Asian American Studies 30W: Introduction to Asian American Literature and Culture
Course Syllabus, Summer 2019

Day and Time: Mondays & Wednesdays 10:45-12:50 Location: Royce 160

Instructor: Lily Anne Welty Tamai, Ph.D.  
Office: Rolfe Hall 3330  
Mailbox: Rolfe Hall 3332  
Office Hours: Monday & Wednesday 9:30-10:30am and by appt  
Email: lywelty.ucla@gmail.com  
Please include somewhere in the subject line of all emails with “AAS 30W”

Required Texts
Carlos Bulosan, America is in the Heart: A Personal History, Seattle: University of Washington Press, (1946)  

Additional reading material will be on My.UCLA.edu. It is your responsibility to read the articles before class.

Course Objectives
1. To introduce the student to the history and contemporary experiences of Asian Americans. This course provides a multidisciplinary introduction to Asian American literature and cultural production, with examination of a combination of novels, short stories, poetry, drama, performance, film, visual art, music, and new media.
2. To challenge the student to read and listen analytically and to think and write critically about matters of substantial social and political importance.
3. Introduce the student to literature, culture and history as a way of understanding human experience.
4. To become a better writer through revision and discussion, assess the effectiveness of their written work, and evaluate its focus, organization, content, and expression.

Assignments, Reading, and Preparation
Reading is an integral part of the course. You are expected to spend at least six hours outside of class preparing for every lecture. Note that some days have considerably more reading assigned than others. It is the student’s responsibility to plan ahead and be prepared. Keeping up with the reading will help you with your exams, class participation, and overall understanding of the course. You are expected to do ALL the reading before lecture each week. Do not fall behind in the readings; it is hard to catch up in the quarter system.

Class Courtesy
During class, please respect your classmates by turning off cell phones. Using your laptops and other electronic devices for non-class purposes is a disservice and disrespectful to the instructor, to your classmates and to you. Resist the urge to send texts, emails, and conduct other non-class related activity online during the 4 hours per week you are in class (this is 0.02% of the total hours in a week). Save all non-course related electronic engagement for breaks and before and after class.

Recording or taping the lecture or discussion is prohibited without the expressed consent of the professor. Please do not leave the class partway through unless it is an emergency; it is very disruptive.

Expectations
What I expect from you:
- Academic honesty and integrity  
- Arriving to class on time, submitting assignments by the deadlines  
- Class participation with a strong sense of collegial purpose  
- Complete the readings before class  
- Be prepared for in-class discussions  
- You manage your time so that you treat college and this course as real work with real value  

What to expect from me:
- Lecture will be prepared in advance and organized  
- The assignments are relevant, meaningful and challenging  
- I will see that papers and assignments are graded and returned as quickly as possible  
- I will hold regular office hours  
- I approach guiding your learning in ways geared to your diverse talents and abilities

Center for Accessible Education
The CAE provides academic support services to eligible students with temporary and permanent disabilities. Please inform the instructor if you require special classroom accommodations due to a disability – you must register with CAE prior to receiving these accommodations. Please contact the CAE office for information and assistance (A225 Murphy Hall, (310) 825-1501, http://www.osd.ucla.edu). In addition, please inform the instructor of your CAE request so that we can meet your educational needs.
Academic Dishonesty
Cheating will NOT be tolerated! To avoid plagiarism, you are responsible for giving proper credit every time you use another person’s ideas or words (including online sources) in your written assignments. Please refer to the university catalog for a full description of academic dishonesty. If you plagiarize and are caught—and you will be caught—you will fail the course and your name will be turned over to the Dean of Undergraduate Study for disciplinary action, which can include expulsion from the university.

For further clarification see http://guides.library.ucla.edu/citing

Email Etiquette
1. Email is a form of communication, much like formal letters. When replying or sending email to the instructor, you should adopt language that has a respectful tone, proper grammar (check your spelling and punctuation), and always write a greeting, a closing, and your name. Check and see if your question can be answered on the syllabus.
2. Do not expect the instructor to print out your work. Sending a document via email does not ensure that the document can be opened or will be printed.
3. Please allow at least 24 hours for a response.

Course Requirements
In order to pass the course a student must complete each of these major requirements.

1. Class attendance and participation.
2. Readings completed before the day for which they are assigned. I reserve the right to give an unannounced quiz on any day’s reading assignment.
4. Paper Drafts and Assignments. (2 analytical papers, double-spaced pages), exclusive of endnotes. Due on week 2 and week 4 on My.UCLA.edu. Paper topics will be within the purview of this course. Non-sexist language will be used. See the style sheet for other guidelines.
5. Final Paper, September 9 (5-6 double spaced pages) See the style sheet for other guidelines.
7. Self-evaluation, due on September 11 during week 6. On one side of one sheet of paper, write or type your name; assign yourself an advisory grade; and tell me, in terms of the course objectives, course requirements, grade definitions, or other issues you believe pertinent, why you should have that grade. I do not promise to give you that grade, but I do promise to read your self-evaluation and take it seriously.

Grading
Your grade is based on your attendance, participation, midterm exam, paper, and final exam. You will be graded both for regularly attending class and for the quality of your participation. Please save all graded and returned material so you have a record of your scores.

Grade break down

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<thead>
<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tr>
<td>Final Exam</td>
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<td>Quizzes</td>
<td>10%</td>
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<td>Paper #1</td>
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<td>Paper #2</td>
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<td>Paper #3</td>
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<td>Films</td>
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<td>Attendance &amp; Participation</td>
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<tr>
<td>Creative Project</td>
<td>10%</td>
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I reserve the right to adjust the percentages in individual cases so that each student’s final grade will best reflect my judgment of how much she or he has learned in this course and the overall quality of his or her work.

General Education Requirements
This course satisfies the Ethnicity, Area D, and the Writing II general education requirements. This course is writing intensive and will require you to write twenty pages, amounting to three papers in total. Please see the course website on CCLE for further information.

Schedule of readings and lecture topics:
Note: Some weeks have very large reading assignments; others have smaller assignments. Plan ahead. You are responsible to do all the reading by the dates for which it is assigned.

### Part I: Before Asian America: Asian Immigration and Big Ideas

#### Week 1

**M Aug 5**

**Introduction to the Course, Early Asian Immigration**

Read: This Syllabus; Strunk and White, (first half)

Kim, “Images of Asians in Anglo American Literature” in *Asian American Literature*

Chin, “Preface to Aiieeeeee!” in *Aiieeeeee!: An Anthology of Asian American Writers*

Spickard, ch 1-2, *Japanese Americans: The Formation and Transformation of an Ethnic Group*


**Sign up for Discussion Leadership**

**W Aug 7**

**Early Chinese Immigration, Images of Asian Americans, and the Anti-Asian Movement**

Read: Strunk and White, (second half)


Sui Sin Far, excerpts from *Mrs. Spring Fragrance and Other Stories* (Urbana: U of Illinois Press, 1995), including:

“In the Land of the Free;” “Her Chinese Husband;” “The Smuggling of Tie Co”

“Half-Chinese Children;” “Leaves from the Mental Portfolio of an Eurasian”

“Sui Sin Far, the Half Chinese Writer, Tells of Her Career”


**Discuss Term Paper Assignments, Writing Thesis Statements**

#### Week 2

**M Aug 12**

**The Japanese American Community, and E.O. 9066**

Read: Okubo, *Citizen 13660* (first half)

Spickard, “Internment” in *Japanese Americans: The Formation and Transformation of an Ethnic Group*

Okada, excerpt from *No No Boy*

Yamamoto, “The Legend of Miss Sasagawara,” “Wilshire Bus,” and “Seventeen Syllables”

**Film:** “*Rabbit in the Moon*” (85 min) (view on CCLE)

**Part II: Life Before the 1965 Immigration Act**

**W Aug 14**

**The Korean American Community**

Read: Okubo, *Citizen 13660* (second half)

Ronyoung, excerpt from *Clay Walls*

Roh-Spaulding, “Waiting for Mr. Kim”

**Paper #1 Draft Due, peer review**

#### Week 3

**M Aug 19**

**The Mid-Century Chinese American Community**

Read: Bulosan, *America is in the Heart* (first half)

Yung, “A Bowlful of Tears” and “It’s hard to be born a woman but hopeless to be born a Chinese”

Lee, “I ask My Mother to Sing”

Chu, “Eat a Bowl of Tea” in *The Big Aiieeee!

**Film:** “*Flower Drum Song*” (133 min) (view on CCLE)

**Paper #1 due on CCLE Monday, August 19, 11am (and bring a hardcopy to turn in)**

**W Aug 21**

**Filipino Immigrants and Labor**

Read: Bulosan, *America is in the Heart* (second half)

Carlos Bulosan, “I Want the Wide American Earth”

Cerenio, “You Lovely People”

R. Zamora Limark, “They Like You Because You Eat Dog” in *Rolling the R’s*

**Midterm Quiz**
Part III: Immigration after 1965 and Skilled Labor

Week 4

M Aug 26

The Asian American Movement, Panethnicity, and The Model Minority
Read: Jhumpa Lahiri, “Unaccustomed Earth” from Unaccustomed Earth
Le Espiritu, “Ethnicity and Panethnicity,” in Asian American Pathethnicity, p 1-18
Film: “The Namesake” (122 min) (on CCLE)

Paper #2 Draft Due, peer review

W Aug 28

Hawaiians and Pacific Islander Peoples
Read: Lum, “Four Score and Seven Years Ago” in Charlie Chan is Dead 2
Milton Murayama, “All I Asking for Is My Body” in The Big Aiiieeeee!
Tupou Hopoate Pau`u, “My Life in Four Cultures” in Pacific Diaspora: Island Peoples in the United States and Across the Pacific

Paper #2 due on CCLE Friday, August 30, 11am

Part IV: The Global Economy and Post-war Places

Week 5

M Sept 2

Labor Day Holiday No class

W Sept 4

The Vietnam War and Southeast Asian identity
Read: The Best We Could Do (entire) & bring it to class; Strom, “Papier” from Grass Roof; Tin Roof in Charlie Chan is Dead 2; Anne Fadiman, “Birth,” from The Spirit Catches You and You Fall Down; Caroline Valverde, “From Dust to Gold: The Vietnamese Amerasian Experience” in Racially Mixed People in America; Ngyuen, “The Lost Sparrow” in Mixed: An Anthology of Short Fiction on the Multiracial Experience Vang, “Ms. Pac-Man Ruined My Life” in Charlie Chan is Dead 2
Film: “A.K.A. Don Bonus” (55 min)

Paper Draft #3, Peer Review

Week 6

M Sept 9

Complicated Categories: Korean Adoptees, Multiracial Identity

Performance Presentations for the Creative Project

Film: Jeff Chiba Stearns, “What Are You Anyways?” (10 min)

Paper due on My.UCLA.edu, Monday, September 9, 11am (and bring a hardcopy to turn in)

W Sept 11

Final Exam Please bring a bluebook
Self Evaluation due by midnight on My.UCLA.edu
Performance Presentations for the Creative Project
Creative Project analysis due on CCLE

Please send me an email, talk to me after class, or come to office hours if you have any questions or suggestions. It is my job to help you succeed in this class—please do not wait until the end of the quarter to ask for help! If you read all the way to this page of the syllabus, by the end of week 1 you will know to (1) find where my office is and sign your name on the sign-in sheet on my door, (2) take a selfie in front of the and UCLA Writing Center and email it to me.
Any changes made to this syllabus during the course of the quarter will be announced in class. You are responsible for keeping track of any changes.

**Extra Credit**
Opportunities and events to receive extra credit toward your course grade will be announced during class. You must (1) attend a community event, lecture (on or off campus), or visit a museum exhibit related to Asian American Pacific Islanders, (2) provide proof of your attendance (admission ticket receipt & selfie) and (3) submit a two page write up about how it connects to the class. Due on CCLE September 12, 5pm. Please see the CCLE page for further information.
Course Policies

Late Papers and Exams

No late assignments or makeup exams will be allowed, unless an emergency arises that is beyond the student’s control. A plane ticket, a relative’s wedding, or a ride home is not an emergency beyond the student’s control.

Rule of Courtesy and Engagement in Scholarly Discourse

In this course, we will be discussing complex issues about which many people have passionate feelings. We must be intellectually open to perspectives that may conflict with our presuppositions. It is essential that we treat each other’s opinions and comments with courtesy and respect, even when they diverge from our own. We must avoid personalizing our disagreements and turning them into attacks on the character of our colleagues. Rather, we must develop a culture of civil argument, where every person has the right to be heard and taken seriously, where all positions have the right to be defended or challenged in intellectually reasoned ways. I encourage you to engage and critique ideas.

Coming in late, leaving early, sleeping, talking privately with neighbors, texting in class, and leaving one’s cell phone on during lectures and discussions are signs of disrespect for one’s fellow students, the instructor, and the course materials. As a part of the rule of courtesy and engagement in scholarly discourse, students will be required to remain respectful toward all members of the class. Everyone must accept this standard of courtesy in discourse in order to remain in this course.

Grades

Broadly speaking, this is how I view each of the following course grades.

A You did everything I could possibly ask of you, and you did it extremely well. You worked very hard, learned a great deal, and showed conspicuous intelligence. The quality of your work was outstanding.

B You did all the work, and you did it well. You worked hard and learned a good deal. The quality of your work was good.

C You did all the work. It is clear that you learned a number of things, though those things may not hang together in a systematic and critical understanding of the course material. The quality of your work was adequate.

D You did most of the work, including all the major course requirements. You may have learned some things, but it is not clear that you learned anything important. The quality of your work was less than adequate.

F You have demonstrated an obstinate ignorance. You did not complete the course requirements. You have proved unwilling or unable to do college level work in this subject area.

(93-100% = A; 92.9-90% = A-; 89.9-87% = B+; 86.9-83% = B; 82.9-80% = B-; 79.9-77% = C+; 76.9-73% = C; 72.9-70 = C-; 69.9-67% = D+; 66.9-63% = D; 62.9-60% = D-; below 60% = F)

Considerations in Grading

The following are some aspects of learning that strike me as important. They will go into the grade I give you. These factors are listed in roughly descending order of importance.

1. How much I believe you learned in this class.
2. Objective quality of your written work. I am interested less in how many facts you can recall than in how well you think, how you put together concepts, how you express them on paper.
3. Your oral contributions in class.
4. How hard you worked.
5. Your involvement in the class as a community—how much you helped other class members.