

Asian and Latina Immigrant Workers in the Global Economy
Ethnic Studies 129x USP 135
Summer 2010

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Office Hours: By appointment
Class Meets: Mon and Wed, 2:00pm-4:50pm, Center Hall 205

COURSE DESCRIPTION

This course will introduce students to the complex processes and issues shaping world political economy which often elude the official purview of public discourse. Focusing on Asian and Latina women, whose subject-positions and experiences ground our inquiries into the dynamics of global restructuring and empire, this course tracks the fields of domestic service, factory labor, tourism and sex work as they inform one another. Furthermore, this course will examine how racial, gendered, and sexual notions of immigrants impact labor/life opportunities, social membership, humanity and personhood of those who constitute simultaneously the invisible *as well as* public face of globalization. This class calls attention to the varied experiences of global migrant laborers while looking at resistance movements that have challenged the conditions of state racism, heteropatriarchy, citizenship, imperialism, neoliberalism and militarization. In the process, we will look to issues of representation, discourse, politics, society and community.

Classroom Rules: By the very nature of the course topic, there will likely be a wide range of opinions among students rooted in your personal and perhaps painful experiences. This is what a good classroom environment is supposed to do: stimulate you to think for yourselves and raise critical questions. Abusive and harsh language will not be tolerated in this classroom. These ground rules are reflected in the UCSD Principles of Community.

REQUIRED TEXTS

All Articles listed below by week are available at UCSD Electronic Reserves.

GRADING

Attendance 10%
Participation 10%
2 Pop Quizzes 10% (5% each)
Active Note-taking Journal 10%
Midterm 30%
Final Project 35%

Examinations: The quizzes will be cumulative, in-class, closed book, and closed-notes examinations. Final and Midterm are take-home. Hard copies only. No late assignments accepted without grade deduction.

ADA Statement: Any student with a disability or condition that compromises her ability to complete course requirements should notify the professor as soon as possible. The professor will take all reasonable efforts to accommodate those needs. If, as a result of a disability, you cannot accept the content or terms of this syllabus, notify the professor within one week of receiving syllabus. Name, Gender Preference: If you would like to be called by a different name than the one you are officially registered under or called by a particular gender preference, please tell the instructor.

Late or Make-up Assignments and Exams: Late assignments will not be accepted and there will be no make-up exams except, perhaps, in extreme circumstances with appropriate documentation.

Active Note-Taking Journal: Must write ½ page of notes (not summaries) for every article assigned in this class (title each note section with the name of the article and author). Put down terms and definitions on the page. Write down any questions, comments, thoughts, reflections, quotes, observations you find interesting in the work. Consider how this article relates to other essays, lectures or even films.

Final Project: Illustrated Graphic Novel/Book: 10-12 pages

Artistic group project comprising 2-4 members. Use at least 7 key terms from the course trying to retell the story of the class in visual form. Cite and give reference to texts, especially quotes in your as footnotes or bibliography at end of piece. The point of the project to enlighten, entertain, and elucidate what you have learned to an audience such as peer college students, younger folks, and general masses.

Books can be case study specific, sociological/historical, personal/autobiographical, satirical/fantasy, cookbook/recipe book style, investigative newsreporting, pop-up, photographic, comic book/superhero, manual/ instructional. Digital book or paper forms are acceptable.

Other requirements to consider:

- 1) Narrative buildup; have a story or an overarching aim/objective/framework rather than a buildup.
- 2) Quick write-up (1 page SS) of the 'why' of your project: Explain significance, why you chose your particular art medium/style/orientation.
- 3) Define vocabulary terms in-text whether explicitly or implicitly.
- 4) Find a way to incorporate your analysis/interpretation of the terms and story rather than present a merely factual plot.

COURSE OUTLINE

WEEK ONE: Histories and Contexts

(Monday)

Introductions. Read LA Times News article

Film: *Up the Yangtze* (2007)

(Wednesday)

Hu-Duhart, Evelyn. 2007. "Surviving Globalization: Immigrant Women Workers in Late Capitalist America." *Women's Labor in the Global Economy: Speaking in Multiple Voices*.

Edited by Sharon Harley. New Brunswick, N.J.: Rutgers University Press, 2007: 85-98.

Smith, Andrea. 2006. "Heteropatriarchy and the Three Pillars of White Supremacy." *Color of Violence: The Incite! Anthology. Women of Color against Violence*. Cambridge: South End Press: 66-73.

Shepherd, Verene. 2007. "'Sex in the Tropics': Women, Gender and Sexuality in the Discourses of Asian Labour Migration to the British Caribbean." I want to disturb my neighbour': Lectures on slavery, emancipation and postcolonial Jamaica. Kingston; Miami: Ian Randle: 30-43.

Film: *Maid in America* (2004)

WEEK TWO: Institutions and Structures

(Monday)

Tadiar, Neferti. 2004. "Domestic Bodies." *Fantasy Production: Sexual Economies and Other Philippine Consequences for the New World Order*. Hong Kong: Hong Kong University Press: 113-149.

Film: *The Land has Eyes* (2006)

(Wednesday)

Fusco, Coco. 2001. "At your Service: Latin Women in the Global Information Network." *The Bodies that Were Not Ours: And other writings*. London; New York: Routledge: 186-201.

Salzinger, Leslie. "Why Femininity(ies)?" *Genders in production: Making Workers in Mexico's Global Factories*. Berkeley: University of California Press, 2003: 152-171.

Film: *We Don't Play Golf Here* (2007)

WEEK THREE: Lives and Experiences

(Monday)

Park, L.S. and Pellow, D.N. 2005. Making the Invisible Visible: Asian American/Pacific Islander Workers in Silicon Valley. *AAPINexus* 3(1): 45-65.

Berno, Tracy and Trudy Jones. "Power, Women, and Tourism Development in the South Pacific." *Women as Producers and Consumers of Tourism in Developing Regions*. Edited by Yorghos Apostolopoulos, Sevil Sönmez, and Dallen J. Timothy ; foreword by Linda K. Richter. Westport, Conn.: Praeger, 2001: 93-109.

(Wednesday)

Barndt, Deborah. "Picking and Packing for the North: Agricultural Workers at Empaque Santa Rosa." *Tangled Routes: Women, Work, and Globalization on the Tomato trail*. Lanham, Md.: Rowman & Littlefield Pub., 2002, 165-208.

Film: *Paper Dolls* (2005)

WEEK FOUR: Activisms and Resistances

(Monday) *Midterm Due: Essay*

Kampwirth, Karen. "Also a Women's Rebellion: The Rise of the Zapatista Army." *Women & Guerrilla Movements: Nicaragua, El Salvador, Chiapas, Cuba*. University Park, Penn.: Pennsylvania State University Press, 2002: 83-116.

Film: *Maquilapolis*(2006)

(Wednesday)

Ong, Aihwa. "Spirit of Resistance." *Spirits of Resistance and Capitalist discipline: Factory Women in Malaysia*. Albany: State University of New York Press, 1987: 195-214.

Bhattacharjee, Anannya. "The Public/Private Mirage: Mapping Homes and Undomesticating Violence Work in the South Asian Immigrant Communities." In *Feminist Genealogies, Colonial Legacies, Democratic Futures*, edited by M. J. Alexander, and C. T. Mohanty. Routledge: New York, 1997: 308-329.

WEEK FIVE: Consciousness and Justice

(Monday)

Mohanty, Chandra. "Sisterhood, Coalition, and the Politics of Experience." *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. Durham; London: Duke University Press, 2003: 106-123.

(Wednesday)

Book Presentations, Wrap-up