



Instructor: Harrod Suarez
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Office hours: T/Th, 2-3:30p

COURSE DESCRIPTION

This course takes a survey of recent Asian American history, beginning roughly after 1965. It attends to the diverse movements that have emerged to frame Asian American culture, history, and politics: the activism that helped construct the category "Asian American" as a political challenge to marginalization as well as racism; the migration of "newer" Asians and the issues posed by their arrival; the distinct contours of Asian American "racialization," attending to questions of assimilation, gender, sexuality, violence, and so on; and Asian American cultural work, including literature, film, art, and music.

REQUIRED TEXTS

1. *Contemporary Asian America: A Multidisciplinary Reader*, Second Edition, Eds. Min Zhou and J.V. Gatewood, (NYU Press, 2007).
2. R. Zamora Linmark, *Rolling the R's* (Kaya: 1997).
3. Marjane Satrapi, *Persepolis: The Story of a Childhood* (Pantheon, 2004).
4. Anna Deavere Smith, *Twilight: Los Angeles, 1992* (Anchor, 1994).
5. Karen Tei Yamashita, *Tropic of Orange* (Coffee House Press, 1997).
6. E-reserve and online readings.

Please note that there is WebCT site for the course, located at webct.ucsd.edu. The direct url is <https://webctweb.ucsd.edu/webct/logon/2388249491001>. We will be using it a lot, so become familiar with it.

Texts 1-5 are available at Groundwork Books Collective and on reserve at Geisel; e-reserve readings can be found at reserves.ucsd.edu, while online readings have links posted on the WebCT site. Please see the calendar for more information.

GRADING

For this class, your grade will be determined by a “contract” grade. This means you will choose at which level—corresponding to a particular grade—you will work. Any adjustments will be made at the instructor’s discretion.

To earn a C/Pass :	To earn a B :	To earn an A :
Attendance/Participation	Attendance/Participation	Attendance/Participation
5 Thesis Breakdowns	6 Thesis Breakdowns	7 Thesis Breakdowns
5 Online Discussion Wks	6 Online Discussion Wks	7 Online Discussion Wks
Film or Novel Paper	Film or Novel Paper	Film and Novel Papers
	Group Presentation	Group Presentation

ASSIGNMENTS

1. **attendance/participation**
2. **thesis breakdowns**
3. **online discussion**
4. **film and/or novel paper(s)**
5. **group presentation**

Examples of thesis breakdowns and online discussions can be found on the WebCT page.

1. By attendance/participation, I mean **more than showing up for class**. In the effort to create a space where learning is shared and communal, it is critical for you to join in discussions by asking questions, seeking clarification, and offering ideas and interpretations.

2. The purpose of thesis breakdowns is to **demonstrate that you understand what you are reading**. Select one sentence in the reading that you think best articulates the main points of the essay. Then, “unpack” the sentence—break down its ideas and explain its significance for the course. Guidelines for submission: The thesis breakdown must refer to a reading for the upcoming week—one we have not yet discussed. And rather than submit the paper to me, you must **post it online** to the Discussion Board by Monday at 5 pm. Late submissions will not count, and only one should be submitted each week, so start early.

3. Online discussions will take place on the WebCT site, which can be accessed at <http://webct.ucsd.edu>. In order to qualify for having completed an online discussion week, you must 1) Post your thesis breakdown by Monday at 5 pm; and 2) Make three other, separate posts, as threads that engage with and respond to other students’ thesis breakdowns with constructive critique. The goal is to **create a critical conversation** that complements our work in class. All posts must be entered by the following Monday at 5 pm to count. Late posts will not count, and only one set of discussions should be submitted each week, so start early.

4 & 5. Papers and presentations will be addressed by the third week.

A note on quality: All work that is submitted must meet certain standards of quality and integrity. The overall quality of the work you submit will contribute to determining your final course grade.

SCHEDULE

Key

CAA: *Contemporary Asian America*

Online: See Announcements on WebCT

E-reserve: See <http://reserves.ucsd.edu>

Week 1: Backgrounds

3/31 Timothy Fong, "The History of Asians in America." Online

Michael Omi, "Teaching, Situating, and Interrogating Asian American History." Online

4/2 Ronald Takaki, "From a Different Shore: Their History Bursts with Telling." E-reserve

Robert Lee, "Introduction: Yellowface." E-reserve

Week 2: Activism

Selections from Anna Deavere Smith, *Twilight: Los Angeles, 1992*

4/7 Karen Umemoto, "'On Strike!' San Francisco State College Strike, 1968-1969: The Role of Asian American Students." CAA, 25-55

Glenn Omatsu, "The 'Four Prisons' and the Movements of Liberation: Asian American Activism from the 1960s to the 1990s." CAA, 56-88

4/9 Daryl Maeda, "Black Panthers, Red Guards, and Chinamen: Constructing Asian American Identity through Performing Blackness, 1969-1972." CAA, 89-109

Gary Okihiro, "When and Where I Enter." E-reserve

Week 3: Racializing Asian America

4/14 Claire Jean Kim, "The Racial Triangulation of Asian Americans." E-reserve

Janine Young Kim, "Are Asians Black?: The Asian-American Civil Rights Agenda and the Contemporary Significance of the Black/White Paradigm." CAA, 331-353

4/16 Tamara K. Nopper, "The 1992 Los Angeles Riots and the Asian American Abandonment Narrative as Political Fiction." E-reserve

Selections from Anna Deavere Smith, *Twilight: Los Angeles, 1992*

Week 4: New Migrations

Karen Tei Yamashita, *Tropic of Orange*, "Monday," "Tuesday"

4/21 Min Zhou and J.V. Gatewood, "Transforming Asian America: Globalization and Contemporary Immigration to the United States. CAA, 115-138

Carl Bankston III and Danielle Antoinette Hidalgo, "The Waves of War: Immigrants, Refugees, and New Americans from Southeast Asia." CAA, 139-157

4/23 **No class meeting.**

Ajantha Subramanian, "Indians in North Carolina: Race, Class, and Culture in the Making of Immigrant Identity." CAA, 158-175

Lynn Fujiwara, "Mothers without Citizenship: Asian Immigrants and Refugees Negotiate Poverty and Hunger after Welfare Reform." CAA, 279-296

Week 5: The Model Minority

Yamashita, *Tropic of Orange*, "Wednesday," "Thursday"

4/28 Tomo Hattori, "Model Minority Discourse and Asian American Jouis-Sense." E-reserve

Robert Lee, "The Cold War Construction of the Model Minority Myth." CAA, 469-484

4/30 David Tokiharu Mayeda, "From Model Minority to Economic Threat: Media Portrayals of Major League Baseball Pitchers Hideo Nomo and Hideki Irabu." CAA, 485-498

Week 6: National and Transnational

Yamashita, *Tropic of Orange*, "Friday," "Saturday"

5/5 Jeffery Paul Chan, et al., Eds. "Introduction." E-reserve

King-Kok Cheung, "The Woman Warrior versus the Chinaman Pacific: Must a Chinese American Critic Choose Between Feminism and Heroism?" E-reserve

5/7 Lisa Lowe, "Heterogeneity, Hybridity, Multiplicity: Marking Asian American Differences." CAA, 505-525

Rhacel Salazar Parrenas, "New Household Forms, Old Family Values: The Formation and Reproduction of the Filipino Transnational Family in Los Angeles." CAA, 206-221

Week 7: Gender, Sexuality, Diaspora

Yamashita, *Tropic of Orange*, "Sunday"

Film: *The Wedding Banquet* (1993), Dir. Ang Lee

5/12 Richard Fung, "Looking for My Penis: The Eroticized Asian in Gay Video Porn." E-reserve

5/14 Shirley Hune, "Doing Gender with a Feminist Gaze: Toward a Historical Reconstruction of Asian America." E-reserve

Week 8: Culture

R. Zamora Linmark, *Rolling the R's*, 1-74

5/19 Joan Kee, "Visual Reconnaissance." E-reserve

Esther Kim Lee, "Between the Personal and the Universal: Asian American Solo Performance from the 1970s to the 1990s." E-reserve

5/21 Susan Miyo Asai, "Cultural Politics: The African American Connection in Asian American Jazz-based Music." E-reserve

Anthony Sze-Fai Shiu, "Styl(us): Asian North America, Turntablism, Relation." E-reserve

Week 9: Violence

Linmark, *Rolling the R's*, 75-149

5/26 Helen Zia, "Detroit Blues: Because of You Motherfuckers." E-reserve

Sylvia Shin Huey Chong, "'Look, an Asian!': The Politics of Racial Interpellation in the Wake of the Virginia Tech Shootings." E-reserve

5/28 Amy L. Brandzel and Jigna Desai, "Race, Violence, and Terror: The Cultural Defensibility of Heteromasculine Citizenship in the Virginia Tech Massacre and the Don Imus Affair." E-reserve

Sunaina Maira and Magid Shihade, "Meeting Asian/Arab American Studies: Thinking Race, Empire, and Zionism in the U.S." E-reserve

Week 10: New Directions

6/2 Mariane Satrapi, *Persepolis: The Story of a Childhood*

Erika Lee, "Orientalisms in the Americas: A Hemispheric Approach to Asian American History." E-reserve

6/4 Lei Ouyang Bryant, "Performing Race and Place in Asian America: Korean American Adoptees, Musical Theatre, and the Land of 10,000 Lakes." E-reserve

Vicente M. Diaz, "To 'P' or Not to 'P?': Marking the Territory Between Pacific Islander and Asian American Studies." E-reserve

Ethnic Studies Major or Minor

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a social science, non-contiguous, or other college requirement. Often students have taken three or four classes out of “interest” yet have no information about the major or minor and don’t realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, public policy, government and politics, journalism, education, public health, social work, international relations, and many other careers. If you would like information about the Ethnic Studies major or minor at UCSD, please contact Yolanda Escamilla, Undergraduate Advisor for the Department of Ethnic Studies, at (858) 534-3277 or yescamilla@ucsd.edu.

University Policies

1. The University of California, in compliance with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Section 504 of the Rehabilitation Act of 1973, the Age Discrimination Act of 1975, and the Americans with Disabilities Act of 1990, does not discriminate on the basis of race, color, national origin, religion, sex, disability, or age in any of its policies, procedures, or practices; nor does the university discriminate on the basis of sexual orientation.

2. Students are expected to complete the course in compliance with the instructor's standards. No student shall engage in any activity that involves attempting to receive a grade by means other than honest effort.