

Professor Malini J. Schueller

AML 3673; 10275 Section 1MS1

Spring '25

T 4; R 4-5

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Office Hours: R 2:30-3:30 and by appointment

Personal Room:

<https://ufl.zoom.us/j/2447969731?pwd=amJBb25uZ115b0tKcXVBNXdPYjd2Zz09>

### **Asian American and African American Interactions**

**Course Description:** Ever since the category Asian-American emerged as a politicized identity in the 1960s, the major pedagogical imperative has been to study the literature and culture of this group on its own in order to legitimize the field itself and to understand its common histories and tropes. Similarly, African-American literature, affected by legacies of slavery and resistance, Jim Crow, and Civil Rights, has been conventionally seen as discrete and studied through different forms such as slave narratives, the literature of the Harlem Renaissance or that of the Black Arts movement. Yet from the very beginnings of major waves of Asian immigration, the two groups have been affected by and interacted with each other. At the same time African-American and revolutionary Asian politics have intersected in different historical periods. This course seeks to understand the nature of these exchanges through key theoretical readings on race, scholarship on these interrelationships, and literary and filmic expressions. Some of the questions we will attempt to grapple with will be the following: How do Asian-Americans see African-Americans and vice versa? What cultural characteristics and histories do they share? How have they been treated as minorities? What are their differences and how have they manifested themselves? What kinds of alliances have these groups created? How have both groups negotiated their Americanness? We will seek answers to these questions by dealing with issues of masculinity and nationalism, discourses such as Orientalism, the politics of anti-colonialism, events such as the LA riots, and cultural expressions such as hip hop. Ultimately the course stresses the importance of interethnic studies.

#### **Required Texts:**

W. E. B. Du Bois *The Dark Princess*

Frank Chin *Chickencoop Chinaman*

Anna Deveare Smith *Twilight Los Angeles, 1992* (published 1994). This edition only. PLEASE DO NOT GET THE ACTING OR TOURING EDITION

Paul Beatty *The White Boy Shuffle*

Nina Revoyr *Southland*

Readings on Canvas

### Course Requirements and Grade Distribution:

Discussion Questions.....	15%
Oral Presentation and paper.....	.10%
First Paper.....	25%
Second Paper.....	30%
Class Participation.....	20%

### Special Requirements for Online Class:

\*You will need to print out all canvas readings ahead of time so that you're not switching screens and are able to focus on the discussion/lecture during class time.

\*If your internet is slow and you cannot connect via zoom video, please connect by phone.

\*Because this is a discussion class which I will conduct as synchronous zoom I highly encourage you to turn your videos on during class. Being able to see your faces allows for good discussion and also enhances my ability to evaluate your class participation. If you experience problems with connectivity at a particular time, switch to audio but please don't make it a habit.

\*I will not be recording the class. Because this is a discussion class you may not record the class unless you get the permission of all students in the class.

Attendance: Please remember that this is a discussion class and that you are expected to attend every meeting. day. Attendance means having all printed materials ready so that you can take notes and participate in discussion. If you are in class without the reading material, you will be marked 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 absence policy does not mean that I am encouraging these absences or that you

should, indeed, miss four hours (hours, not classes). **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 hours of class constitutes failing the course.** If you miss class due to illness I will need to see a doctor's note that says you are unable to zoom.

Panels: Two or three 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. Your best option is to 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. If I don't receive your panel statement 24 hours before class, I will consider it late. Before class, please submit your statement on canvas. Make sure you are not repeating other panelists. If there is repetition, everyone's grades will suffer. Please submit your final statement and any power point you might be using on Canvas by noon on the day of class.

During class, begin by telling the class the question you are addressing and the position you are taking. Then read your statement or explain it to class via powerpoint. After that, the panel will open to class discussion. Please practice and time yourself before you present in class. Panels will be graded on the information provided, clarity, and on the ability to elicit questions. A panel with three students should last no more than fifteen minutes. Questions and answers can take an additional five to ten minutes. Please do not ask questions of the class. This strategy generally inhibits discussion.

Discussion Questions: You are required to write discussion questions for the readings/films watched for every class on the discussion set up on Canvas. These need not be more than four or five sentences (you may write more if you wish). I'm looking for what you found most interesting/complex/problematic in the readings/viewings for the day and would like to discuss in class. It is best to refer to specific paragraphs or sentences. I'm not looking for a summary. These questions are best when you have read thoroughly so don't write till you've done all the readings. **Please respond to/have a question about ALL the readings for the day.** Please upload your questions on Canvas by 8 am on the day of class. Please don't wait till the last minute or you might be unable to submit them. I cannot accept late discussions or those emailed to me. **You may miss up to three discussion questions but after that you will lose two points for each time you miss writing the discussion.**

Papers : I do not require any research for your papers other than the material on Canvas. Please follow MLA guidelines for citation. Remember that any use of reference material, including AI both in direct quote or paraphrase, must be meticulously footnoted. Plagiarism, while intentional or otherwise, will result in a failing grade for the course. 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. Before writing your papers, please consult my "Guidelines for Papers" on Canvas. I will be giving you specific instructions for both papers. If you are a senior English major and are planning to go to graduate school, you might want to do one long research

paper instead of the two shorter papers. In that case, in addition to meeting the requirements for the short papers, you'll have to research your topic on the MLA International Bibliography. This DEFINITELY NOT the easier option. If you want to follow this option, please see me by Feb 11th. You may not make this decision any later. I will need to approve the topic.

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 B. All rewrites are due April 22<sup>nd</sup>.

I am available during office hours to help you with your papers and am happy to read rough drafts ahead of time either in person or on e-mail. I will help you with organization, clarity, development and indicate some grammatical errors but will not proofread. Please allow enough time for me to get back to you. For quick questions, use my e-mail. I usually check it at least once a day during the week from 9 am-5 pm. If you are not free during my office hours and need help, please don't hesitate to email me or wait after class to set up an appointment.

Turning in Papers: Your papers are due in class on the days assigned. Please submit the papers as attachments on Canvas. Always keep a copy of the paper you turn in. Late papers will be reduced one letter grade for each class period; after one week they earn an "E."

Students with Disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to me when requesting accommodation

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

For purposes of calculation A=93 and above; A- 90; B+= 87 B=83 etc

**Syllabus:** This is a tentative syllabus which might be changed according to the needs of the class

Jan 14: Introduction

Jan 16: Gary Okihiro "Is Yellow Black or White?" From *Margins and Mainstreams*, pp. 31-63

Andrew F. Jones and Nikhil Pal Singh "Guest Editors' Introduction" *positions* 11 no 1 (Spring 2003), pp. 1-9

Mary Tape's letter to the San Francisco schoolboard

Yuri Kochiyama interview "The Impact of Malcolm X on Asian-American Activism" on canvas

<http://www.youtube.com/watch?v=IDeChQiuLBQ&feature=Playlist&p=56780EA949E57D99&index=0> Youtube

Michael Omi and Howard Winant, *Racial Formation in the United States*, intro (1-16)

Jan 21: Michael Omi and Howard Winant, *Racial Formation in the United States*, pp. 105-132.

Robin D. G. Kelley “Polycultural Me” *Colorlines* September-October 1999.

Robin D.G. Kelley “What Does Black Lives Matter Want?”  
<https://www.bostonreview.net/articles/robin-d-g-kelley-movement-black-lives-vision/>

### **Early African-American Views of the Chinese**

Jan 23: Edward Said *Orientalism*, pp. 1-9; 49-57; 201-209.

Najia Aarim-Heriot, from *Chinese Immigrants, African Americans and Racial Anxiety*, pp. 1-14; 217, 226

Nubia “Progress of the Colored People of San Francisco” *Frederick Douglass’ Paper*

Sept 22, 1854

Nubia “From Our San Francisco Correspondent” *Frederick Douglass’ Paper*, April

13, 1855

“The Chinese in New York; Peculiarities of the Orientals Described,” *Washington Bee*, November 22, 1884;

“Opium Eating in Chicago,” *Topeka Tribune*, October 22, 1880

“The San Francisco Earthquake” *Alexander’s Magazine* 2 I (May 1906), p. 20.

Panel # 1: Do the articles on the Chinese reflect Orientalism or African American racial anxiety?

### **African Americans and Filipinos: Race and Colonization**

Jan 28: Paul Kramer from *The Blood of Government*, pp. 116-130 (You don’t have to read after p. 130 but of course you can if you wish).

From Servando D. Halili *Iconography of the New Empire*, pp. 59-80; 95-98.

Jan 30: From Willard B. Gatewood *Smoked Yankees and the Struggle for Empire* 3-18; 27-33; 239-249; 251-255; 269-271; 292-293

Articles on Philippines in African-American newspapers on Canvas

Start reading *The Dark Princess* 3-34 (end of Part 1)

Panel # 2: Did African-American soldiers in the Philippines view themselves as Americans first or minorities sympathizing with Filipinos?

Feb 4: From Bill Mullen *W.E.B. Du Bois on Asia*, pp. vii-xxvii or Mullen on Dark Princess

W. E. B. Du Bois *The Dark Princess*, pp. 1x-xxvii; 37-157 (end of section xii of “The Chicago Politician.”)

Thu Feb 6: W.E.B. Du Bois *The Dark Princess* 158- end

Panel 3: Is *The Dark Princess* a work of revolutionary Afro-American solidarity or Orientalism?

### **Blackness and Asian American Identity**

#### *Masculinity and Revolutionary Politics*

Feb 11: Frank Chin “Racist Love”

Frank Chin and Jeffrey Can “Preface to *Aiiiiieeee*”

Frank Chin *Chickencoop Chinaman* Act One Scene One

Feb 13: Finish *Chickencoop Chinaman*

Maeda, Daryl J. “Black Panthers, Red Guards, and Chinamen: Constructing Asian American Identity through Performing Blackness, 1969-1972” *American Quarterly* Volume 57, Number 4, December 2005, pp. 1079-1103 SEE IF I WANT THIS OR JUST PART OF IT

Panel # 4: Does blackness help Chin formulate a resistant Asian-American identity or does it subsume that identity under African-American?

Model Minorities

Feb 18: Peterson “Success Story Japanese American Style”

Vijay Prashad “Of Antiblack Racism” from *The Karma of Brown Folk*, vii-xi; 1-9.

Feb 20: See Mira Nair’s *Mississippi Masala* on your own for this class.

bell hooks and Anuradha Dingwaney Review of *Mississippi Masala* *Z Magazine*

Binita Mehra “Emigrants Twice Displaced...” From *Screening Asian Americans*

Panel # 5: Does *Mississippi Masala* engage in racism against Africans and African Americans?

Or Does *Mississippi Masala* critique the model minority concept?

### **Revolutionary Asia and African Americans**

Feb 25: Mao Tse-tung “Statement Supporting the American Negroes in their Just Struggle Against Racial Discrimination by U.S. Imperialism” *Peking Review*, 1966 on Canvas

Mao Tse-tung “Statement in Support of the Afro-American Struggle Against Violent Repression” *Peking Review*, 1968

Richard Wright From *The Color Curtain*, pp. 571-588.

Feb 27: In Class Exam

### **Conflicts and Controversies: L.A. Riots**

March 4: Michael Omi and Howard Winant “The Los Angeles ‘Race Riot’ and Contemporary U.S. Politics” from *Reading Rodney King*, 97-116

March 6: Please watch *Sa-I-Gu* on your own

[https://www.youtube.com/watch?v=G\\_UyYj-pR8U](https://www.youtube.com/watch?v=G_UyYj-pR8U)

Elaine Kim “Home is Where the Han Is...” from *Reading Rodney King*, pp. 215-236

Sumi K. Cho “Korean Americans vs. African Americans: Conflict and Construction” from *Reading Rodney King*, pp. 196-207

Panel # 6: In What ways does Sa-I-Gu help us rethink Korean-American and African-American relations?

March 11: Anna Deveare Smith *Twilight USA, 1992*

March 13: Anna Deveare Smith *Twilight USA, 1992*

Jerry G. Watts “Reflections on the Rodney King Verdict and the Paradoxes of the Black Response” from *Reading Rodney King*, pp. 236-249

Panel #7: Do the multiple perspectives in *Twilight USA* promote an understanding of structural racism? Or Do the multiple perspectives promote solidarity with the Black poor?

March 18 Spring Break

March 20 Spring Break

### **Orientalism and Femininity**

March 25: Paul Beatty *The White Boy Shuffle*, pp. 1-94 (*read a bit more because of Spring break before?*)

From *The Asian Mystique*

March 27: *White Boy Shuffle*, pp. 95-end

Panel # 8: What is the function of the “oriental” woman in *The White Boy Shuffle*?

### **African-Americans and Kung Fu: Questions of Masculinity and Culture**

April 1: Vijay Prashad, “Kung Fusion: Organize the ‘Hood Under I-Ching Banners” from *Everybody was Kung Fu Fighting*, pp. 126-149.

Jachinson Chan “Bruce Lee: A Sexualized Object of Desire” from *Chinese American Masculinities*, pp. 73-96.

April 3: *The Last Dragon* (please watch on your own)



Amy Abugo Ongiri, "He wanted to be just like Bruce Lee": African Americans, Kung Fu Theater and Cultural Exchange at the Margins" *Journal of Asian American Studies* 5 i (2002), 31-40.

Joel Dinerstein "Lester Young and the Birth of Cool" in *Signifyin(g), Sanctifyin' and Slam Dunking*, pp. 239-46; 266-67.

Panel # 9: Does *The Last Dragon* perpetuate stereotypes of Asians and Asian Americans?

### **Contemporary Alliances**

April 8: Nina Revoyr *Southland* chs 1-13 (pp. 1-156)

Daniel Widener "Perhaps the Japanese Are to be Thanked?" Asia, Asian America and the Construction of Black California" *positions* 11 I (2003) 135-181

April 10: Nina Revoyr *Southland* pp. 157-end.

Panel #10: Is *Southland* utopian or dystopian about Asian American and African American alliances?

### **Asian Americans and Hip Hop, Yellowface in Hip Hop**

April 15: Nina Cornyetz. "Fetishized Blackness: Hip Hop and Racial Desire in Contemporary Japan" *Social Text*, No. 34 (1993), pp. 53-84.

Deborah Elizabeth Wiley "Black Bodies/Yellow Masks: The Orientalist Aesthetic in Hip Hop and Black Visual Culture" in *Afro Asian Encounters*, pp. 188-203.

Raven, Erick. "HyunA: The Nexus of Blackness, Feminism, and K-Pop." *Journal of Popular Culture*, vol. 53, no. 1, February 2020, pp. 192-214

Panel # 11: Analysis of K-Pop lyrics and Blackness or Hip Hop Lyrics and Asianness

April 17: Mark R. Villegas, "Nation in the Universe: The cosmic Vision of Afro-Filipino Futurism" *Amerasia Journal* 43 ii (2017), 25-46.

Thien-bao Thuc Phi "Yellow Lines: Asian Americans and Hip Hop" From *Afro Asia* Ed. Fred Ho and Bill v. Mullen pp. 295-317

Victor Viesca "Native Guns and Stray Bullets" *Amerasia Journal* 38 i (2012) 113-142

Possible Screening: Mark Villegas "Hip Hop Mestizae" [vimeo.com/6394176](https://vimeo.com/6394176)

Panel # 12: An analysis of one or two albums of Kiwi and/Bambu

**Asian Americans and Black Lives Matter**

Tue April 22: Wen Liu “Complicity and Resistance: Asian American Body Politics in Black Lives Matter” *Journal of Asian American Studies* 21 iii (2018), 421-451

Jeannelle K Hope “This Tree Needs Water!: A Case Study on the Radical Potential of Afro-Asian Solidarity in the Era of Black Lives Matter” *Amerasia Journal* 45 ii (2019), 222-237.

Thursday April 23: Papers Due 11:00 pm