

Introduction to Asian American / Asian Diaspora Studies (CMLIT 100)
T/Th 2:30-3:45 (108 Chambers)

Professor Eric Hayot

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Office hours: Tuesdays and Thursdays, 10-11 and by appointment

<http://www.personal.psu.edu/euh2/>

Texts:

Takaki, *Strangers from a Different Shore*

Zhou and Gatewood, *Contemporary Asian America: A Multidisciplinary Reader*

Ishiguro, *Never Let Me Go*

Frank, *Re-Orient*

In addition to these we will cover a wide variety of primary and secondary sources, all of which will be available for download as PDF files from my website, at the following URL:

<http://www.personal.psu.edu/euh2/downloads.html>. You will need a username and password to access the readings. You are responsible for obtaining them, printing them out, and bringing them to class with you.

Course information:

This course offers a broad introduction to the history and culture of Asian Americans, focusing on the ways that ideas of ethnicity and race, Americanness and the foreign, of labor and of leisure, of demotic and highbrow culture, and of the relation between nation and history have been transformed by the movement of people from Asia to the United States. In addition, the course considers how the international movement of people and ideas in, around, and out of Asia since the 16th century constitutes an important framework for understanding the Asian American experience. Accordingly, we will focus on such topics as the history of European exploration and colonization in South, Southeast, and East Asia, colonial and national relations among Asian countries, and among those countries and Western ones, on the relation between Asian “coolie” labor and the history of American slavery, on the history of immigration law, on the cultural and social effects of U.S. military action in the Pacific, Southeast Asia, Korea, China, and Japan, on the ways that globalization is shaping or reshaping the experience of being Asian (or being Indian, or Chinese), and on the ways that all of these factors have interacted with the development of an “Asian American” identity and have established its particular challenges and privileges. The course will be broadly interdisciplinary, wide-ranging in its historical and geographic scope, and catholic in its cultural tastes (including television shows, poetry, pamphlets, novels, films, and manifestoes).

Grading:

The kind of work we’re going to do in the course will depend to some extent on enrollments. At some point after the first two weeks of the semester, I will lay out a program for the semester, complete with a clear grading rubric. For now, you’ll see that we have three major exams, two

midterms and a final. These exams will include object and subjective questions, and will be split over two days.

Lateness and absences:

You get two classes off free. Every absence beginning with your third absence will seriously hurt your final grade (by 1/3). There are no excused absences unless you need to represent the university in some official way (as an athlete, for instance) or it is a religious holiday for you. Don't be late to class.

I don't accept late work unless you talk about it with me in advance. Unexcused late work will receive a grade of 0. If you are not in class when something is due (or when we take an exam), you will receive a grade of 0, unless you have an excused absence.

Plagiarism and academic honesty:

If you use someone else's ideas, whether through direct quotation or paraphrase, you need to say so. Use parenthetical references and a works cited list (as explained in the *MLA Style Guide*, available in the library or at the bookstore) to show your reader where your ideas are coming from.

Dishonesty of any other kind will not be tolerated. Dishonesty includes, but is not limited to, cheating, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. Acts of dishonesty will result in academic sanctions and will be reported to the University's Judicial Affairs office for possible further disciplinary sanction.

Equal access:

Penn State encourages qualified people with disabilities to participate in its programs and activities and is committed to the policy that all people shall have equal access to programs, facilities, and admissions without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or by state or federal authorities. If you anticipate needing any type of accommodation in this course or have questions about physical access, please tell me as soon as possible.

Daily syllabus. Have everything read before coming to class.

-- empire, writing, history --

Week 1 January 15 / 17
T: introductions
Th: Frank, from *Re-Orient*, 52-130

Week 2 January 22 / 24
T: *Spence, from *The Chan's Great Continent*, 1-80
 *Edmund Scott, from *Exact Discourse of the Subtilties...*

Th: *Perry Anderson, from *Lineages of the Absolutist State*
No class today: 3-page response to Anderson due by email, 5pm

Week 3 January 29 / 31
T: *Saussy, "In the Workshop of Equivalences" from *Great Walls of Discourse*
Th: *Hevia, from *English Lessons*
 *Macauley, "Minute on Indian Education"

-- migration: early asian american histories --

Week 4 February 5 / 7
T: Takaki, 3-178
Th: *Moon-Ho Jung, "Outlawing 'Coolies': Race, Nation, and Empire in the
 Age of Emancipation"
 Gary Okihiro, "Where and When I Enter," in Zhou/Gatewood

Week 5 February 12 / 14
T: Takaki, 179-270
Th: *Arthur Smith, from *Chinese Characteristics*
 *Omi and Winant, "On the Theoretical Status of the Concept of Race,"
 from Wu and Song

Week 6 February 19 / 21
T/Th: **First midterm exam**

Week 7 February 26 / 28
T: Takaki, 270-405
Th: *Lee, "The Faintest Echo of Our Language" (from *Bold Words*)
 *Lim, "From Among the White Moon Faces" (from *Bold Worlds*)
 *Selected poetry from *Bold Worlds*
 *Sui Sin Far, "The Story of One White Woman..." from Wu/Song
 *C.B. Munson, "Japanese on the West Coast"

Week 8 March 4 / 6
T: Takaki, 406- 511
Th: Lee, "The Cold War Construction of the Model Minority Myth" in
 Zhou/Gatewood
 Mayeda, "From Model Minority to Economic Threat," in Zhou/Gatewood

Week 9 March 18 / 20
T: Frank, 276-296; 321-28; 339-360

W: Film Screening: *Who Killed Vincent Chin?* and *Gung Ho!*

Th: Yen Le Espiritu, "Gender, Migration, and Work" from Zhou/Gatewood
*Elaine H. Kim, "Home is Where the *Han* Is," from Wu/Song
*Cheung, "Woman Warrior vs. Chinaman Pacific" in Wu/Song

Week 10 March 25 / 27

T: Zhou and Gatewood, "Transforming Asian America," in Zhou/Gatewood
Subramanian, "Indians in North Carolina," in Zhou/Gatewood
Sunaina Maira, "Racial Profiling in the War on Terror," from
Zhou/Gatewood

Th: *Contemporary fiction from *Charlie Chan is Dead 2*: Jhumpa Lahiri, Darrell
Lum, Meera Nair, José Garcia Villa, and Ka Vang

-- *global Asias* --

Week 11 April 1 / 3

T: Kazuo Ishiguro, *Never Let Me Go*

Th: Ishiguro

Week 12 April 8 / 10

T: *Universal Declaration on Human Rights
*Bangkok Declaration on Human Rights
*Dowdle, "How a Liberal Jurist Defends the Bangkok Declaration" in Bell,
Nathan, and Peleg
*Inoue Tatsuo, "Liberal Democracy and Asian Orientalism" in Bauer and
Bell

Th: *Masterson, from *The Japanese in Latin America*
*Gries, "Tears of Rage"

Extra credit available on Friday, April 11

Week 13 April 15 / 17

T/Th: **Second midterm exam**

Week 14 April 22 / 24

T: *"Techno-Orientalization: The Asian VCD Experience," Kelly Hu, in *Asian
Media Studies*
*"The Moving Zones of China," Annette Hamilton, in *Rogue Flows*

W: Film Screening: *The World*, dir. Jia Zhangke

Th: No class

Week 15

April 29 / May 1

T: Discussion of *The World*

Th: Ien Ang, "Can One Say No to Chineseness?"
Huang, "Writing Against Diaspora"