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AML 3673;Sec063G
Fall '14

MWF

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Office Hours: M 5-6:10 pm
F 1-2:30 and by appointment

The Genres of Asian American Literary and Cultural Production

Course Description

This course is an introduction to the varieties of Asian American literary and cultural production from the 1890s to the present and includes Asian American novels, plays, short stories, graphic novels, manifestoes, political essays, memoirs and films. We will discuss the aesthetics of silence, genre mixing, postmodernism, as well as the memoir. At the same time we will relate the texts to specific immigration acts, restrictions, exclusions and laws. Although the course includes works by Chinese, Japanese, Korean, South Asian, Vietnamese and Filipino Americans, the point is not simply to emphasize the multiple nationalities within Asian America. Rather, the readings are organized according to major issues that recur in Asian American texts across different national boundaries such as model minorities, orientalism, and food pornography. At the center of the readings is the complex question of what it means to be Asian American in the U.S.

This is an intensive discussion course. Please come to class prepared to raise questions about the readings for the day. I am interested in your active responses to the materials you are reading.

Texts:

Onotoo Watanna Heart of Hyacinth (Univ of Washington)
Adrian Tomine Shortcomings (Drawn and Quarterly)
David Henry Hwang M Butterfly (Plume)
Jade Snow Wong Fifth Chinese Daughter (Univ of Washington)
Maxine Hong Kingston The Woman Warrior (Random House)
Derek Kirk Kim Same Difference (First Second, 2011)
R Zamora Linmark Rolling the Rs (Kaya)
Theresa Hak Kyung Cha Dictee (Univ of California)
Brian Roley American Son (Norton)
Carlos Bulosan America is in the Heart (Univ of Washington)
Le Thi Diem Thuy The Gangster We are All Looking For (Picador)
Coursepack: Available at Orange and Blue Textbooks; all readings are also on sakai
To order your coursepack online go to
http://book.it.myshopify.com/products/aml_3673_schueller_fall_2014
(I recommend the print option)

Course Requirements and Grade Distribution:

Pop Quizzes15%
Oral Presentation.....8%
Essay # 1.....30%

Essay # 2.....35%
Class Participation.....12%

Panels: Three or four students should get together to work on a panel. These panels are either intended to broaden, contextualize, or interrogate the topic being discussed in class. Many panels require you to take a position on a topic. Taking a position does not simply mean presenting an unverifiable opinion. A position must be supported by close readings of the text in question. By all means, direct the class to a specific page and offer specific analyses. All panelists should e-mail a 1-2 page statement to each of the panel participants as well as to me at least 24 hours before class. Make sure you are not repeating other panelists. During class, the panelists should read aloud their statements. Then each panelist should ask one question to another member. After that, the panel will open to class discussion. Please do not pose questions to the class because this usually inhibits discussion. If I do not get your paper 24 hours before class, I will consider it late. In class, please hand me a hard copy of your panel statement. Please practice and time yourself before you present in class. Presentations and panels will be graded on the information provided, clarity, and on the ability to elicit questions.

Attendance: Please remember that this is a discussion class and that you are expected to attend every day. Attendance means bringing all reading material to class and being prepared to discuss the readings. If you come to class without the assigned readings you may be considered absent.

There is no way to simply "make up" work for missed classes. If you miss more than four hours of class, you will lose a third of a letter grade for each additional absence. The four-hour absence policy does not mean that I am encouraging these absences or that you should, indeed, miss four hours of class. The allowed absences are meant strictly to cover emergencies (if you "use up" your absences and then have an emergency, you're out of luck). Missing eight or more hours of class constitutes failing the course. If you are absent you are still responsible for knowing the material and turning in assignments, including responses.

Because this is an intensive discussion course the learning will take place by building upon our conversations. Class participation means contributing to the flow and interrogation of ideas or asking questions when you have difficulty. Attendance alone is not enough.

Quizzes: These will generally be given at the beginning of class although I might quiz you at the end of a class period on what was discussed during class. The quizzes are easy. If you've done the reading you'll find it simple to get an "A." I will not be able to do any makeups for quizzes but I will drop the lowest quiz grade.

Papers : I do not require any research for your papers other than the material in the packet. Please follow MLA guidelines for citation. Remember that any use of reference material, both in direct quote or paraphrase, must be meticulously footnoted. Plagiarism, while intentional or otherwise, will result in a failing grade. Make sure your paper has a thesis (ie something you need to prove), that there is only one thesis for the entire paper, and that your paper is not a plot summary. I will put a "Guidelines for Papers" handout on sakai as well as sample graded papers.

Turning in Papers: Your papers (including responses) are due in class on the days assigned. Before bringing a hard copy of your paper to class, please turn in the papers on sakai on or before the due

date. Please don't slip papers under my door. Late papers will be reduced one letter grade for each class period; after one week they earn an "E."

Readings, cell phones and Laptop Use: Cell phones MUST be turned off at the beginning of class. I would prefer it if you bought hard copies of texts because discussion is easier that way.

Rewrites: You may revise any one paper. For rewriting, please follow the long comments at the end of the paper. Remember that a rewrite is a serious effort and not simply a correction of mechanical errors. When you rewrite a paper turn in the original graded paper along with the rewrite. In the new paper, highlight all the revisions you have made. If you want to rewrite a paper, I recommend your doing so within two weeks of getting the graded paper back. Do not rewrite a paper with a grade higher than a 'B.' All rewrites are due December 12.

All papers and the panel must be done in order to pass the course. Work not done will receive a grade of "0"

For purposes of calculation A=90, B+=83 etc

Announcements and Assignments will be on sakai. Please go to <https://lss.at.ufl.edu/> and follow the student links. Please check your email daily.

You can expect things of me in return. I will be happy to answer any questions or help you with papers. If you are not free during my office hours and need help, please don't hesitate to see me after class to set up an appointment.

Tentative Syllabus: This syllabus may be changed according to the needs of the class

Aug 25: Introduction

Aug 27 Frank Wu from Yellow: Race in America Beyond Black and White, pp. 1-19
Suchen Chang "Hostility and Conflict"

Aug 29 Text of the Chinese Exclusion Act

Early Resistance

Yan Phou Lee "The Chinese Must Stay" North American Review 148 (April 1889) 476-83

https://archive.org/details/jstor_25101763

Sept 1 Labor Day

Sept 3 Frank Chin and Jeffrey Chan "Preface" to Aiiiiieeee
Frank Chin and Jeffrey Chan "Racist Love"

We Write on Walls

Sept 5 From Him Mark Lai eds Island

Orientalism and the beginnings of the Asian American Novel

- Sept 8 Edward Said, from *Orientalism*, pp. 1-9; 201-209 in Packet
Onotoo Watanna Heart of Hyacinth 1-71; end of ch VIII
- Sept 10 Onotoo Watanna Heart of Hyacinth 72-146 (end of ch XV)
- Sept 12 Onotoo Watanna Heart of Hyacinth p. 147-end
Panel #1: Does Watanna's novel challenge or confirm discourses of Orientalism? Focus on a particular passage or one or two specific plot features. Do not attempt to deal with everything in the novel.
Sui Sin Far "Leaves From the Mental Portfolio of an Eurasian"
Estelle Jelinek from Women's Autobiography pp. 1-20.

The Short Story and Racial Types

- Sept 15 Sui Sin Far "The Story of One White Woman Who Married a Chinese"
Sui Sin Far "Her Chinese Husband" in Packet

Drama

- Sept 17 David Henry Hwang M Butterfly Acts one and two
- Sept 19 David Henry Hwang M Butterfly Act three
Sheng Mei-Ma from The Deathly Embrace, pp. xi-xxiii
Panel # 2 Analysis of the ending of M Butterfly

Food Pornography

- Sept 22 Jade Snow Wong Fifth Chinese Daughter pp. 1-111 (chs 1-12)
- Sept 24 Jade Snow Wong Fifth Chinese Daughter pp. 112-173 (chs 13-19)
From Elaine Kim Reading Asian American Literature 66-72
- Sept 26 Jade Snow Wong Fifth Chinese Daughter pp. 174-end
Sau Ling Cynthia Wong from Reading Asian American Literature, pp. 55-71
Panel# 3: Is Fifth Chinese Daughter a work of food pornography?

Gender and Asian American Identity

Ghostliness and Genre Mixing

- Sept 29: Toril Moi "Feminist, Female, Feminine" in Packet
Maxine Hong Kingston The Woman Warrior "White Tigers"
King-kok Cheung "The Woman Warrior versus the Chinaman Pacific"

Oct 1 The Woman Warrior “Shaman” and “At the Western Palace”
Frank Chin “Come All Ye Asian American Writers...” from The Big Aiiieeeee, pp. 1-9

Oct 3 The Woman Warrior “A Song for a Barbarian Reed Pipe”
Panel # 4 Does The Woman Warrior privilege race or gender?

Articulate Silences

Oct 6 Hisaye Yamamoto “The Legend of Miss Sasagawara”
From King-Kok Cheung Articulate Silences 1-26

Oct 8 Hisaye Yamamoto “Seventeen Syllables”
“Yoneko’s Earthquake”
Panel 5: Are silences important in “Seventeen Syllables”? If so, why? If not, why not?
(No more than two)

Pidgin Languages and Sexuality

Oct 10 R Zamora Linmark Rolling the Rs pp. 1-54 (end of “Tongue-Tied”)
Caraway, Nancie (1996). Pulp Friction: Exiles, "Locals" and the Politics of Pidgin.
Honolulu Weekly Nov 20_26: 8_11
Paper # 1 Due

Oct 13 R. Zamora Linmark Rolling the Rs pp. 55-103 (end of “Purple Man . . .”)
Richard Fung “Looking for My Penis” in Queer Film and Video
http://www.richardfung.ca/index.php?/articles/looking_for_my_penis_1991/

Oct 15 R Zamora Linmark Rolling the R’s pp. 103-end

Oct 17 Homecoming

Postmodernism, Language and History

Oct 20 Theresa Hak Kyung Cha Dictee pp. 1-58
Lisa Lowe “Unfaithful to the Original: The Subject of Dictee”

Oct 22 Theresa Hak Kyung Cha Dictee pp. 59-118

Oct 24 Theresa Hak Kyng Cha Dictee pp. 119-end
Panel 6: What is the relationship between Korean and Asian American identity in Dictee? (Use a small section to offer a close reading)

Model Minorities

Oct 27 William Peterson “Success Story Japanese American Style” New York Times, Jan 9,
1966. First item on google. <http://www.dartmouth.edu/~hist32/Hist33/Petersen.pdf>

Adrian Tomine Shortcomings

Oct 29 Adrian Tomine Shortcomings

Oct 31 Derek Kirk Kim Same Difference

Nov 3 Brian Royle American Son pp. 1-96

Frank Wu “The Model Minority: Asian American “Success” as a Race Relations Failure” from Yellow 39-57

Nov 5 Brian Royle American Son pp. 96-170 (end ch 2)

Nov 7 No class. Finish reading American Son. I am giving a talk on Carlos Bulosan at the American Studies Association meeting in Los Angeles.

Nov 10 Panel 7: Does American Son challenge model minority stereotypes?
(Bulosan starts today)

Mobility, the American Dream and Gender

Carlos Bulosan America is in the Heart pp. 1-71 (till end of ch IX)

Nov 12 Carlos Bulosan America is in the Heart pp. 72-151 (till end of ch XIX)

Sau Ling Cynthia Wong from Reading Asian American Literature 118-129

Nov 14 Carlos Bulosan America is in the Heart pp. 151-232 (end of ch XXXI)

Nov 17 Carlos Bulosan America is in the Heart 233-end

Panel 8: What is the function of white women in America is in the Heart?

Asian Americans and African Americans in Film

Nov 19 Vijay Prashad “Of Antiracist Racism” from The Karma of Brown Folk, 157-184.

For this class please watch Mira Nair’s Mississippi Masala (118 minutes) on your own. Copies are on reserve in the library.

Nov 21 Binita Mehra “Emigrants Twice Displaced...” From Screening Asian Americans bell hooks and Anuradha Dingwaney Review of Mississippi Masala Z Magazine
<https://groups.google.com/forum/#!topic/soc.culture.indian/5FP11pIX3aw>

Panel 9: Is the portrayal of Indian American and African American relationships in Mississippi Masala shallow and dishonest? (Focus on a specific scene to make your case)

Nov 24 Continue discussion of Mississippi Masala

Bakirathi Mani “Moments of Identity in Film” from Contours of the Heart

Nov 26 Thanksgiving

Nov 28 Thanksgiving

Dec 1 Le Thi Diem Thuy The Gangster We are All Looking For 1-77

Dec 3 The Gangster We are All Looking For 78-158
Yen Le Espiritu The “We-Win-Even-When-We-Lose” Syndrome...” American Quarterly 58 ii (2006), pp. 329-352.

Yellosploitation?

Dec 5 No class

Mandatory Screening Jon Moritsugu Terminal USA Dec 3, 4, or 5 evening. Time and place TBA

Dec 8 Discussion Terminal USA

http://xfinity.comcast.net/blogs/tv/2011/07/06/cinema_asian_america_jon_moritsugu_on_terminal_usa/

Dec 10 Panel 10: Is Yellowsploitation a genuine Asian American form or an imitation of Blaxploitation?

Lisa Lowe “Heterogeneity, Hybridity, Multiplicity: Marking Asian American Differences” Diaspora 1 i (1991)24-44.

Dec 12 Second paper due 4 pm in my mailbox. If you are going to be out of town and need me to grade your paper online please let me know.