

**AML 2410: Issues in American Literature and Culture**  
**Model Minorities, "Exotic Others," and Crazy Rich Asians: Exploring Asian American**  
**Identities in the U.S. (Class #10488; Section #1629)**

**Instructor Name:** Min Ji Kang

**Course meeting time:** MWF Period 8 (3:00 PM-3:50 PM)

**Location:** CBD 210

**Office:** TBD

**Office Hours:** MW 4:00-5:00PM

**Instructor Email:** mkang6@ufl.edu

### **COURSE DESCRIPTION**

Even with Asian Americans' growing representation in literature and film, their depictions in these media are still fraught with stereotypes and generalizations. "Asian" is a broad category that includes, but is not limited to, persons who trace their roots to China, Japan, Korea, Burma (or Myanmar), Vietnam, Malaysia, Indonesia, Sri Lanka, the Philippines, the Pacific Islands, Cambodia, Laos, Thailand, India, Bangladesh, or Pakistan. Given the diverse geographies and histories that Asian American encompasses, this course will explore racial identity formations in a U.S. context. Our central questions include these: What does it mean to be considered Asian American? What are the formative experiences and histories that define Asian America? What is the relationship of Asian Americans to the U.S. nation-state and to other racial groups?

We will be looking at an array of Asian-American novels, poetry, and films in our course. Our potential works include: *Crazy Rich Asians* (2018), Bharati Mukherji's *Jasmine* (1989), Chang-rae Lee's *Native Speaker* (1995), and poetry by Jessica Hagedorn, and Lawson Fusao Inada. Our discussion will include (but are not limited to) these issues: identity and community, im/migration, globalization, citizenship, gender, and imperialism.

### **GENERAL EDUCATION OBJECTIVES:**

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

## GENERAL EDUCATION LEARNING OUTCOMES:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

## REQUIRED TEXTS

- *China Men*, Maxine Hong Kingston
- *Jasmine*, Bharati Mukherjee
- *Native Speaker*, Chang-Rae Lee
- *Citizen 13660*, Miné Okubo

\*All other texts will be accessible online or on Canvas

## ASSIGNMENTS

Assignment	Points (Percentage)	Due Date
Participation (including attendance & other in-class activities)	200 (20% of final grade)	N/A
Reading Quizzes	10 points each, 100-point total (10% of final grade)	Various
Short Critical Responses (2) (500-words each)	50 points each, 100-point total (10% of final grade)	Various
Presentations	50 (5% of final grade)	Various
Source Analysis Paper (1000 word minimum)	100 (10% of final grade)	9/6
Critical Analysis Paper (1800-word minimum)	200 (20% of final grade)	10/18
Final Creative Research Paper (2200-word minimum)	250 (25% of final grade)	12/4

## ASSIGNMENT DESCRIPTIONS:

### Reading Quizzes (12 total)

Most days we will begin class with a brief quiz designed to test your completion and understanding of the reading. There are no make-ups if you miss the quiz due to being tardy or absent. You may drop the lowest 2 out of 12 quizzes.

### Short Critical Responses (500 words each)

You will write *two* response papers in response to our readings. Response papers are designed to ready you for class discussion and to explore ideas you could develop further in your longer paper. The response paper *must always address the reading for that day* and will be due before class begins. In your response paper, you should not repeat previous class discussions or provide a summary of the reading. Instead, your response should begin to analyze the reading assigned for that class session, selecting an issue or theme or question you feel to be significant and analyzing how it functions in the text. Use close reading to support the analysis you do in your response. Because these papers are relatively short, you won't be able to look at the *entire* text, and your focus should be relatively narrow. I recommend that you select a word, phrase, image, two-page spread (if a comic), or short quotation from the reading to initiate your response. If you would like help narrowing down appropriate topics for a response paper, feel free to come to my office hours or send me an e-mail running an idea by me. I do not accept late response papers.

### In Class Presentation

Throughout the semester you will be responsible for giving a short 10-minute presentation on the text we will be covering for that day. The purpose of the presentation is not to simply give a summary of the text, but to inform the audience of background about the author and/or text's time period and what you found most engaging about the text. This presentation is designed to encourage thinking about the text more deeply as you prepare to write your longer paper and to sharpen public speaking skills.

### Source Analysis Paper (1000 word minimum)

For this essay, you will develop your research skills and analyze critical work on the movie *Crazy Rich Asians*. You need to provide a short summary of the argument and must include your own analysis of the author's argument. Consider not only whether you agree or disagree but also how the author makes the argument. Use evidence from the film to support your points. You are required to use at least one outside source. The source needs to be credible and appropriate for the course (I will be checking your sources beforehand). Remember to have in-text citations as well as a work-cited page in MLA format.

### Critical Analysis Paper (1800 word minimum)

For this essay, you will be expected to analyze a text carefully and develop an original argument regarding the whole of the text through close reading and critical thinking. You must have a clear thesis (main idea) that shows critical engagement with the text and must use evidence from the text to support your thesis. This essay also requires you to have at least one credible, academic source to support your ideas and/or provide background. Remember to have in-text citations as well as a work-cited page in MLA format.

### Creative Research Paper (2200 word minimum)

In this essay, you will use the skills we have developed throughout the course and in our previous essays. Whether you choose option A or B, your paper should have a strong, clear, and creative argument and should consult at least two critical sources. This should not be a regurgitation of the issues, ideas, and themes we have discussed in class, but should instead be a result of your own critical thinking and understanding of the text. You are required to use at least 2 outside sources (could use the essays we read in class). Remember to have in-text citations as well as a work-cited page in MLA format.

For this assignment you have two options.

**Option A:** Looking back at the texts and ideas we discussed throughout the semester, as well as your own experiences, discuss your process of racial identity formation in the U.S. You may choose to reflect on your own experiences from memory and/or consult family history as we saw many of the authors doing in the texts. How does your understanding of race influence your identity? How does your family history and background factor into your thoughts on race and identity? How did the ideas from the texts inform your thinking about your own racial identity formation?

**Option B:** You will pick two texts we have discussed throughout the semester and compare them, having a critical stance and creating a compelling dialogue between different texts. You should have in mind a central thesis/idea that explains why you chose these two texts in particular. Rather than simply comparing how they are similar or different in content, think about why these similarities and differences are important to consider. How do they inform your thinking about racial identity formation?

## GRADING SCALE

A	4.0	93-100	930-1000		C	2.0	73-76	730-769
A-	3.67	90-92	900-929		C-	1.67	70-72	700-729
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	83-86	830-869		D	1.0	63-66	630-669
B-	2.67	80-82	800-829		D-	0.67	60-62	600-629
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

## ASSESSMENT RUBRIC

	SATISFACTORY	UNSATISFACTORY
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and

		organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

## COURSE POLICIES:

**You must complete *all assignments* to receive credit for this course.**

### 1. Attendance

Attendance is mandatory and will be taken daily. **If you miss two full weeks of class (6 unexcused absences), you will automatically fail the course.** Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.

### 2. Tardiness

Students who enter class after roll has been taken are late, which disrupts the entire class. *Three instances of tardiness count as one (1) absence.*

### 3. Class Participation

Participation is a crucial part of your success in this class. You will be expected to work in small groups, participate in group discussions, and complete various other activities. Students should bring computers, the texts, paper, and writing utensils to each class meeting. If during classroom discussion it becomes evident that students have not completed the reading assignment for that day, I will introduce an in-class activity on the readings or classroom discussion.

### 4. Paper Format & Submission

Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font and double-spaced. Be sure to staple papers before submitting hard

copies. Your final drafts should be polished and presented in a professional manner. I will be discussing the format all your papers should be in, and you should follow that format for all your papers. *All drafts should conform to MLA style* and will be submitted as an MS Word (.doc or .docx) to Canvas.

### **5. Late Papers/ Assignments**

No late papers or assignments will be accepted. Failure of technology is not an excuse.

### **6. Assignment Maintenance**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers it is the students' responsibility to have and to make available this material.

### **7. Plagiarism**

UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- c. Submitting materials from any source without proper attribution.
- d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

**Important Tip:** You should never copy and paste something from the Internet without providing the exact location from which it came.

### **8. Classroom Behavior**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

### **9. Course Evaluations**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <http://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they

are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

### **10. Writing Studio**

The University Writing Studio is located in Turlington (2<sup>nd</sup> Floor) and is available to all UF students.

### **11. Students with Disabilities**

Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give your instructor early in the semester.

### **12. UF Grading Policies**

For information on UF Grading policies, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### **13. Grade Appeals**

In 1000- and 2000- level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade. For more information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

### **14. Course Evaluations**

Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>.

### **15. Mental Health and Wellness**

*Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

### **16. UF's policy on Harassment**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

### **17. Policy on environmental sustainability**

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

### **Course Schedule:**

This is only a guide to the expected course of the semester. Changes can be made at any time, so it is up to you to check Canvas often and attend all classes.

<b>Week 1</b>	<b>What is Race?</b>	<b>Assignments</b>
8/21	Syllabus and course overview	
8/23	Michael Omi and Howard Winant's <i>Racial Formation in the United States</i> p105-115	
<b>Week 2</b>	<b>Race and Stereotypes</b>	
8/26	Michael Omi and Howard Winant's <i>Racial Formation in the United States</i> p115-132 William Pettersen "Success Story, Japanese-American Style" (canvas)	
8/28	Robert G. Lee's <i>Oriental: Asian Americans in Popular Culture</i> p1-14	Brief response 1 due 3:00 PM
8/30	Watch Film - <i>Crazy Rich Asians</i> Credible Sources Introduction	
<b>Week 3</b>		
9/2	Holiday- No Class	
9/4	Discussion on Sources and Film	
9/6	Explore Angel Island Poetry <a href="http://www.english.illinois.edu/maps/poets/a_f/angel/angel.htm">http://www.english.illinois.edu/maps/poets/a_f/angel/angel.htm</a>	Source Analysis Paper Due 11:59PM
<b>Week 4</b>	<b>Chinese Exclusion Act</b>	
9/9	Maxine Hong Kingston <i>China Men</i> (Beginning-p33)	
9/11	Maxine Hong Kingston <i>China Men</i> (p33-end of "The Father from China") p33-p73	
9/13	Maxine Hong Kingston <i>China Men</i> ("The Ghostmate"-end of "Great Grandfather of the Sandalwood Mountains") p74-118	
<b>Week 5</b>		
9/16	Maxine Hong Kingston <i>China Men</i> ("On Mortality"- "The Grandfather of the Sierra Nevada Mountains) p119-151	
9/18	Maxine Hong Kingston <i>China Men</i> ("The Laws"-p189) p152-p189	
9/20	Maxine Hong Kingston <i>China Men</i> p189-220	
<b>Week 6</b>		
9/23	Maxine Hong Kingston <i>China Men</i> ("The Wild Man of the Green Swamp"-253) p221-253	
9/25	Maxine Hong Kingston <i>China Men</i> p254-end	
9/27	Bharati Mukherjee <i>Jasmine</i> Ch1- end of Ch2	
<b>Week 7</b>	<b>Language and Identity</b>	
9/30	Bharati Mukherjee <i>Jasmine</i> Ch3-end of Ch6	
10/2	Bharati Mukherjee <i>Jasmine</i> Ch7-end of Ch9 Thesis Building Workshop	
10/4	No class-homecoming	
<b>Week 8</b>		
10/7	Bharati Mukherjee <i>Jasmine</i> Ch10-end of Ch12	
10/9	Bharati Mukherjee <i>Jasmine</i> Ch14-end of Ch19	
10/11	Bharati Mukherjee <i>Jasmine</i> Ch20-end of Ch22	
<b>Week 9</b>		

10/14	Bharati Mukherjee <i>Jasmine</i> Ch23-end of Ch24	
10/16	Bharati Mukherjee <i>Jasmine</i> Ch25-end	
10/18	Jessica Hagedorn "Filipino Boogie" <a href="https://www.poetryfoundation.org/poems/58124/filipino-boogie">https://www.poetryfoundation.org/poems/58124/filipino-boogie</a> "Something About You" <a href="http://www.english.illinois.edu/maps/poets/g_1/hagedorn/online.htm">http://www.english.illinois.edu/maps/poets/g_1/hagedorn/online.htm</a> Background source on Jessica Hagedorn on Modern American Poetry website: <a href="http://www.english.illinois.edu/maps/poets/g_1/hagedorn/about.htm">http://www.english.illinois.edu/maps/poets/g_1/hagedorn/about.htm</a>	Critical Analysis Paper Due 11:59 PM
<b>Week 10</b>		
10/21	Chang-Rae Lee <i>Native Speaker</i> beginning-p46	
10/23	Chang-Rae Lee <i>Native Speaker</i> p47-p81	
10/25	Chang-Rae Lee <i>Native Speaker</i> p82-p130	
<b>Week 11</b>		
10/28	Chang-Rae Lee <i>Native Speaker</i> p131-p155	
10/30	Chang-Rae Lee <i>Native Speaker</i> p156-p188	
11/1	Chang-Rae Lee <i>Native Speaker</i> p189-p230	
<b>Week 12</b>		
11/4	Chang-Rae Lee <i>Native Speaker</i> p231-p258	
11/6	Chang-Rae Lee <i>Native Speaker</i> p259-p292	
11/8	Chang-Rae Lee <i>Native Speaker</i> p293-320	
<b>Week 13</b>	<b>Japanese Internment</b>	
11/11	Holiday-No Class	
11/13	Chang-Rae Lee <i>Native Speaker</i> p321-end	Brief response 2 due 3:00 PM
11/15	Miné Okubo <i>Citizen 13660</i> Beginning-p49	
<b>Week 14</b>		
11/18	Miné Okubo <i>Citizen 13660</i> p50-p99	
11/20	Miné Okubo <i>Citizen 13660</i> p100-p150	
11/22	Final Paper workshop *Bring outline of final paper and one outside source	
<b>Week 15</b>		
11/25	Miné Okubo <i>Citizen 13660</i> p151-end "My Father and Myself Facing the Sun" Lawson Fusao Inada <a href="https://www.poetryfoundation.org/poems/57977/my-father-and-myself-facing-the-sun">https://www.poetryfoundation.org/poems/57977/my-father-and-myself-facing-the-sun</a>	
11/27	No class-Thanksgiving	
11/29	No class-Thanksgiving	

<b>Week 16</b>		
12/2	Final paper editing workshop	
12/4	The Farewell (Trailer)- <a href="https://www.youtube.com/watch?v=RofpAjqwMa8">https://www.youtube.com/watch?v=RofpAjqwMa8</a> Course Wrap Up & Evaluations	Final Paper due 11:59 PM