

**Asian American Experience (098:262; 050:245)
American Studies 245; Asian Studies 262
(SUBJECT TO CHANGE 9.03.14)**

Eligible for the MINOR (199) in Comparative Race and Ethnic Studies (CCRES)

<p>Instructor Dr. Allan Punzalan Isaac apisaac@amerstudies.rutgers.edu Office: RAB 024 (BY APPT) Office Hours: MU 020 (M 12-1p) or RAB 024 (T/W 3-5pm)</p>	<p>Time: M/W 1:10-2:30 Classroom: SC 201 (CAC) GA: Shelley (Y.J.) Wu yijungwu@scarletmail.rutgers.edu</p>
<p>Course Description:</p> <p>The category “Asian American” covers a diversity of ethnicities, races, religions, languages and histories in the United States and the Americas. The “Asian” has been imagined to be inside and outside of US citizenship as model minority and perpetual foreigner. When did “Oriental” become “Asian American”? From the many Asian Exclusion Acts (1882--1965) to Mindy Kaling, the drama of Asians in the Americas has been a contentious one of belonging and non--belonging. This Intro course surveys the forty--year old field of Asian American Studies dedicated to the study of the Asian American experience through history, literature, and popular culture. From film and literature to law and popular culture, the course will look at a wide array of cultural objects and approaches to examine the Asian American experience.</p> <p>This course is designed to provide a general introduction to Asian American Studies and to familiarize students with some of the major debates in the field, points of connection and contention. We will not be covering every aspect of Asian or Asian American cultural, political, historical or social life; instead we will consider a number of important debates and issues. The first half of the course is dedicated to history before 1965, marking the Immigration Act that struck down national origins quotas that enabled large numbers of Asian into the US; the second half will explore contemporary issues and debates.</p>	
<p>Learning Goals</p>	
<p>Departmental learning Goals met by Course</p>	<p>This course is an introductory survey to explore key themes and issues in Asian American history and social formation; to develop vocabulary and critical skills to understand Asian American culture and politics; to use digital database and new media on oral history and immigration May be counted towards the MINOR in Comparative Race and Ethnic Studies (CCRES)</p>
<p>Current Academic Integrity Policy http://academicintegrity.rutgers.edu/integrity.shtml Violations include: cheating, fabrication, plagiarism, denying others access to information or material, and facilitating violations of academic integrity. Honor Pledge: I pledge on my honor that I will adhere to all aspects of the Rutgers Academic Integrity Policy</p>	<p>Take interactive tutorial on Plagiarism and Academic Integrity, http://sccweb.scc-net.rutgers.edu/douglass/sal/plagiarism/Intro.html Consult Don't Plagiarize: Document Your Research! For tips about how to take notes so you don't plagiarize by accident. http://www.libraries.rutgers.edu/rul/lib_instruct/instruct_document.shtml</p>

Readings: Approximately 70-100 pages/week. More some weeks. Your well-formed thoughts and interpretations are necessary in class. *I call on people in class.*

A) Articles®: on *SAKAI Resources* marked by ®; **please bring PRINTED READINGS TO CLASS.**

B) Texts for Purchase at Rutgers Bookstore

1) Julie Otsuka, *When the Emperor was Divine*, Anchor Books, Random House 2002 ISBN 0-385-72181-1

2) Ed Lin, *Waylaid* Kaya Press, 2002, ISBN1-885030-32-0

C) Films will be on reserve: Clips will be shown in class.

Requirements: Active reading, listening, and participation (including short exercises)

Activities and Grading Summary:

[1] 1 final reflective paper (5-6pp): 20%

[2] 2 in-class mini-exams: 20% each= 40%

[3] Group Media Presentation on migration or contemporary issue: 25%

[4] Class and conference attendance, quizzes, and participation: 15%

Attendance: This is a discussion course. Attendance and participation are important in our work in the course. *You are allowed 3 absences for any reason whatsoever; each subsequent absence will result in a 3-point deduction from the exams.* Repeated excessive lateness (>15min) will count as absences. Excuse notes are unnecessary. **Six absences is an automatic F.**

Students are expected to attend all classes; if you expect to miss one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra> to indicate the date and reason for your absence. An email is automatically sent to me.

- All special accommodation requests must be brought to my attention the first two weeks.
- Please correct me if I am not using your preferred pronoun.
- All cell phones, hand-held devices, and **wi-fi must be turned off** in class and particularly during exams and quizzes.
- If you are late for an exam, you will not be seated and must take a FAIL.
- **Email:** Use email to set up a one-on-one meeting with me if office hours conflict with your schedule. Use the subject line "Meeting request." Your message should include at least two times when you would like to meet and a brief (one-two sentence) description of the reason for the meeting. Ask questions about the syllabus and assignments during class time.
- Students are asked to engage in all class discussions, if not with commentary, certainly by asking questions. Every student is responsible for reading and preparing the assigned texts *before* class meetings.

All exams and assignments must be turned in on time. Students will be docked a whole grade per day that the assignment is late, starting as soon as the time (not day) of deadline has passed.

ASSIGNMENTS AND GRADING:

Grading Scale: Note: there are no "minus-grades" at Rutgers.

92-100=**A**; 87-91=**B+**; 81-86=**B**; 77-80=**C+**; 70-76=**C**; 60-69=**D**; 0-59=**F**

Note the higher grade to earn an A.

1) **Participation:** In order to facilitate discussion each student should bring up a question, an issue, or connections, that relates to the reading/film of the week. I call on people during lecture. Students must listen actively and respect each other. Required Attendance at ONE panel in Asian in the Americas symposium (with 1-page summary) and one other panel (with 1-page

summary) in INCOME INEQUALITY (Oct 24) amerstudies.rutgers.edu/inequality2014 or MARKING TIME: Art in Prisons (Oct 8-10) <http://irw.rutgers.edu/programs/spring-colloquia>

2) **Information Technology Research group assignments:** Asian/Asian American oral history archives research (3-4pp and presentation) presenting historical and social context for a set of interviews found in library audio archives at Rutgers and across the US as well as one oral history interview of member of a local Asian American organization or business.

3) 2 **Exams:** Short answers and identifications on readings.

4) **Final Paper:** Reflection piece: Given the oral history project, how do you define and what informs “Asian America” and being Asian Americans as a unique American formation? What is your personal stake in the questions you asked and the history you are seeking?

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Week	
INTRO Week 1 Sept 3	1. Introductions: Race, Gender, Sexuality Group work and in-class discussion: Jen Kwok, “Date an Asian” (music video):
PRE-1965 Week 2 Sept 8, Sept 10	BEFORE 1965: Making Asians in America 1. Okihiro, “When and Where I Enter” ®; Legal Containment: <i>Ozawa v US, US v Thind</i> ® FILM: <i>Ancestors in the Americas: coolies, sailors, settlers</i> (producer, director, writer, Loni Ding); http://us_asians.tripod.com/timeline-1900.html#chinese-exclusion-convention 2. Erika Lee, "The Example of Chinese Exclusion: Race, Immigration, and American Gatekeeping, 1882-1924," <i>Journal of American Ethnic History</i> 21:3 (2002): 36-62;
Week 3 Sept 15 Sept 17	1. Karen Leonard, “Finding one’s own place”: 118-135 (South Asians and Japanese) 2. Lucy Salyer, “Baptism by Fire: Race, Military Service, and U.S. Citizenship Policy, 1918—1935,” <i>Journal of American History</i> 91: 3 (2004): 847-76.
Week 4 Sept 22 Sept 24	JAPANESE INTERNMENT (1940s) 1. <i>Korematsu v US</i> ® (1944); first 30 min of Fred Korematsu Story: <i>LIFE</i> , (1941) “How to Tell Japs from the Chinese,” 11, no. 25 (Dec. 22): 81-82; 2. Otsuka, <i>When the Emperor was Divine</i> ; Executive Order 9066
Week 5 Sept 29 Oct 1 Oct 2 or 3	1. Otsuka, <i>When the Emperor was Divine</i> 2. <i>Exam 1</i> 3. Compulsory attendance: Asians in the Americas Oct 1, 2 or 3, one panel or movie discussion: https://sites.google.com/site/asiansintheamericas2014/
Week 6 Oct 6 Oct 8 Oct 8-10: Marking Time: Prison Arts	MAKING MODELS OF MINORITIES (1950s-60s) 1. Robert Lee, “The Cold War Origins of the Model Minority Myth” from <i>Orientalism</i> ®; <i>Film Clip: “Flower Drum Song”</i> 2. FOOD: <i>Eating Asian America</i> , Intro and “Oriental Cookery” in the Cold War 3. Option 1: one panel in conference Marking Time: http://irw.rutgers.edu/programs/spring-colloquia

POST-1965 Week 7 Oct 13 Oct 15 Oct 17 ACCC Open House	POST-1965: Activism & Contemporary Issues <ol style="list-style-type: none"> 1. Glenn Omatsu (from Zhou and Gatewood) , "The Four Prisons' and the Movement of Liberation: Asian American Activism from the 1960s to the 1990s" ® 2. Devon Carbado, "Racial Naturalization"; Discussion: Film: <i>Who Killed Vincent Chin?</i> Dir. Christine Choy.
Week 8 Oct 20 Oct 22 Oct 24 <i>Income Inequality Conference</i>	Asian Americans in Digital Archives <ol style="list-style-type: none"> 1. Oct 20: Meet at Douglass Library for Oral History Archives Introduction 2. See ITR assignment below 3. Option 2: Attend one panel on INCOME INEQUALITY CONFERENCE (10-4pm Alexander Library Teleconference Room: amerstudies.rutgers.edu/inequality2014)
Week 9 Oct 27 Oct 29	New Racializations <ol style="list-style-type: none"> 1. War on Terror: Junaid Rana. 2011. <i>Terrifying Muslims</i>. "Racial Panic, Islamic Peril, and Terror" 2. Mustafa Bayoumi. 2008. "Racialization of Religion"
Week 10 Nov 3 Nov 5	Gender in Literature and Popular Culture <ol style="list-style-type: none"> 1. Lit: Ed Lin, <i>Waylaid</i>
Week 11 Nov 10 Nov 12	<ol style="list-style-type: none"> 1. Exam 2 2. TV: The Mindy Project: http://www.npr.org/templates/story/story.php?storyId=161745528
Week 12 Nov 17 Nov 19	Asian Americans in Higher Education: Gender and Sexuality <ol style="list-style-type: none"> 1. a) Pyke, K. and Johnson, D. (2003). Asian American Women and Racialized Femininities: "Doing" Gender across Cultural Worlds. <i>Gender and Society</i>, 17(1), 33-53. b) Wong, J., Owen, J., Tran, K., Collin, D., and Higgins, C. (2012). Asian American Male College Students' Perceptions of People's Stereotypes about Asian American Men. <i>Psychology of Men & Masculinity</i>. 13(1), 75-88. 2. Ohnishi, H., Ibrahim, F., Grzegorek, J. (2006). Intersections of Identities: Counseling Lesbian, Gay, Bisexual, and Transgender Asian-Americans. <i>Journal of LGBT Issues in Counseling</i>. 1(3), 77-94.
Week 13 Nov 24	Asian Americans in Higher Education: Mental Health and Solutions <ol style="list-style-type: none"> 1. Choi, J., Rogers, J., Werth Jr, J. (2009). Suicide Risk Assessment with Asian American College Students: A Culturally Informed Perspective. <i>The Counseling Psychologist</i>, 37(2), 186-218. <p>(Last 30 min work on projects)</p>
Week 14 Dec 1 Dec 3	Asian Americans: Overview <ol style="list-style-type: none"> 1. Ryan Reft. Masculinity, Femininity, and Asian American Basketball in 20th Century California (January 30, 2014). 2. http://www.kcet.org/social/departures/columns/intersections/masculinity-femininity-and-asian-american-basketball-in-20th-century-california.html 3. Film Clip: Jeremy Lin <p>(Last 30 min work on projects)</p> <p>Dec 3: NO CLASS replaced by conference attendance earlier in October</p>

Week 15	PRESENTATIONS: Asian American Oral History Project
Dec 8 Dec 10	FINAL Reflection Paper: Dec 10 (Grammar and Style count)

OCT 22: ITR section

For this week, we will continue our discussion about representation and self-representation. Please visit and explore these two websites in advance of class:

- (1) the website for the exhibition, "Asian American Portraits of Encounter," a collaboration between the National Portrait Gallery and the Smithsonian Asian Pacific American Program, and featuring artists CYJO; Zhang Chun Hong; Hye Yeon Nam; Shizu Saldamando; Roger Shimomura; Satomi Shirai; and Tam Tran.
- (2) the website for the artist Todd Drake’s multimedia project, "Esse Quam Videri: Muslim Self Portraits."

Homework: Each of you must select at least one artist from the “Asian American Portraits of Encounter” exhibition, and at least two subjects represented in “Esse Quam Videri,” and you must come prepared to share your reflections about how Asian American identity is represented through, and mediated by, the visual form.

- <http://www.npg.si.edu/exhibit/encounter/index.html>
- <http://www.muslimselfportrait.info/>

Below are the links to explore:

- 1. "Asian American Portraits of Encounter" Exhibition website:
<http://www.npg.si.edu/exhibit/encounter/index.html>

Additional sources for "Asian American Portraits of Encounter":

- Michael O’Sullivan, “Identity That Goes Beyond Stereotypes”
<http://www.washingtonpost.com/gog/exhibits/portraiture-now-asian-american-portraits-of-encounter,1211263.html>
- Jacqueline Trescott, “The Asian American Experience at the National Portrait Gallery”
http://www.washingtonpost.com/lifestyle/style/review-what-is-an-asian-american-at-the-national-portrait-gallery/2011/08/10/gIQAbZQn9I_story.html
- Saskia De Melker, “Negotiating Asian American Identity Through Portraiture”
<http://www.pbs.org/newshour/art/blog/2011/10/negotiating-asian-american-identity-through-portraiture.html>

- 2. "Esse Quam Videri: Muslim Self Portraits" Project website:
<http://www.muslimselfportrait.info/>

Additional source for "Esse Quam Videri: Muslim Self Portraits"

- Hana Maruyama, “Muslim Self-Portraits (and Accusations) at Heart Mountain”
<http://aaww.org/muslim-self-portraits-and-accusations-at-heart-mountain/>

OCT 22-DEC 8: ITR PROJECT:

You will be divided into group of 4 or 5. Each group will:

- 1. Choose three Oral History interviews from the Archives

2. Compare and contrast the narratives
3. Present excerpts to create an historical context for the individual stories.
4. Conduct their own Oral History with an individual in a student organization or owner of an Asian American enterprise in NJ
5. Create a 5-minute video to present to class

DEC 10: Final Paper (4pp): Reflection piece: Given the oral history project, how do you define and what informs “Asian America” and being Asian Americans as a unique *American* formation? What is your *personal* stake in the questions you asked and the history you are seeking?

Some common paper mistakes that should NEVER appear:

- 1) Make sure the paper has a central **argument**, complicated enough to carry you through your chapter or section. This thesis statement should not be descriptive (Clifton uses black vernacular), causing the paper to be a list of instances in which that device is used.
- 2) When citing internally use only last name and page number (White 5), or if it is the main or only text, simply the number (5). **No p’s.**
- 3) For bibliography: Clifton, Lucille. *Generations*. New York: Random House, 1976. Underscore **or** italicize. Choose one. Poems, plays, essays, and short stories are placed inside quotes.
- 4) Place name on paper and paginate.
- 5) Avoid weak constructions like: “it is,” “it seems as if,” “it is through....that,” “there is,” “there are.” Demonstratives demonstrate nothing. These weaken your writing and your points.
- 6) In fact, avoid “it” and “this” entirely unless the referent is a noun **immediately** preceding. Do not use the word “this” for a set of actions. (She uses black vernacular to recount collective history. **This** addresses a black audience.—Note the vagueness.)
- 7) Do not make the sentence work unnecessarily with comma, after comma, after comma, after clause, after clause—such as the preceding.
- 8) Avoiding too many commas will stop **run-on sentences** in their tracks.
- 9) Semicolons, however, invite **fragment sentences**; for example, this one. Try a period. It works just as well.
 - 10) For textual **quotes** more than two lines long, use the block form: indented one inch in from the regular text on both sides and single-spaced.
- 11) Never leave quotes to speak for themselves. You always have to explain the significance of the quote. Also, best to avoid ending your paper with other people’s thoughts, especially a lengthy one.
- 12) Avoid **passive** voice. Again, the sentence is weakened by it. Or, passive voice weakens the sentence.
- 13) Stick to one tense, preferably the present tense.
- 14) Avoid contractions and colloquialisms.
- 15) When ending with a word in quotes, comma and period are usually within the quoted “word.”
- 16) Avoid unnecessary valiative praise (or condemnation). Avoid all platitudes and generalities. Stick with analysis.
- 17) When quoting parts of passages, use ellipses to indicate deleted part. Ellipses follow proper punctuation and are three “periods” separated by a space (. . .)
- 18) Minimize use of “I”; avoid direct address “you”.