TO: The Academic Senate
FROM: The Committee on Instruction and Curriculum (CIC)
SUBJECT: 14-15 CIC 34: Ethnic Studies 3557 as a C4 General Education Course
PURPOSE: Approval from CIC
ACTION REQUESTED: The Committee on Instruction and Curriculum approve the certification of ES 3557 for area C4 and forward this recommendation to the Academic Senate.

BACKGROUND INFORMATION:
At its meeting on April 13, the GE Subcommittee unanimously voted to recommend ES 3557 for certification in area C4. On March 31, the Subcommittee had concerns that on the original proposal the sample syllabus indicated that there would be an essay or a presentation on Blackboard, but the instructor Frako Loden said that this was a typo and should be an essay and a presentation. So, both the writing load and the oral communication components are addressed.
Application for General Education Credit
for Upper Division Humanities Course (Area C4)

Course title  **Asian American Film Festival**  
Course number  **ES 3557**

Maximum enrollment________________

Courses approved for general education credit must provide students with explicit instruction in the approved student learning outcomes. Please be as specific as possible, describing topics, readings, assignments, activities and assessments that illustrate how the course supports students' acquisition of the learning outcomes. Remember, there may be no one on the review committees that is from your discipline. Attach the course syllabus and any assignments and/or assessments needed to support your explanations.

Please use this template to address ALL of the following learning outcomes.

Upper-division humanities courses emphasize an advanced writing component (requirements attached) and include significant oral communication or manual communication (sign language) and advanced critical thinking skills (requirements attached). Upper-division general education should enable students to master, at a higher level, the Student Learning Outcomes (SLOs) introduced in lower-division GE humanities.

1. **Students will demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries.**
   Students will demonstrate this understanding and ability in writing and reading fellow students' blog evaluations of all viewings and activities, classroom discussion, oral video presentations, in assessments of scholarly works, and in essays on specific films. Students will be guided in film analysis and recognition of films' representational strategies by the teacher, who will "walk" them through the short film *Toll of the Sea* on the first day of class and point out salient details that show this film to deploy the racial and sexual ideologies of its time. Required reading will include several essays in film criticism and *explication du texte*, which students are expected to emulate and test for themselves. They will be reminded to be sharply observant of visual media around them, knowing that representation is not limited to film or printed text but in advertising, Internet, and TV.

2. **Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization.**
   Class discussion/Q&A and written assignments both informal (blogs) and formal (essays/oral video presentations) will demand of students first of all a literal understanding of narrative film works and theoretical readings, then an understanding of the rhetorical strategies and ideological implications of several cultural products that have been held up as superior examples of their kind during their era. Students will be expected to evince an awareness of the historical context of these products and an ability to compare them to more recent efforts.

3. **Students will demonstrate their ability to discuss, deliberate, and write about opposing viewpoints in an insightful and logical manner, to present an opposing side fairly, and to criticize the argument rather than attacking the person.**
   Since we will be discussing sensitive gender-defined and racialized topics in a multiracial environment, students will be encouraged to examine any preconceptions or assumptions through civil and reasoned presentation of their own as well as others' views, grounded in an awareness of the historical context of cultural narratives. Any accusations of racism or sexism must be prefaced (and preferably attenuated) by detailed inquiry of the opposing party's views and be restricted to those views rather than the person holding them, all in the interests of educating the group rather than creating divisions. It is hoped that the pressure of the oral video presentation requirement will make students examine their assumptions and attitudes before committing them to an orally public forum.
4. **Students will demonstrate their developing intellectual curiosity and a habit of lifelong learning, through choice of research topics, the number and quality of questions asked in class, the application of course concepts or themes to lived experiences or world events, or through other similar means.**

Numerous questions will be repeated through the quarter to keep the students in problem-solving mode and in the world of lived experience and world events: What's the purpose of a film festival? What specific community need should a film festival fill? Why are there such things as Asian American film festivals? What cultural narratives and works are considered suitable and complementary to a film festival for Asian Americans and their neighbors? Why did these particular cinematic works get chosen to participate in the film festival of 2015? Each film we watch will also come with its own set of questions, which will serve as prospective research topics. Students should come away from this course seeing that a community that watches films together inquires and learns together.

5. **Students will demonstrate the potential for participating in and contributing to a democratic society as an informed, engaged, and reflective citizen.**

Since expectations are that many of the enrolled students will not necessarily be Asian American, this course will be a vigorous and enjoyable source of knowledge about a culturally vital and creative ethnic community. Students will be required to engage with that community, its attitudes, problems and artistry, and see how a supposedly democratic society has treated this community for 160 years of American history. It is hoped that pondering on the issues in this course will enable students to transfer their spirit of inquiry to issues of other minorities and their struggles today.

6. **How does your course support students’ development of advanced critical thinking competencies? (See below for explanation of the competencies.)** A large part of this course involves students’ exchange of interpretations of the films they see in the film festival(s). This requires first the competent reception of a film using criteria introduced in the course, then its evaluation among other students. When interpretations conflict, students must be able to weigh one’s evidence against another’s using agreed-upon standards of reasoning, reframing of arguments, defense of one’s own arguments, reliance upon respected authorities or theories. Since the knowledge base of this discipline is less factual and more interpretational, the ability to wield critical thinking and to transmit its results is paramount.

7. **How does your course support students’ development of advanced writing competencies and meet the minimum 4500 word requirement? (See below for an explanation of the competencies.)** Students will be required to start a blog, with a new entry for each film viewing/guest lecturer visit through the quarter. Language used in blogs is expected to be spontaneous and informal, but blog entries will be viewed and discussed by other students in class on a volunteer basis. More formal writing assignments include a 2-page assessment of one scholarly work read by the student either provided in Course Materials or chosen by him/herself; a 5-page analytical essay or Blackboard presentation on one film festival entry; and (optional) the transcription of an interview with a filmmaker/festival organizer/established film journalist.
Outcomes for upper division General Education writing components build on the lower division learning outcomes acquired in English 1001 and 1002. When Cal State Hayward students complete their upper division general education requirements, they should possess the fundamental reading and writing competencies described for lower division and the rhetorical knowledge and writing process skills described below:

**Rhetorical Knowledge**
Students should
- Use writing for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources, and incorporating peer and instructor feedback into revisions
- Integrate their own ideas with those of others
- Practice the ethics of academic writing and of accuracy in the use of evidence

**Writing Processes**
Students should
- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proofreading
- Understand writing as an open process that permits writers to re-think and revise their work
- Learn to critique their own and others’ works

For C4 Upper Division Humanities—A 4-unit upper division course in the humanities... that includes a significant writing component and emphasizes advanced communication and critical thinking skills. In addition to the knowledge and process outcomes above, students should
- Write a minimum of 4500 words, including informal writing (in-class exercises, homework), drafts of papers, and/or written exams (take-home or in-class)
ETHELIC STUDIES 3557-01: ASIAN AMERICAN FILM FESTIVAL
(online)

Lecturer: Frances (Frako) Loden
Spring Quarter 2015

Frako's office hours: By appointment only, 4103 Meiklejohn
Frako's email: frances.loden@csueastbay.edu (private matters only please)
Questions about the course/extension requests: Questions for Frako, Blackboard (Bb)
Ethnic Studies Department: 4006 Meiklejohn (510)885-3255
Ethnic Studies Facebook page: https://www.facebook.com/pages/The-Department-of-Ethnic-
Studies-at-California-State-University-East-Bay/167322859971304

Online Requirements: This course requires a steady Internet connection, browser, email
address, and MSWord. Blackboard: http://bb.csueastbay.edu/webapps/portal/frameset.jsp

Course Description: This unique course explores several aspects of the San Francisco Bay
Area's two largest film festivals, CAAM’s (Center for Asian American Media) Film Festival
(March 12-22), and the SF International Film Festival (April 23 – May 7), so that students can
observe, possibly volunteer for, and learn of the functioning, presentation, and products of two
cultural institutions that have served numerous communities in this area since 1982 and 1957,
respectively. Although CAAMFest is dedicated to films made by and for Asians and Asian
Americans, it occurs between academic quarters and makes simultaneous participation difficult.
But the Asian American community is also a major portion of the SFIFF's viewership due to its
large selection of Asian films. We will use selections from both film festivals to explore their
role in Asian ethnic communities.

Students will be required to read scholarly works defining and contextualizing images of
Asians in mainstream Hollywood and in Asian American cinema. They will examine websites
and background material for the numerous Asian American film festivals offered throughout
North America and analyze their role in serving local ethnic communities as well as changing
perceptions of Asian Americans in visual media. They will evaluate the purpose and future of
the film festival in general—its origins, its role in the global marketplace of film distribution
and exhibition, its changing function in light of competing viewership venues such as
conventional theatrical distribution, specialty cable TV networks, DVD rental, DVD-R, online
video (YouTube among others), handheld devices, piracy/illegal downloading. They will watch
historically representative works of Asian American cinema including narrative features,
documentaries, animation and short films. Guest lecturers, including the executive director of
CAAMFest, film festival programmers and available filmmakers, will speak to the class. Finally
students will watch both films that screened at CAAMFest (on DVD) and will be screened at
the SFIFF (in the actual film festival environment) and evaluate them on the basis of Asian
(American) representation, artistic merit, box-office potential, community consciousness-
raising, awards received, and educational value beyond the film festival circuit.

Film Festival Descriptions: CAAMFest is organized by the San Francisco-based Central for
Asian American Media (CAAM) every March. "CAAM is a non-profit organization dedicated
to presenting stories that convey the richness and diversity of Asian American experiences to
the broadest audience possible. We do this by funding, producing, distributing and exhibiting
works in film, television and digital media. CAAMFest is the nation’s largest showcase for new
Asian American and Asian films, annually presenting approximately 130 works in San Francisco, Berkeley and San Jose. Since 1982, CAAMFest has been an important launching point for Asian American independent filmmakers as well as a vital source for new Asian cinema." [http://caamedia.org/about-caam/](http://caamedia.org/about-caam/)

The SFIFF "is the longest-running film festival in the Americas. Held each spring for two weeks, the International is an extraordinary showcase of cinematic discovery and innovation . . . featuring some 150 films and live events with more than 100 filmmakers in attendance and nearly two dozen awards presented for cinematic excellence. The Festival attracts an annual audience of more than 80,000. San Francisco Film Society, presenter of the flagship SFIFF, is a nonprofit arts and educational organization dedicated to celebrating the world of film and media in all its breadth and diversity." [http://www.sffs.org/sf-intl-film-festival.aspx](http://www.sffs.org/sf-intl-film-festival.aspx)

Course Objective: By the end of the course students will have learned not just the workings of film festivals but those with the mission of presenting many facets of Asian American history, language, culture, economics, politics and arts and literature. Students will see how films meeting these criteria are introduced to and received by the general public. Students will evaluate the films' worth as aesthetic works and their effect as consciousness-raising tools on the community. Students will evaluate the role of publicly accessible writing on targeted cultural products via blogs.

Learning Objectives: (conform to GE-C4 learning outcomes—list of outcomes available on request)
- Your readiness to question and explore narrative and aesthetic choices in a written/filmed text (C4-1, C4-4, C4-6)
- Your deeper knowledge of a written/filmed text’s set of values (ideology) on the subject of the Asian American experience (C4-2, C4-6)
- Your ability to express your analysis of a written/filmed text through persuasive writing (C4-2, C4-3, C4-7)
- Your desire to learn as an online community through peer sharing (C4-3, C4-5)

Required text: Articles on Asian American cinema history and film festivals as well as on individual films, available in Course Materials on Blackboard. Instructor will provide the CAAMFest and SFIFF catalogues, miniguides, schedules and other festival-specific publications.

Required texts for viewing (films): Students will be required to view a selection of historically representative works of Asian (American) cinema including narrative features, documentaries, animation and short films. Some of these may include recently screened films from CAAMFest. Film festival attendance will be required, including nominal admission fees pending festival availability.

Assignments:
- Blogging of all film viewings/guest speakers to be viewed and discussed by other students.
- 2-page assessment of background/scholarly works of film criticism provided.
- 5-page analytical essay or Blackboard presentation on one film festival film.
Tentative Schedule

Week 1 (March 30 – April 3) Let’s get acquainted; preliminary discussion of images of Asians in silent Hollywood
1) Introduce yourself to us in the Discussion Boards, also answering the (optional) questions posed in Announcements. I will tell you as much as I can about this course—feel free to ask in Questions for Frako. I’d prefer you asked me questions on Blackboard rather than your emailing me so that others can see your question, unless your question requires privacy. Don’t email AND post the same question in Blackboard. If you only email me a nonprivate question, I will ignore it and wait for you to post it in the Questions for Frako discussion board. Feel free to chat casually about films and other subjects in the forum provided. Familiarize yourself with the Announcements, Syllabus, Course Materials. Start lining up the assigned films for timely viewing. Take lots of notes as you view films.
2) Required reading: Download, print out and read in Course Materials: Background materials
3) Film viewing: The Curse of Quon Gwon (Marion Wong, 1916-17) (in Hollywood Chinese set, DVD1173); Toll of the Sea (Chester M. Franklin, 1922); clips from The Thief of Bagdad (Raoul Walsh, 1924), Broken Blossoms (D. W. Griffith, 1919)
4) Start up a blog
5) Discuss what we’ll see at SFIFF (4/23 – 5/7)

Week 2 (April 6 - 10)
Course Materials Reading: Madame Butterfly article, more to come.
Class viewing/discussion of students' blog comments on Curse of Quon Gwon/Toll of the Sea
Film viewing: Hollywood Chinese (Arthur Dong, 2007) (DVD1173)  
Slaying the Dragon (Deborah Gee, 1987) VHS4852
Discussion, updating of Slaying

Week 3 (April 13 - 17)
Course Materials Reading: Marchetti chapter
Class viewing/discussion of students' blog comments on Slaying the Dragon
Film viewing: The Slanted Screen: Asian Men in Film and Television (Jeff Adachi, 2006)
Discussion of Slanted Screen

Week 4 (April 20 - 24)
Course Materials Reading: Feng, Xing chapters
Class viewing/discussion of students' blog comments on TBD
Film viewing: Sixteen Candles (John Hughes, 1984); clips from Big Trouble in Little China, The Last Samurai, Black Rain, Memoirs of a Geisha, Gran Torino
Discussion of popular Hollywood films featuring Asian (Americans)
SFIFF Opening 4/23: Students will begin viewing selected film festival films.

Week 5 (April 27 – May 1)
Course Materials Reading:
Class viewing/discussion of students' blog comments on *Sixteen Candles* et al.
Film viewing: *The Grace Lee Project* (Grace Lee, 2005)
Discussion
Continuation of students viewing SFIFF films (at festival)
**Assignment due: 2-page assessment of background/scholarly work**

**Week 6 (May 4 - 8)**
Reading: CAAMFest catalogue (http://caamfest.com/2015/)
Guest lecture: Masashi Niwano, Executive Director, CAAMFest
Discussion, Q&A, presentations
Film viewing: *Better Luck Tomorrow* (Justin Lin, 2003) or *Finishing the Game* (Justin Lin, 2007)
Discussion of assigned film
Continuation of students viewing SFIFF films (at festival)

**Week 7 (May 11 - 15)**
Course Materials Reading:
Class viewing/discussion of students' blog comments on Masashi Niwano visit
Film viewing: Sample shorts, CAAMFest 2015
Discussion, presentations

**Week 8 (May 18 - 22)**
Course Materials Reading:
Class viewing/discussion of students' blog comments on sample shorts
Film viewing: Documentaries (*Seeking Asian Female* or *The Killing Fields of Dr. Haing S. Ngor*), CAAMFest 2015
Discussion, presentations

**Week 9 (May 25 - 29)**
Course Materials Reading:
Class viewing/discussion of students' blog comments on documentaries
Film viewing: Narrative features (*Seoul Searching* or *Miss India America*), CAAMFest 2015
Discussion, presentations

**Week 10 (June 1 - 5) Final Assignment Due**
**Assignment due: 5-page analytical essay on one film festival film.**

**Finals Week (June 8 - 12) Cleanup Days.**
Remaining presentations, all work to be turned in.

**Viewing assignments (more from film festivals TBA)** – VHS/DVD # is call number in CSUEB Hayward campus library
*The Curse of Quon Gwon* (Marion Wong, 1916-17) DVD1173 (not on Netflix)
*Toll of the Sea* (Chester M. Franklin, 1922) DVD61 (not on Netflix)
The Thief of Bagdad (Raoul Walsh, 1924) (Netflix Instant)
Broken Blossoms (D. W. Griffith, 1919) (Netflix Instant) VHS8034
Piccadilly (E. A. duPont, 1929) (Netflix)
Slaying the Dragon (Deborah Gee, 1987) VHS4852 (not on Netflix)
The Slanted Screen: Asian Men in Film and Television (Jeff Adachi, 2006) (Netflix)
Big Trouble in Little China (John Carpenter, 1986) (Netflix)
The Last Samurai (Edward Zwick, 2003) (Netflix)
Black Rain (Ridley Scott, 1989) (Netflix)
Anna May Wong: Frosted Yellow Willows (Elaine Mae Woo, 2007) (not on Netflix)
Sixteen Candles (John Hughes, 1984) (Netflix)
Days of Waiting (Steven Okazaki, 1990) (not on Netflix)
The Joy Luck Club (Wayne Wang, 1993) (Netflix)
Better Luck Tomorrow (Justin Lin, 2002) (Netflix)
Harold and Kumar Go to White Castle (Danny Leiner, 2004) (Netflix)
The Grace Lee Project (Grace Lee, 2005) (not on Netflix)
Finishing the Game (Justin Lin, 2007) (Netflix)
The Harimaya Bridge (Aaron Woolfolk, 2009) African American father investigates his son’s relationship with Japanese woman
Vengeance (Johnny To, 2009) (Instant Viewing) Hong Kong action thriller
The Karate Kid (Harald Zwart, 2010) African American kid learns kung fu from a Chinese master in Beijing (Jaden Smith, Jackie Chan)
My Name is Khan (Karan Johar, 2010) (also Instant Viewing) SRK as Muslim man with Asperger’s
The Oak Park Story (Valerie Soe/Russel Jeung, 2010) (Doc) Oaklanders fight landlord
Princess Kaiulani (Marc Forby, 2010) Hawaiian princess fights for her people
The Flowers of War (Zhang Yimou, 2011) White man saves schoolgirls from Nanjing Massacre
Open Season (Mark Tang/Lu Lippold, 2011) Doc about Chai Vang shooting of white hunters
In the Family (Patrick Wang, 2011) Gay Chinese American wants to stay father to son
American Revolutionary (Grace Lee, 2013) Doc about Chinese-American activist in black community
Don’t Stop Believin’: Everyman’s Journey (Ramona Diaz, 2013) Filipino lead singer for Journey
Elementary (2013) Sherlock Holmes TV series with Lucy Liu as Dr. Watson
The Hundred-Foot Journey (Lasse Hallström, 2014) Indian and French restaurateurs feud
Seeking Asian Female (Debbie Lum, 2013) Doc about white guy who loves Asian women
The Mindy Project (Fox TV series) Indian-American doctor’s love life
Lilting (Hong Khaou, 2014) White man gets to know mother of his late Cambodian lover (N Instant)
To Be Takei (Jennifer M. Kroot, 2014) Biopic of Mr. Sulu, gay activist
Fresh Off the Boat (ABC TV series) Taiwanese-American family
View the following Asian American film (festival) websites:
http://caamedia.org/
http://www.asianamericanfilm.com/
http://www.facebook.com/AAAFF
http://www.vconline.org/index.cfm
http://www.silkscreenfestival.org/
http://www.hiff.org/
http://www.reelasian.com/
http://www.asiancinevision.org/
http://www.english.udel.edu/feng/aam.html

Readings on Asian American Cinema (Course Materials)


[more readings to be included]
Application for General Education Credit
for Upper Division Humanities Course (Area C4)

Course title **Asian American Film Festival**
Course number **ES 3557**

**Explanation:** Attached to this application was a proposed syllabus that listed Assignments. Responding to a concern that it did not reflect enough writing density, this is the corrected description. Only one word has been corrected: \( or \rightarrow and \)

Assignments:

- Blogging of all film viewings/guest speakers to be viewed and discussed by other students.
- 2-page assessment of background/scholarly works of film criticism provided.
- 5-page analytical essay **and** Blackboard presentation on one film festival film.
- Taped interview with filmmaker/festival organizer/film journalist
- Oral video presentation