etc.)
- API/AAPI/APA panethnicity – history, uses, and critiques. Erasure of inequities experienced by Pacific Islander communities through the use of "Asian American Pacific Islander" as a category for demographic analysis.

c. Constructions of “mixedness”

- Positionalities and identities such as afatasi, afakasi, hapa, etc.

III. Anticolonial movements (historical and contemporary) in Oceania and the diasporas, as expressed/analyzed in literary and artistic works

- a. Samoan Mau
- b. Hawaiian Sovereignty Movement
- c. Chamorro resistance movements
- d. Pacific Islander participation in transracial anticolonial movements with other peoples of color

IV. Artistic expressions of gender and sexuality across the Pacific, as expressed/analyzed in literary and artistic works

- a. precolonial/colonial/postcolonial constructions of masculinity and femininity
- b. traditional nonbinary genders: Samoan fa’afafine, Hawaiian mahu, etc.

V. Here are some Pacific Islander writers and artists whose work addresses and/or exemplifies the themes covered in this outline (these names are just a few examples; the list is not meant to be exhaustive or exclusive):

a. Authors, poets, & spoken-word artists

- Marina Alefosio
- Terisa Siagatonu
- Albert Wendt
- Grace Teuila Evelyn Taylor
- Kathy Jetñil-Kijiner
- Penina Taesali
- Christy Passion
- Lisa Linn Kanae
- Daren Kamali
- Sia Figiel
- Milton Murayama
- Dan Taulapapa McMullin
- Leilani Tamu
- Brandy Nalani McDougall
- Craig Santos Perez

b. Studio artists

- Shigeyuki (Yuki) Kihara
- Joy Enomoto
- Maile Andrade
- Segundo Blas
- Robert Taitano
- Lingikoni Vaka’uta
- Kulimoe’anga "Stone" Maka
- Fatu Feu’u
- Ruisate Lali
- Josaia Waqabaca McNamara
- Red Wave Collective
- Mata Aho Collective

c. Choreographers/dancers/dance companies

- Seiuli Tuilagi Ailani (Allan) Situfu Alo Va’ai (Allan Alo)
- Vivian Aue
- VOU (Fiji)
- Ojeya Cruz Banks
- Katerina Teaiwa
- Neil Ieremia

d. Filmmakers

- Vilsoni Hereniko

- Tusi Tamasese
- Hinaleimoana Wong-Kalu
- Lisa Taouma
- Sima Urale
- Nikki Si'ulepa
- Michael Q. Ceballos
- Ve'a Mafile'o
- Jeremiah Tauamiti
- Merata Mita

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Activity
- C. Discussion
- D. Field Trips
- E. Guest Speakers
- F. Observation and Demonstration

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

Short weekly writing assignments based on readings; midterm paper.

Reading Assignments:

Selected readings from areas listed in course content.

Other Outside Assignments:

Artist presentation, final creative project.

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Class Work
- D. Exams/Tests
- E. Field Trips
- F. Final Class Performance
- G. Final Public Performance
- H. Group Projects
- I. Homework
- J. Oral Presentation
- K. Papers
- L. Projects
- M. Quizzes
- N. Research Projects
- O. Written examination

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Hume, S., and Nomura, G.M.. *Our Voices, Our Histories: Asian American and Pacific Islander Women*, ed. New York: NYU Press, 2020
- B. Bonus, Rick.. *The Ocean in the School: Pacific Islander Students Transforming Their University*, ed. Durham, NC: Duke University Press, 2020
- C. Cook, Kealani. *Return to Kahiki: Native Hawaiians in Oceania*, ed. Cambridge: Cambridge University Press, 2019
- D. Genz, J.H.. *Breaking the Shell: Voyaging from Nuclear Refugees to People of the Sea in the Marshall Islands*, ed. Honolulu: University of Hawaii Press, 2018
- E. Goodyear-Ka'opua, N.. *The Value of Hawai'i 3: Hulihia, the Turning*, ed. Honolulu: University of Hawaii Press, 2021

Origination Date: December 2020
Curriculum Committee Approval Date: January 2021
Effective Term: Fall 2021
Course Originator: Malathi Iyengar