

Professor Malini J. Schueller

AML 3673; Section **10359** Section 1MS1

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Spring '24

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Office Hours: R: 2:30-3:30; 5:15-6:00 pm  
and by appointment

### **Racial Identities in Asian American Literature**

Course Description: “Asian-American” is a highly contested, yet necessary category, born of racism, nationalism, and resistance. This course focuses on the ways in which different forms of racialization have constructed Asian American identity. We will examine Asian-American literary and cultural productions in relation to specific immigration acts, restrictions, exclusions, and laws as well as to racialized stereotypes such as model minorities. We will also study how U.S. imperialism in Asia and the Asia Pacific—the Philippines, Vietnam--have produced different Asian-American cultures. In keeping with the wide range covered by Asian American studies, the course will engage with a variety of cultural materials: novels, autobiographies, short stories, plays, poems, graphic novels, documentaries, newspaper articles, as well as essays.

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: Jade Snow Wong Fifth Chinese Daughter

David Henry Hwang M Butterfly

Frank Chin Chickencoop Chinaman and the Year of the Dragon

Onotoo Watana Heart of Hyacinth

Brian Roley American Son

R. Zamora Linmark Leche

Maxine Hong Kingston The Woman Warrior

David Henry Hwang M Butterfly

Aimee Phan We Should Never Meet

Julie Otsuka When the Emperor Was Divine

Gene Luen Yang American Born Chinese

#### Course Requirements and Grade Distribution:

Discussion Questions.....15%

Oral Presentation.....10%

Essay # 1.....30%

Essay # 2.....35%

Class Participation.....10%

Panels: Two 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. It is best to focus on specific sentences/passages to support your point. 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 each other. 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. Each person should plan to speak for 5-7 minutes. 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 meeting. day. Attendance means being present with your video on and all reading materials ready so that you can take notes and participate in discussion. If you cannot access any of your readings during class 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. Missing eight hours of class constitutes failing the course. If you miss 8 hours of class you will automatically receive an E in the course.

***Discussion Questions:*** Pick an idea that you think is important and needs discussion. Include a reference to the sentences/passages that you want to discuss. Questions will be graded on the engagement they evidence with the readings. Please stick to the texts themselves rather than asking questions based on personal experience or views. You can miss 4 days. After that you will lose three points for every question missed. Please submit these questions on canvas by noon on the day of class. The questions need not comprise more than one or two sentences but make sure you have questions for all the readings for the day.

Papers: I do not require any research for your papers other than the material on Canvas. Indeed, I discourage research. Please follow MLA guidelines for citation. **Remember that any use of reference material, whether in direct quote or paraphrase, must be meticulously footnoted. Plagiarism, while intentional or otherwise, will result in a failing grade in 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. I will be giving you specific instructions for both papers. If you wish, you may write on the same topic as your oral presentation. I am happy to read rough drafts or parts of your papers ahead of time.

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 15. You may not make this decision any later. I will need to approve the topic.

Laptop/media policy: All cellphones MUST be turned off before the start of class. It is definitely better to have hard copies of all texts so you can take notes, underline, and follow class discussion. However, I have grudgingly accepted the fact that some students work with e books and like to work electronically instead of using paper. You may bring your laptops, I pads etc to class but please make sure that you are only looking at the reading being discussed. **Surfing the web is distracting to students sitting next to you or behind you.** If you feel you cannot resist the urge to be on social media, please print out the readings and bring them to class.

Email: It is understood that you will check your UF email daily during the week. Any updates to the syllabus or changes to office hours will be sent on email. If you need to contact me outside of office hours, please do so at [malini@ufl.edu](mailto:malini@ufl.edu) and **not on Canvas.**

Turning in Papers: Your papers are due in class on the days assigned. Please submit the papers as Word, doc or rtf attachments on Canvas. Late papers will be reduced a third of a letter grade for each day. After one week they will earn an "E."

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=93, A-=90, B+=87 etc

I am a Professor of English. I was born and raised in India, hold a PhD in English from Purdue University, and since 1986 I have been at UF teaching courses on American literature, US empire studies, postcolonial theory, and Asian American studies. You can learn more about me and my interests by checking my website:

<https://wordpress.com/view/malinischueller.wordpress.com> or the English department website: <https://english.ufl.edu/malini-johar-schueller/>

### **Students with Disabilities**

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office in Peabody 202. That office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation. If you haven't registered with the DRC but think you may be eligible for accommodation, please come talk to me in office hours and I can help advise you.

### **Recording Policy**

According to state law, students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited.

Specifically, students may not publish recorded lectures without the written consent of the instructor. A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

**Help From Me and About me:** 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. 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.

Announcements and Assignments will be on email. Please check your email at least once a day.

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

Jan 9 Introduction

Jan 11 Suchen Chang “Hostility and Conflict” from *Asian Americans: An Interpretive History* pp. 45-61  
Frank Wu from *Yellow: Race in America Beyond Black and White*, pp. 1-19

Jan 16 Michael Omi and Howard Winant from *Racial Formation in the United States* Pp.105-136  
Frank Chin and Jeffrey Chan “Racist Love” From *Seeing Through Shuck*, pp. 65-72  
Text of the 1882 Exclusion Act  
Letter from Mary Tape to San Francisco School Board 1885  
Young Phou Lee “The Chinese Must Stay” *North American Review* 148 (April 1889), pp 476-83. <https://archive.org/details/jstor-25101763>

## **Orientalism**

- Jan 18 Onotoo Watanna Heart of Hyacinth
- Jan 23 Onotoo Watanna Heart of Hyacinth  
Edward Said, Orientalism pp. 1-9  
Panel # 1: Is Heart of Hyacinth an Orientalist text?
- Jan 25 From Sheridan Prasso The Asian Mystique 1-28  
M Butterfly Acts one and Two
- Jan 30 M Butterfly  
Sheng Mei-Ma from The Deathly Embrace pp. xi-xxiii  
Butler “Imitation and Gender Insubordination” (mark pages) or Richard Fung Looking  
for my penis  
Panel #2 Analysis of the ending of M Butterfly

## **Model Minorities and Food Pornography**

- Feb 1 Peterson “Success Story, Japanese-American Style.” New York Times Magazine,  
New York Times, Jan 9, 1966.  
Jade Snow Wong Fifth Chinese Daughter
- Feb 6 Jade Snow Wong Fifth Chinese Daughter  
Sau Ling Cynthia Wong from Reading Asian American Literature pp. 55- 71  
Panel # 3: Is Fifth Chinese Daughter a work of food pornography?
- Feb 8 Brian Roley American Son,
- Feb 13 Brian Roley American Son  
Peterson “Success Story, Japanese-American Style.” New York Times Magazine,  
New York Times, Jan 9, 1966.
- From Frank Wu “The Model Minority: Asian American “Success” as a Race  
Relations Failure” from Yellow, pp. 39-57  
Panel 4: Does American Son Challenge Model Minority Stereotypes?

## **Blackness, Masculinity, and Asian American Identity**

Feb 15 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\_1094  
Frank Chin Chickencoop Chinaman

Feb 20: Chickencoop Chinaman  
"Railroad Standard Time"

Panel # 5: Does blackness help Chin formulate a resistant Asian-American identity or does it subsume that identity under African-American?

Feb 22: Jachinson Chan "American inheritance: Chinese American male identities" from *Chinese American Masculinities*, pp. 1-16

Kelly H. Chong "The Model Man": Shifting Perceptions of Asian American Masculinity and the Renegotiation of a Racial Hierarchy of Desire" *Men and Masculinities* 2022, Vol. 25(5) 674-697  
American Born Chinese pp. 1-84

Feb 23: Essay #1 Due/Take Home Exam

Feb 27: Gene Luen Yang American Born Chinese

Panel 6: *Is American Born Chinese* a recuperation of Asian American masculinity?

### **The Politics of Internment**

Feb 29 Ronald Takaki "The Myth of 'Military Necessity for Japanese\_American Internment'" From Strangers From a Different Shore, pp. 379-405

Julie Otsuka When the Emperor was Divine

March 5 When the Emperor was Divine

March 7: Hisaye Yamamoto "The Legend of Miss Sasagawara"

March 12 Spring Break

March 14 Spring Break

### **Race, Nation, and Feminism**

March 19: Maxine Hong Kingston The Woman Warrior  
Frank Chin from *The Big Aiiiiiiiiii pp. 1-9*

March 21: Maxine Hong Kingston The Woman Warrior

March 26: Maxine Hong Kingston The Woman Warrior pp. 160-end (“Song for a Barbarian Reed Pipe”)

King-kok Cheung “The Woman Warrior versus the Chinaman Pacific”

Sau-Ling Cynthia Wong “Autobiography as a Guided Chinatown Tour?”

Panel #7: Do you agree with Chin that Kingston caters to a Western/American audience?

### **Race and Empire: The Philippines**

March 28 Ronald Takaki “Dollar a Day...” from Strangers from a Different Shore 315-335  
Carlos Bulosan “The Story of a Letter” and “Be American”

April 2: Leche pp. 1-135 (Books I-IV)

David Lloyd “Colonial Trauma/Postcolonial Recovery” *Interventions* 2 ii (2000), 212-228 (focus on pp. 212-220).

April 4: Leche, pp. 139-216 (Books V-VII)

Dana Y. Takagi “Maiden Voyage: Excursion into Sexuality and Identity Politics in Asian America” Amerasia Journal 20: 1 (1994), 1-17\_

April 9: Leche Books VIII-IX (pp. 217-end)

Dana Y. Takagi “Maiden Voyage: Excursion into Sexuality and Identity Politics in Asian America” Amerasia Journal 20: 1 (1994), 1-17\_

Panel #8: Is Leche a novel about healing or keeping traumatic memories alive OR How does queerness affect racial identity in the novel?

### **Grateful Orphans**

April 11: Aimee Phan We Should Never Meet pp. 1-143

April 16: We Should Never Meet pp. 143-end

Yen Le Espiritu The “We-Win-Even-When-We-Lose” Syndrome...” American Quarterly 58 ii (2006), pp. 329-352.

Panel # 9 Does Phan challenge imperialist recuperations of Vietnam?

South Asian Difference

April 18: Jhumpa Lahiri "Mrs Sen's"

April 23: Jhumpa Lahiri "When Mr Pirzada Came to Dine"  
"Interpreter of Maladies"

April 24: 11:59 pm Essay # 2 Due

Rachel Leng "Calling all 'Dragon Ladies,' 'China Dolls,' and 'Lotus Blossoms'" *The Duke Journal of Gender and Sexuality*, 4 (Spring 2013), 15-26. (check)

Tien, Liang. "U.S. Attitudes Toward Women of Asian Ancestry: Legislative and Media Perspectives. In *Relationships Among Asian American Women* edited by J. L. Chau, 29-48. Washington, DC: American Psychological Association, 2000. Vo, Linda Trinh, and Marian Sciachitano. "Moving Beyond "Exotics, Whores, and Nimble Fingers": Asian American Women in a New Era of Globalization and Resistance." *Frontiers* 21.1/2 (2000): 1-19