

**LTEN 181 X ETHN 124 SPECIAL TOPICS IN ASIAN AMERICAN LITERATURE:  
TOPICS IN FILIPINO / AMERICAN LITERATURES**

TTh 3:30-4:50pm  
Warren Lecture Hall 2204

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This course takes up the histories and cultures of US imperialism in the Philippines and Filipino/a migration to the US through 20<sup>th</sup> century (post-WWII) literature and film. We will focus on the complex relationship between the history of Philippine national independence and US immigration in order to highlight the intersections of race, class, and gender relations in the US with the continuities of colonial order in the Philippines. Yet we will analyze this relationship in a specific way: i.e., not solely through a general description of Philippine history or analysis of Philippine society, but rather through a focus on cultural objects and activities. Of particular interest will be the way these objects and activities come to designate cultural subjects or identities – the “Filipino” (Pinoy or Pinay), “Fil-Am,” “Amboy,” “immigrant,” “Asian-Am,” and so forth – that are distinguished from those of the prewar era (“Filipino national,” “gook,” “nigger,” “Mongol,” etc.).

**REQUIREMENTS:**

**Attendance** (10%) (2 absences or less = A; 3 absences = B; 4 absences = C; 5 absences = D; 6 absences = F); **Participation** (10%); **oral presentation** (15%); **4 short responses** (1-2 pages each) (20%); **1 medium-length paper** (5-7 pages) (20%); **final exam** (25%)

**READINGS**

N.V.M. Gonzalez, *The Bamboo Dancers*

Bienvenido Santos, *The Man Who (Thought He) Looked Like Robert Taylor*

Jessica Hagedorn, *Dogeaters*

Course reader (available from University Readers: go to

<http://www.universityreaders.com/students/instructions.php> or email University

Readers at [orders@universityreaders.com](mailto:orders@universityreaders.com)).

**CLASS SCHEDULE**

T      April 3              Introduction: colonial legacy, modernization, and the intellectual

**From colonial to postcolonial: the aftermath of war**

Th      April 5              \*The Philippines Reader (excerpts)

T      April 10              \*Claro Recto, “Our Mendicant Foreign Policy”

		Nick Joaquin, <i>Portrait of the Artist As Filipino</i>
Th	April 12	Nick Joaquin, <i>Portrait</i> *John D. Blanco, “Baroque Modernity and the Colonial World”
T	April 17	“Anak Dalita” (dir. Lamberto Avellana, 1956) *Renato Constantino, <i>Dissent and Counter-Consciousness</i> (ex.)
Th	April 19	*Kerima Polotan, “Sounds of Sunday” *I. P. Soliongco, “On American Literature and Filipino Society” *Nick Joaquin, “The Filipino As Sajonista”

### Between Two Worlds

T	April 24	N.V.M. Gonzalez, <i>The Bamboo Dancers</i>
Th	April 26	Gonzalez, <i>Bamboo Dancers</i> ; <b>2<sup>nd</sup> short response due</b>
T	May 1	Gonzalez, <i>Bamboo Dancers</i>
Th	May 3	Nena Saguil, selected works Bienvenido Santos, <i>The Man Who (Thought He) Looked Like Robert Taylor</i>
T	May 8	Santos, <i>The Man</i> (cont’d)
Th	May 10	Santos, <i>The Man</i> (cont’d); <b>3<sup>rd</sup> short response due</b> *Agusto Espiritu, <i>Five Faces of Exile</i> (ex.)
T	May 15	*Lisa Lowe, <i>Immigrant Acts</i> (ex.) Linda Basch, et al., <i>Nations Unbound</i> (chs. 7-8)
Th	May 17	Jessica Hagedorn, <i>Dog eaters</i>
T	May 22	Rhacel Parreñas, guest lecture

### Imagined Archipelagoes

Th	May 24	Jessica Hagedorn, <i>Dog eaters</i> Vicente Rafael, “Taglish”
F	May 25	<b>“Mababangong Bangungot” [“Perfumed Nightmare”] (dir. Kidlat Tahimik, 1977) film showing 3:30pm</b>
T	May 29	“Mababangong Bangungot” [“Perfumed Nightmare”] (dir. Kidlat Tahimik, 1977); <b>4<sup>th</sup> short response due</b> Herminia Menez, “Jeeprox: the Art and Language of Manila’s Jeepney Drivers”

Th	May 31	*Marivi Soliven-Blanco, Suddenly Stateside (ex.)
<b>F</b>	<b>June 1</b>	<b>“Apocalypse Now” film showing 2pm</b>
T	June 5	Santiago Bose, selected works
		Manuel Ocampo, selected works; <b>final paper due</b>
<b>W</b>	<b>June 6</b>	<b>“Bontoc Eulogy” film showing 3:30pm</b>
Th	June 7	“Bontoc Eulogy” (dir. Marlon Fuentes, 1995)
<b>Th</b>	<b>June 14</b>	<b>FINAL EXAM 3-6PM</b>