Freshman Cluster 2014-15:
“Got Rice?: The American Dream & Asian Pacific Islander American Realities”

"Comparative and analytical exploration of the various Asian American and Pacific Islander groups with regard to demographics, lived experiences versus stereotypes and the literary, spoken word, and performing arts."

INTRODUCTION TO ASIAN AMERICAN STUDIES
Ethnic Studies 2500
Colleen Fong, PhD

Taught concurrently with ENGL 2600 – Patterns of Immigration and Migration in U.S. Literature (4 units)
THEA 2211 - Asian Thought in Theatre (4 units)

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California State University, East Bay

Materials for this course are available in Blackboard
bb.csueastbay.edu

This course fulfills Area D and Cultural Groups/ Women General Education requirements. Please familiarize yourself with the Student Learning Outcomes for these requirements:
http://www20.csueastbay.edu/ecat/general-info/bacc-degree-info.html#general-education-breadth-requirements

Who are Asian Pacific Islander Americans (APIAs) and how did they end up in the United States?
What dreams did immigrants/ migrants hope to fulfill by coming to this country?
What dreams do their descendants hope to attain?

This course will introduce students to the APIA experience in general and also some of the specific groups that comprise this population (eg. Chinese, Filipino, Hawaiian). Students will examine various APIAs from a number of perspectives including: the popularized image of the "model minority"; the theoretical; the statistical; the literary; the historical; the contemporary, and the personal. A critical analysis and discussion of the heterogeneity of APIA experiences in U.S. society will be encouraged.

Pedagogically, the professor finds it valuable to expand the learning experience beyond the walls of the classroom. In addition to learning from books, lectures
and films, the class will be going on at least one field trip as a Cluster and each student will be making a brief presentation on a cultural ritual or practice that is a regular part of their lives. NO RESEARCH will be allowed for this PowerPoint Presentation other than conducting informal oral histories with family members or friends about the origins, meanings and significance of the ritual/tradition and determining what related material object to share with the class.

We will use the diversity of class to its fullest and complement our book learning with learning about various APIA groups through the voices of students! Students will be divided into small groups that they will work with the entire quarter.

The learning objectives of this course are:

1) Identify and compare important characteristics of heterogeneous APIA groups
2) Explore social science topic/s (e.g. food and rituals, activism, immigration/contact, language fluency, racial oppression, etc.) through APIA group experiences
3) Recognize how course readings/lectures are enhanced by community-based and experiential learning via a Cluster field trip and classmates' Presentations
4) Hypothesize how the knowledge gained in this course might lead you to “apply knowledge of diversity and multicultural competencies to promote equity and social justice” in APIA communities which is one of the University’s Institutional Learning Objectives

Each of the Course Objectives are linked to the Ethnic Studies Department Student Learning Outcomes and the University’s Institutional Learning Outcomes; please click on the links to read them
http://www20.csueastbay.edu/class/departments/ethnicstudies/learning-outcomes.html

Finally, this Course is central to the Mission of the University: “Cal State East Bay welcomes and supports a diverse student body with academically rich, culturally relevant learning experiences which prepare students to apply their education to meaningful lifework, and to be socially responsible contributors to society. Through its educational programs and activities the University strives to meet the educational needs and to contribute to the vitality of the East Bay, the state, the nation, and global communities.”
http://www20.csueastbay.edu/about/strategic-planning/index.html

**Working Collaboratively and Respectfully** is one of the University’s Institutional Learning Outcomes and we will adopt this practice in the classroom and larger community. Embrace your classmates’ diversity and that of individuals whom you will meet off campus as rare learning opportunities only
available to students on campuses like ours located in an international gateway on the Pacific Rim. The vast majority of college students in the U.S. do NOT have these learning opportunities! This class strives to provide a safe place to discuss topics that are often difficult to address in other social settings!

Readings: Some of readings might be common readings in Professor Aziz’s English course and Professor Fajiljan’s Theater course.

1) Course Reader available through Copy Mat, 1099 'B' Street Hayward, CA 94541. Phone: (510) 886-4603; Copy Mat will come to class during the first week to sell readers for $20.

Requirements (100 points possible = 100%)

1) Presentation on a Ritual/Tradition You Observe (20%) – see last pages for due date which depends on your last name, details and format; presentations will begin _________. Each student will make a PowerPoint Presentation with photos/images and text on a cultural (ethnic, religious, regional, family, etc.) ritual or tradition that they practice. Other than asking friends or family members about how the ritual started (oral history), no research is permitted for this assignment! You may be inspired by the readings from the *San Francisco Chronicle* on Rituals in Week 1 and Professor Fong’s, “Tangerines at Christmas.” Some of these Presentations and the oral histories upon which they are based might be used in assignments and performance pieces in Professor Fajiljan’s Theater course.

2) APIA Group Table (44%) due throughout the quarter in class and on Blackboard>Course Materials>Turnitin: Cells 1-12 are due _______; Cells 13-24 are due _______; extra credit cells can be submitted on both dates. Please see detailed guidelines including samples in Course Materials. Students will complete this table over the course of the quarter. It will allow them to focus on one APIA group of their choosing and to make comparisons between this group and those that: 1) classmates are researching and 2) required readings. At the end of the quarter, students' completed tables will provide them with an overview of what they learned in class which might prove helpful as they proceed through this Cluster! Extra Credit options will be available in this assignment.

3) Participation and Small Group Team-Building Exercises (10%) – Students are required to be a ready participant for all in-class small group/team-building exercises (or short Blackboard posts or essays that might evolve out of a class lecture, discussion or film). This means each student must make a commitment to complete readings before Monday, attend class on time, bring the Syllabus, Lahiri’s book, and the Reader, put cell phones away, and be ready to engage!
The first participation assignment is “Introduce Yourself” and it is due by classtime on 9/30/2013 in Blackboard > Discussions and worth 3 points.

4) Midterm and Final (26%) – the Midterm will cover weeks 1-5 and it will be given _______; the final weeks 6-10 and it will be given _______. Exams will include terms, concepts, theories, fictional characters, etc. from readings as well as questions from classmates’ PowerPoint Presentations and Group work. The professor and students will post questions each week that will be used for the exams in Blackboard > Discussions.

5) Late Assignments and Make-up Exams will only be acceptable in extreme emergencies that can be documented in a timely manner.

Grading:
The letter grade for the course will be assigned on the basis of the following: +/- will be assigned as warranted:

A = 90-100%  B=80-89%  C=70-79%  D=60-69%  F=59% and below

Free Tutoring and Writing Assistance: Go to the Student Center for Academic Achievement (SCAA)
http://www20.csueastbay.edu/library/scaa/index.html

Academic Honesty: By enrolling in this course, you have agreed to comply with the campus’s community values which include honesty and good citizenship and acknowledge that the university has policies for academic dishonesty
http://www.csueastbay.edu/eval/current/l-120grading.html#section12

PLAGIARISM is a serious offense, whether intentional or unintentional. The professor has a zero-tolerance policy. Plagiarism is included in the catalog under Academic Dishonesty where it is defined as "... taking words or specific substance of another and either copying or paraphrasing the work without giving credit to the source.”¹ This includes PowerPoint presentations!

Any direct quote, even a phrase, must appear within quotation marks and the source must be cited in a footnote, including page number, which the professor has demonstrated in the previous paragraph. This must be done in all your work including Presentations. Changing a word here or there in someone else’s writing is still plagiarism. Even if you paraphrase someone else’s ideas but do not quote directly, you must still cite the source in a footnote.

The University is so concerned about eradicating plagiarism that it subscribes to the anti-plagiarism program Turnitin. The professor may require you to submit written work to Turnitin. After doing so print out your Originality Report, make any necessary changes, and submit it again. Please read the Academic Dishonesty link above in the first week of class and contact the professor immediately if you have any further questions.

¹ California State University, East Bay 2010-2012 Catalog, p. 89.
If you do not know what plagiarism is, it is your responsibility to contact the professor or someone at SCAA or the professor BEFORE you submit your work. The best way to do this is bring a draft and the original source. As previously mentioned, SCAA (see above) also provides Anti-Plagiarism and How to Paraphrase workshops on a regular basis.

**Accommodations for Disabilities:** The professor supports the university policy which reads: “If you have a documented disability and wish to discuss academic accommodations, or if you would need assistance in the event of an emergency evacuation, please contact the professor as soon as possible. Students with disabilities needing accommodation should speak with the Accessibility Services.”

**Emergency Information:** “Information on what to do in an emergency situation (earthquake, electrical outage, fire, extreme heat, severe storm, hazardous materials, terrorist attack) may be found at: http://www.ada.csueastbay.edu/EHS/emergency_mgt.htm. Please be familiar with these procedures. Information on this page is updated as required. Please review information on a regular basis.”


**Weekly Schedule – This schedule is subject to change**

**Weeks 1 and 2: An Introduction to the Course and Professors Fong, Fajilan and Aziz; Ethnic Studies as an Academic Discipline—IN THE FIRST TWO WEEKS OF THE COURSE MEET AS AN ALL-CLUSTER CLASS WITH ALL THREE PROFESSORS INTRODUCING THEIR DISCIPLINES**

**Who Are Asian Pacific Islander Americans?** What groups fall under the APIA “umbrella?” In what ways are the heterogeneous groups’ experiences similar? In what ways are they different?

**An Overview of Rituals and Traditions; Preparing for Your Presentation**

Reader: Introduction to Rituals (2010). “In a Region as Diverse as the Bay Area, Residents Should Know Their Rites,” The San Francisco Chronicle, Dec. 30


Read about ONE APIA group which you will be focusing on the entire quarter and bring a print out of the article to class beginning on __________: Blackboard > Course Materials Franklin Ng, ed. (1995). Asian American Encyclopedia. New York: Marshal Cavendish. You might also want to read about your Asian group on Asian Nation, click on the link and go to “Ethnic Groups” http://www.asian-nation.org/ and also scroll down for “Related Articles and Blog Posts.”

Book: Interpreter of Maladies (hereinafter IM), story 1, “A Temporary Matter.”

Week 3: APIA Groups in the U.S. Census—What data are available?

In what ways do the histories and contemporary experiences of various APIA groups differ from one another? What sociological theories best explain APIA experiences?

Presentations begin

Reader: The Asian Population 2010

Reader: Native Hawaiian and Other Pacific Islander Populations 2010

Reader: Map of Asia – be able to identify the countries on an exam http://www.worldatlas.com/webimage/countrys/as.htm p. 52-53
Reader: Map of Asia – with the 1917 Asiatic Barred Zone marked

Reader: Department of Finance, California State Data Center, Census 2010, Table 3a “Population by Race, including Detailed Asian Race,” Alameda County
http://www.dof.ca.gov/research/demographic/state_census_data_center/census_2010/#DP  p. 54

IM, story 2, “When Mr. Pirzada Came to Dine.”

Week 4: Chinese Exclusion (1882-1943) and Japanese American Internment (1942-45); How did Chinese Americans and Japanese Americans Resist this racial oppression?

Selections from the Angel Island Immigration Station Foundation website that provide the facts about when the immigration station existed on the island and what happened to the Chinese who were processed there http://www.aiisf.org/
The 8 minute “virtual tour”
Top Menu "About" > History
Top Menu "Education" > Station History
Top Menu "Education" > Station History > Immigrant History
Top Menu "Education" > Station History > Poetry


IM, story 3, “Interpreter of Maladies.”

Week 5: Anti-Asian Violence: Why was Vincent Chin murdered (1982)? Why was Balbir Singh Sodhi murdered (2001)

Cells 1-12 and extra credit are due in class and on Turnitin
Field Trip to the Fremont Gurdwara* Make this an All-Cluster

Field Trip

September 11, 2001 timeline
http://timeline.national911memorial.org/#/Explore/2


http://www.huffingtonpost.com/2012/08/07/history-of-hate-crimes-against-sikhs-since-911_n_1751841.html p. 102


IM, story 5

*You must submit your Field Trip forms to me by __________. All students will abide by the University's field trip policies.
We will meet at _________ at the Fremont Gurdwara (Sikh Temple), 300 Gurdwara Road, Fremont 94536 for a presentation followed by a tour.
Guidelines for visiting the Gurdwara
http://www.fremontgurdwara.org/contents/information/47-visiting-gurdwara?tmpl=component&print=1&page=

Week 6 (________ – Midterm and): Why and How do APIAs, Particularly Immigrants, Open Small Businesses? Korean American Case Studies


Video: “Donuts Anyone?” on a Cambodian American family donut shop in L.A. burned down during the Rodney King uprising http://www.youtube.com/watch?v=8P64dGCnWOA (10 mins)

IM, story 6

Week 7: In what ways are APIAs stereotyped? In what ways do APIAs express themselves? Stereotypes vs. Self-Expressions: Possibly Meet with Ann Fajilán’s Theater Course on Stereotypes in Hollywood


Video: Margaret Cho, All American Girl: “Submission Impossible” episode http://www.youtube.com/watch?v=lJKCGV93ZKo (22 mins)

IM, story 7

Week 8: Family--What are some of the most common intergenerational and gendered conflicts?

Blackboard > Course Materials: Interracial Dating and Marriage/Domestic Partnership Survey (print out, complete and bring to class for discussion)


Online Reading: “Coming Out Issues for Asian Pacific Americans” and “Family and Coming Out Issues for APAs” http://www.hrc.org/resources/category/coming-out

Streaming video: Kelly Loves Tony (57 mins) if the link below does not work, go to the Library website to access the film http://csuh.ii.com/search/t?SEARCH=kelly%20loves%20tony

IM, story 9

Week 9: Native Hawaiian Activism; How Did Hawaii Become the 50th State?

Blackboard > Course Materials: “Hawaii” excerpt from Encyclopedia Britannica and full text of PL 103-150 which President Clinton signed in 1993 on the 100th anniversary of the U.S. overthrow of the Kingdom of Hawaii


Reader: Malia Boyd (2012). “The Other Side of Paradise,” review of Lost Kingdom: Hawaii’s Last Queen, the Sugar Kings, and America’s First Imperial
http://www.nytimes.com/2012/03/11/books/review/lost-kingdom-a-history-of-hawaii.html?_r=0 p. 121

Streaming Video will be shown in class Troubled Paradise. 1992. Produced by Steven Okazaki http://www.farfilm.com/films/troubled-paradise.html

Week 10: Asian Pacific Islander Foods and Food Crops

Blackboard > Course Materials: “Asian Americans and Food,” a PowerPoint presentation by Professor Colleen Fong


Video: Jennifer 8 Lee, “The Hunt for General Tso” (11:28 mins) on TED Talks; if the link below does not work search the title on www.ted.com http://www.ted.com/talks/jennifer_8_lee_looks_for_general_tso.html


San Francisco’s Crustacean Restaurant, one of the An Family Restaurants foregrounds the Vietnamese refugee experience in marketing the restaurant (which the previous article is about) http://www.anfamily.com/MainSite/restaurants_main.html

Week 11: Review and Summation:
Re-read the Course Objectives and the Week-by-Week questions posed in this Syllabus

Cells 13-24 and extra credit are due in class and on Turnitin

Finals Week: Final exam on at 

PowerPoint Presentations Guidelines (20 pts.)

1) PowerPoint on a Ritual/Tradition
You will post your PowerPoint by the beginning of the week in which it is due (Discussion Board > Presentation) and be ready to present your PowerPoint
at the start of class. Do not conduct academic research for this presentation because it should be about something that is a regular part of your life. Asking family members and friends (oral history) about when and how the tradition started is fine! We will use a Pecha Kucha-inspired\textsuperscript{2} presentation format: 10 slides; 20 seconds each slide which total 3.3 minutes. After your presentation you will share your material object and take questions.

Your first slide will include your name, the name of the tradition and a description of the tradition. Each additional slide \textbf{MUST} use the following 5 titles (which correspond with the grading rubric in Course Materials); your presentation may have up to 10 additional slides:

1) When and how this tradition started for you (4 pts.)
2) What the tradition signifies to you (4 pts.)
3) Who participates and in what ways, noting gender, generational or other differences (4 pts.)
4) What meanings the tradition has for participants of different genders, ages, races, sexual identities, etc. (4 pts.)
5) Bring in a significant “material object” to share with classmates and discuss its significance. Photos do not count as “material objects.” (4 pts.)

\textbf{Presentations Schedule is based on Students’ Last Names} (you can double check the alphabetical listing of students on the email function of Blackboard); Be ready to present Monday of:

\textbf{Week 3: Agaran through Carranza} \textbf{Week 4: Chhun through Davis}

\textbf{Week 5: Esparza through Ha} \textbf{Week 6: Hoang through Laurente}

\textbf{Week 7: Leonen through Nguyen} \textbf{Week 8: Ong through Pillay}

\textbf{Week 9: Quick through Sanchez} \textbf{Week 10: Sarmiento through Yang}

\textsuperscript{2} Pecha Kucha presentations actually include 20 slides; 20 seconds each totally 6 minutes and 40 seconds.
Got Rice? The American Dream & Asian Pacific Islander Realities

“Comparative and analytical exploration of the various Asian American and Pacific Islander groups with regard to demographics, lived experiences versus stereotypes and the literary, spoken word, and performing arts.”

English 2600
Instructor: Sartaz Aziz
Email: sartaz.aziz@csueastbay.edu
Office: MB 2123
Office Hours: Monday & Wednesday 2:00 pm -- 3:00 pm
Text: Reader and videos. I will also post some materials on the Blackboard

Course description & objectives: This course will examine Asian Pacific Islander Americans’ writing against the backdrop of shifting immigration and foreign policies and the history and demographics of changing immigration patterns.

Our readings cover a range of genres: essays, memoir, poetry, short stories and films. We shall discuss the writers’ use of different literary forms to accommodate new and hybrid experience. We will examine the development of attitudes and identities in contemporary Asian Pacific Islander American literature, the role of the writer in a minority culture, and the relationship of literature to self and society.

We will explore several overlapping and interrelated themes: assimilation and the assertion of difference; ethnicity and multiculturalism; relationships with the “homeland”—both the adoptive country and the ancestral home(s); the distinct and multiple identities of refugees, exiles, immigrants, citizens, and expatriates; conflicts between first generation immigrants and the second generation; issues of religion, caste, class, and gender within Asian Pacific Islander American communities in North America.

While this course seeks to establish common themes and stylistic concerns that bind these works in a collective endeavor, it will also analyze stylistic and linguistic differences that mark the texts. We will examine the differences drawn from a comparative reading of individual authors to see how, together, they constitute a distinctive minority tradition in American literature.
This course aims to develop your knowledge and understanding of a range of Asian Pacific Islander American literature in its historical and cultural contexts. The knowledge gained in this course might lead you to "apply knowledge of diversity and multicultural competencies to promote equity and social justice" in APIA communities which is one of the University's Institutional Learning Objectives (http://www.csueastbay.edu/sen). English 2600 also aims to improve your critical reading, writing, and thinking skills essential for success in all college courses.

Finally, this Course is central to the Mission of the University:
"Cal State East Bay welcomes and supports a diverse student body with academically rich, culturally relevant learning experiences which prepare students to apply their education to meaningful lifework, and to be socially responsible contributors to society. Through its educational programs and activities the University strives to meet the educational needs and to contribute to the vitality of the East Bay, the state, the nation, and global communities."
http://www20.csueastbay.edu/about стратегическое планирование/index.html

Assignments: To pass this course, you must satisfactorily complete the following reading and writing assignments:

In-Class Assignment: It is essential that you come to each class with required texts and prepared to write short assignments and participate in class discussion. You will be graded on in-class writings and class participation in small and large groups. You will work collaboratively in groups to discuss the readings, to make short informal presentations, and to respond to each other's essays.

Out-of-Class Writing Assignment: You will write one essay. It should be typed, 1.5 spaced, and 8 pages or more. Please see the assignment in the 'Syllabus' section of the Blackboard.
I believe that the best writing comes through a process of systematic re-writing. Thus instead of an all-or-nothing attempt to overwhelm your subject matter in one sitting, you will be encouraged to work on your essay in stages; that is, you will write at least three drafts before submitting a final essay for a grade. In my view, every essay at its deepest level is about thought unfolding, about meaning being made. Thus my
purpose is to teach writing as a mode of discovering thought and as a process that does not end until revision and editing have taken place.

Final Examination: You will also write a short final examination. I will give you more information on this.

**Discussion Participation:** Students will be expected to help establish a pleasant and comfortable atmosphere so that we can work as a group. Good participation means paying attention and refraining from using cell phones, texting or otherwise disengaging yourself from the tasks at hand. I expect discussion, debate, and exchange of ideas. Students will be required to read their essays in class, discuss, and constructively critique each other's work. We will also discuss the assigned readings. The purpose of these discussions won't be so much how good or bad anyone's ideas may be—although discussion of the merits of an argument is always fair game—but how much we can learn by reading and listening to a wide selection of ideas, including some we may not have heard before. The ability to keep an open mind will be an asset in the course.

**Attendance:** According to the department's attendance policy, you are allowed one absence during the quarter. After that I deduct two points from your final grade for each absence. A student who is fifteen minutes late is considered absent. Since a good portion of the coursework will be done in class, regular attendance is essential. Poor attendance will be reflected not only in the quality of your work, but in your final grade as well. Please come to class on time because most sessions will begin with some sort of graded written work. As in any college course, if you are absent or late you are responsible for what has been covered.

**Grade:** To pass this course, you must satisfactorily complete all reading and writing assignments. You will also be graded on your progress and class participation, including peer response. Late papers will be docked one grade.

In-class assignments: 100 points (small & large group discussion participation, writing, and presentations)
Essay: 100 points
Final examination: 100 points
Total: 300
Email: Please do not email any assignments to me. If you miss a class, you can submit the assignment due when you return to school. Try to contacts classmates about the work missed, or I can inform you when you return to class, and I will help you to catch up with the work missed.

Department Grievance Policy: All student grievances concerning grading or other areas are to be brought to the attention of the course instructor before any other action can be taken.

Plagiarism: To achieve the goals of this course and enhance our learning, all students must submit their own work. Our catalog defines plagiarism as "taking the words or substance of another and either copying or paraphrasing the work without giving credit to the source through footnotes, quotation marks, or reference citations." As you probably realize whereas the Internet increases the temptation to plagiarize, it also makes detection of plagiarism easier. Since plagiarism is a form of academic dishonesty that we cannot tolerate, the penalty is severe.

Electronics: Please turn your cell phones and other electronic devices off in the classroom.

Computer: Please do not use any kind of computers in the classroom, not even to take notes.

Student Assistance: "If you have a documented disability and wish to discuss academic accommodations, or if you would need assistance in the event of an emergency evacuation, please contact the professor as soon as possible."

SCAA: If you would like additional help with your writing, please contact the Student Center for Academic Achievement. Student Center for Academic Achievement (SCAA) is available to assist students. You are encouraged to visit SCAA at any point in the writing process. It is located at LI 2550. Phone: (510) 885-3674

Other Important Information:
According to university policy, it is a violation to film, take pictures, or record during class without the permission of the instructor and all students in the class. Breaches in student conduct are matters for the office of judicial affairs.
At the end of the quarter, student papers that are not picked up by the student will be kept for one year, after which time they will be destroyed. Students who want their papers returned to them should either include a self-addressed stamped envelope with their papers, or they should make arrangements with their teacher to pick up the papers at a certain time.

Schedule (All assignments, both in and out-of-class, are graded.)

Week 1
Monday 6 January: Introduction and diagnostic writing
Wednesday 8 January: Discussion of Lam's essay

Week 2
Monday 13 January: Lam; group writing assignment
Wednesday 15 January: Discussion of Lahiri’s essay; grammar

Week 3
Monday 20 January: University closed
Wednesday 22 January: Discussion of Tan and Kim's works; grammar

Week 4
Monday 27 January: Discussion and writing assignments on Tan and Kim
Wednesday 29 January: Video; writing assignment on the video

Week 5
Monday 3 February: Discussion and writing assignments on Bulosan and Kim Ronyoung
Wednesday 5 February: Discussion and writing assignments on Lam and Naqvi

Week 6
Monday 10 February: Discussion and writing assignments on Divakaruni and Far
Wednesday 12 February: Discussion and writing assignments on Tan and Woo
Week 7
*Monday 17 February:* Video; writing assignment on video; grammar
*Wednesday 19 February:* Discussion and writing assignments on Pena-Reyes, Gandhir and Galang; Draft of essay due

Week 8
*Monday 24 February:* Discussion and writing assignments on Lahiri and Houston; grammar
*Wednesday 26 February:* Discussion and writing assignments on Takaki and "How Ma-Ui...Island;"

Week 9
*Monday 3 March:* Grammar; video; writing assignment on video
*Wednesday 5 March:* Graded group presentation; Final essay due

Week 10
*Monday 10 March:* Graded group presentation; Review course work
*Wednesday 12 March:* Final Examination
APIA FRESHMAN CLUSTER
GOT RICE? : The American Dream and Asian Pacific Islander Realities
Comparative and analytical exploration of the various Asian American and Pacific Islander groups with regard to demographics, lived experiences versus stereotypes; and the literary, spoken word, and performing arts.

THEA ARTS 2211 - ASIAN THOUGHT
units

PROFESSOR ANN FAJILAN (FA-HEE-LAWN)
OFFICE ROBINSON HALL 203
OFFICE HOURS: M & W tba
EMAIL: ann.fajilan@csueastbay.edu

COURSE DESCRIPTION:
This course is an introduction to Asian Pacific Islander American (APIA) Theatre and an overview of APIA influences on American Theater and pop culture. Students will research, analyze, experiment, rehearse and perform APIA dramatic/comedic work and spoken word from APIA artists. We will be incorporating materials from Ethnic Studies 2500-Introduction to Asian American Studies and English 2600-Patterns of Immigration. Our work in this freshman cluster will culminate in a public performance for the APIA HERITAGE CELEBRATION in May.

STUDENT LEARNING OUTCOMES:
• Read, write, compute, and speak well by incorporating basic theatre skills; including monologue, auto-ethnography, oral history, and group scenes.
• Demonstrate fundamental critical thinking skills and information competency by researching, analyzing and organizing data from APIA theatre sources.
• Demonstrate problem-solving skills with a theatrical lens as they learn how to translate the written word into a living stage performance.
• Work well in teams and with others of diverse backgrounds through theatre games, group-oriented projects and cooperative learning techniques.
• Have a sense of personal and professional responsibility as they will be accountable to others through scene work, group presentations and collaborative brainstorming sessions.
• Exercise leadership in their professions and communities by paying attention to and integrating the effects of critical APIA contributions in history, arts, American theatre and pop culture. Students will also perform some of their work at public presentation for APIA HERITAGE CELEBRATION month.

GENERAL EDUCATION LEARNING OUTCOMES:
• By examining APIA dramatic theatre works and spoken word, the students will be able to think clearly and logically, to find information and examine it critically.
• Students are required to perform APIA dramatic theatre works and spoken word. They will be able to incorporate basic presentation skills to communicate orally.
They will write peer and self assessments, thereby using their critical and written skills. They will have a new appreciation about their own bodies and how a theatrical lens illuminates human society and the physical world they live in. APIA dramatic theatre works and spoken word will connect the students to our shared humanity and global cultural endeavors.

- Through theatre games, group discussions and group projects, students will come to understand and appreciate the contributions to knowledge and civilization that members of diverse cultural groups and women have made.

**EXPECTATIONS:** Your grade will be based on attendance, participation, a positive working attitude, quizzes, class activities, two papers and a group final. Please keep track of your points so you will always know where you stand, what you have earned and where you need to step up. No late papers. Late presentations = reduced points.

**REQUIREMENTS:**

- **10 pts** Attendance (.5 pt per class, no points if you are late)
- **20 pts** Quizzes (5 pts each on the readings & scene/mono analysis)
- **10 pts** Group Special APIA subject presentation (see list on schedule)
  - **50 pts** Class activities (point breakdown on page 7)
  - **10 pts** PCN Production paper (see format)
- **20 pts** FINAL GROUP PRESENTATION
  - **10 pts** Bridge Generation Reflection paper
- **130 pts** (98 pts for an A)

- **1-5 pts** Original work based on course materials. (2nd spoken word & scenes)
- **2-6 pts** Extra Credit (3 total alternative, approved events - 2 pg paper per event) (FUSION or community events)
- **1-3 pts** If you must miss a class, you can make it up by attending an approved alternative event and submit a 1 pg paper per event/seperate from EC

**Clarification:** [http://www.youtube.com/watch?v=KPtzDX0Xndw](http://www.youtube.com/watch?v=KPtzDX0Xndw)

**If you cannot make it by 10:05 or 2:05 DO NOT COME. Disruptions are negative participation. Class disruptions and whining are also negative participation.**

**Check in with your classmates regarding missed work.**

You get .5 point for attending each class. Three missed classes lowers your grade.

**Please come dressed to move, there may be some floor exercises involved.**

**Would also be great if you can flex your mind and hang up old habits.........
University policies regarding cheating and academic dishonesty:
By enrolling in this class the student agrees to uphold the standards of academic integrity described at http://www20.csueastbay.edu/academic/academic-policies/academic-dishonesty.html.

Accommodations for students with disabilities:
If you have a documented disability and wish to discuss academic accommodations, or if you would need assistance in the event of an emergency evacuation, please contact me as soon as possible. Students with disabilities needing accommodation should speak with the Accessibility Services.

Emergency information:
California State University, East Bay is committed to being a safe and caring community. Your appropriate response in the event of an emergency can help save lives. Information on what to do in an emergency situation (earthquake, electrical outage, fire, extreme heat, severe storm, hazardous materials, terrorist attack) may be found at: http://www20.csueastbay.edu/af/departments/risk-management/ehs/emergency-management/index.html. Please be familiar with these procedures. Information on this page is updated as required. Please review the information on a regular basis.

DISRUPTIONS - I have zero tolerance for class disruptions. You will receive one warning, and if unacceptable behaviors continue, you will be asked to leave and referred to the Student Judicial Officer. Please help me keep this a productive learning environment. Texting is disruptive. Yes, I am referring to you.

ELECTRONICS USAGE: NADA. NO TEXTING & NO COMPUTERS. I will deduct 5 - 20 pts from your grade if you use any unauthorized electronic gadget/tool/device during class. You know who you are, so does everyone else.

FOOD & DRINK—Bottled water only.

ACCOUNTABILITY: Keep a running point tally of your grade so you are constantly aware of what is required to get a passing grade. You cannot pass this class by simply showing up. You cannot pass this course if you do not come to class. See me during office hours before anything becomes a problem. Or email me. If you have performance anxiety attacks, come see me. This is a theatre performance course, so you will be required to present something in front of the class. No late due dates or re-taking of tests will be allowed. Emailed papers (if not previously approved by me) will be graded down. You MUST turn in written work to pass this class. If you do half of the work, you will get a D. If you do two thirds of the work, you will get a C. If you complete three quarters, you will get a B. If you complete every assignment and show extreme effort, you will have EARNED the A. Refer to your Grade Evaluation document on BB to keep track of your progress. Positive participation means you volunteer for class presentations, are helpful, contribute to the well being of the classroom experience and support your peers. I will grade down for disruptive, disrespectful behaviors. You know who you are, so does everyone else. If you do not feel like contributing to the class on any given day, don't come. You must be willing to be engaged and engaging. This is an ensemble-oriented learning environment. This is not your average class. Ask around.
REQUIRED READER: Available from Copy Mat & on the first day of class $ 29.68
Excerpts from:

1. Oriental Americans in Pop Culture, Robert G. Lee
2. Romance and the "Yellow Peril": Race, Sex, and Discursive Strategies in Hollywood Fiction, Gina Marchetti
3. Perpetually Cool, Anthony R. Chan
4. China Doll, Elizabeth Wong
5. R.A.W. Cause I'm a Woman, Diana Son
6. Listen Asshole - Yellow Rage (youtube)
7. Forbidden City, Trina Robbins
8. The Queen's Garden, Brenda Aoki
9. Songs of the Dragon Flying to Heaven, Young Jean Lee
10. conquered. colonized. colonialized, Beau Sia
11. American Born Chinese, Gene Luen Yang
12. Vanishing Filipino Americans, Peter Janero
13. Scenes & monologues from:
   a. Chicken Coop Chinaman, Frank Chin
   b. Bondage, David Henry Hwang
   c. The Wash, Phillip Kan Gotanda
   d. Dogecats, Jessica Hagedorn
   e. Eye of the Coconut, Jeannie Barroga
   f. The Conversion of Ka'ahumanu, Victoria Nalani Kneubuhl
   g. Domestic Crusaders, Wajahat Ali
   h. Assimilation, Shishir Kurup
   i. Twilight, Young-Soon Ha, Anna Deveare Smith

APIA def poet's list/Spoken word artists: see def poet's list on BB

Beau Sia, Kelly Zen-Yie Tsai, Stacey Ann Chin, Skim, Alvin Lau, Bao Lin, Regie Cabico, Rudy Francisco, Ruby Ibarra, Simone Jacobson, Paige Hernandez, Gowri Koneswaran, Ben Falealili, Jen Kwok, Noelle Lynn, Alex Dang, Fong Tran, Kate Rigg, Yellow Rage, Nico Gary, Adrielle Luis, Ishle Park, Kiwi Illafonte, John Eklof, Jason Chu, Rudy Ibarra, Slanty Eyed Mama, and the Brave New Voices series.

POSSIBLE APIA dvds:

Enter The Dragon
Picture Bride
Whale Rider
Once We Were Warriors
Better Luck Next Tomorrow
The World of Suzie Wong
Samoan Wedding
I Have Found It!
Shumdog Millionaire
Shogun/Hawaiians/Shangri La
Good Morning Vietnam
The Killing Fields
Here Lies Love
Life of Pi
Paperdoll
--- Wong Flew Over the Cuckoo's Nest
--- The Kite Runner
--- Travellers and Magicians
--- Little Buddha
--- The Wind Rises

Princess Kaulilani
--- The Life of Pi
--- Water
--- Gandhi

RECOMMENDED GRAPHIC NOVELS:
Same Difference - Derel Kirk Kim
Shortcomings - Adrian Tomine
Vietnam - Tran Nguyen
Secret Identities- The Asian Am Superhero Anthology - Yang, Shen, Chow & Ma
Shattered- The Asian American Comics Anthology- Yang, Shen, Chow & Ma

RECOMMENDED youtube:
HBO's East of West Main Street- Asians Aloud series, Jonathon Yi, director
NY1 Say You Heard my Echo, Kelly Tsai
2013 DC Asian Pacific Islander Spoken Word & Poetry Summit
AsianPacificFilms.com
HBO def poetry, Russell Simmons & Stan Latham
It's a Girl http://www.youtube.com/watch?v=ISme5-9orR0
ARNEL PINEDA http://www.youtube.com/watch?v=vORqmUeGTCg
HAPPY SLIP http://www.youtube.com/watch?v=_3y_hX0noR0
MIKEY BUSTOS http://www.youtube.com/watch?v=WSMw7trHUCU
JOHN EKLOFF http://www.youtube.com/watch?v=ICXqkHqoQxk
SARAH JONES http://www.youtube.com/watch?v=sucza6EOIf0
http://www.youtube.com/watch?v=ZCEza0YZ8ci

RECOMMENDED TV SHOWS:
Margaret Cho Grey's Anatomy
Steve Byrnes Ugly Betty
The Mindy Kaling Project Two Broke Girls
The Big Bang Theory Elementary
Hawaii Five-O Bonanza

RECOMMENDED WEBSITES:
http://caamedia.org/ C.A.A.M - Center for Asian Arts Media (formerly SFIAAF)
http://alllooksame.com/ All Look Same blog
http://apiculturalcenter.org/ United States of Asian American Festival
http://angryasiannan
http://vampirecowboys.com
GROUP PRESENTATION-SPECIAL APIA SUBJECT: Groups of three.
Present a lively five minute presentation on one of the following subjects:
Political cartoons (past & present), Hollywood images (past & present),
James Michner/Jack London/Mark Twain, Edward Said, Rudyard Kipling,
Change makers in the music, political, religious, spiritual, sports, dance or fashion industries.
Richard Aoki, Wen Ho Lee, Vincent Chin, Greg Louganis, Executive Order 9066, Bruce Lee
(philosophy) & TV series: Kung Fu, Dengue Fever, Pearl Buck & The Good Earth, Ang Lee, Larry
Itliong, Deepak Chopra, Charlie Chan, Yoko Ono, Salman Rushdie, Arthur Dong, Ming Tsai,
Haing S. Ngor, Ravi Shankar, Fu Manchu, Pat Morita, mail-order brides,
Jake Shimabukuro, Konrad Ng, APIA comedians, WW II comfort women,
Janice Mirikitani, Tiger Moms, Whose yr Daddy? (hapa culture or adoptees).

Due date: 4/15 (1-10 pts)

CLASS ACTIVITIES: (50 pts total)
FOLKTALE: Bring in an APIA folktale or a story from APIA childhood that parents use to
scare their kids. (aka: boogeyman in the closet). You may chose a piece of APIA literature (ie.
Woman Warrior or Chinese Cinderella) and relate an anecdoe from it.

Due date: 4/21/14 (1-10 pts)

OR

ORAL HISTORY: Pull an oral history out of Ronald Takaki's books, Angel Island website,
CSUEB Migration Stories or an APIA oral history website or any of the books the Professor has
brought to class, or if you are an APIA, interview a blood relative. If you are a non-APIA, you
must interview an APIA elder. You are also strongly encouraged to re-visit an oral history from
Professor's Fong and Aziz courses. You will also have to submit a collage of images. Please see
me if you need help finding a suitable interviewee. You can present "as if" you were that person,
or present materials as a journalist, witness for the defense or prosecution, an employer making
an inquiry, a neighbor, an ex-lover, another relative, a tabloid writer, or a character that might be
connected to the interviewee. (2-5 min)

Due date: 4/21/14 (1-10 pts)

OR

AUTO ETHNOGRAPHY: Your self-narrative of a lived experience and how it relates to
the larger society (family, church, extended family, professional world...Please reference APIA
experiences. Examine your multiple identities. (ex: wearing the mask, being the
"foreigner", people complement you for speaking english so well, inter-racial dating, mental
health in your community, pressures of race, expectations of your race. Which childhood story shaped your self-image?

(2-3 pages, presentation 2-4 min)

Due date: 4/21/14   (1-10 pts)

**SPOKEN WORD:** You will perform an APIA spoken word artist's piece. Bring in two copies of the text. You may use a copy to refer to. Not required to memorize, but you should be very familiar with it. Artist must be approved by Professor by Week 3. Refer to APIA spoken word artist list in reader.

Due date: 4/28 & 30/14   (1-10 pts)

**SCENE:** You and your partner will present a 1-3 minute scene from any APIA movie, TV show, comedy sketch, graphic novel or a scene from the reader. Only criteria is that there is an APIA character or references APIA culture and that it has some substantial writing. Sketch comedy is fine, just get prior approval. It is not necessary to cast yourselves in race or sex specific roles. Feel free to gender bender and cross the racial challenges. But if you do both or either of those choices, be sure that your choices bear the dignity and specificity of the character requirements. BTW: Scenes from the reader +5pts.

Due date: 5/19 & 26/14   (1-10 pts)

**MONOLOGUE:** You will perform a 1-3 min piece from the playlist in the reader, or an approved movie, TV show or youtube clip. You may also re-visit and dramatize material from Professors Fong & Aziz. BTW: Mono from the reader +5pts.

Due date: 5/19 & 26/14   (1-10 pts)

**BRIDGE GENERATION:** 1-2 page report on the BG event. What influences did filipinos have on American culture & history? Presentation 5/8 4-6 pm Th UU

Due Date 5/12/14   (1-5 pts)

**PRODUCTION PAPER** must be on a live stage show you have seen between 4/1/14 & 5/27/14. You must be in attendance, include your ticket stub. This paper should cover the concept, production elements, marketing, acting abilities, theatrical experience and personal recommendation. See the prompt on BB for the Production Paper. 2-3 pgs.

Production at the Hayward Campus: Pilipino Cultural Night (PCN)
If you cannot make this date, see me about legit theater or Poetry Slam possibilities that you have researched. Come with options.

Due date: 5/28/14 (0-10 pts)

**FINAL GROUP PRESENTATION:** Groups no larger than 5. Present a group-inspired presentation from the following list, or for something not on this list, get prior approval from the Professor. 5 – 10 min. (10 min. max) performance. Original work is strongly encouraged, as long as it is based on the course materials. It is strongly recommended that you incorporate materials from Professors Fong & Aziz courses. Must also submit a 5 pg reflection journal about the groups’ process, your assessment of group dynamics, discussions, rehearsals and your prediction of how well your group will perform on Finals Day. Some of the presentations will be selected for a public celebration of Asian Pacific Islander Heritage Month.

**GROUP FINAL PRESENTATION IDEAS:**
Performance (5 min. minimum-10 min. maximum)
Possible formats include, but are not limited to:

1. Presentation of an APIA artist/topic/theme not covered in class.
2. Conceptual design presentation for an APIA social benefit.
3. Research current funding sources for APIA centric NGOs.
4. APIA Sensitivity Training manual for non-APIA groups.
   Cite sources. Must include a demonstration.
5. APIA History hit list that young adults should know about.
6. How do you become the change you want to see? Action plan.
7. APIA Social Change/History re-enactment for K-12 students
8. APIA Creation Myths, Superstitions, Folktales......
9. APIA Social Entrepreneurship (i.e. Culture to Culture Foundation)
   Who has a Foundation and how is it working? Which APIA celebrities are giving back? What is a NGO?
   What Foundation would you like to start?
10. Group written presentation based on course materials
11. Compilation of theme based scenes, monologues & spoken word.
12. Miscegenation & Race-Mixing--Whose Yr Daddy?
14. Current APIA websites that everyone should know.
15. Zines everyone should know about.
17. Your creative suggestion:

Due date: 6/2 & 4/14 (0-15 pts performance / 1-5 pts group paper)

**EXTRA CREDIT:** FUSION (Senior Projects - check Dept website for dates)
Prod paper 1-5 pts (follow production paper format)
Due Date: 5/28

ASI (lecture series) or on-campus guest artists.
Diversity Center Multicultural/APIA Events
APIA HERITAGE MONTH ACTIVITIES

5/17  Asian Heritage Street Celebration  Civic Center  San Francisco
Flexibility is the key.... Communication is the tool.

DEGREE OF DIFFICULTY IS ALWAYS TAKEN IN CONSIDERATION.
WHAT IS VERY IMPORTANT IS YOUR POSITIVE CITIZENSHIP IN CLASS, NOT
JUST YOUR PHYSICAL PRESENCE. NO DIVAS & NO WHINING.
WHAT YOU BRING TO THE TABLE IS VERY, VERY IMPORTANT IN THIS
ENSEMBLE, SUPPORTIVE ENVIRONMENT.

I REALIZE THAT MANY OF YOU WILL BE OUT OF YOUR COMFORT ZONE, BUT
REMEMBER THAT IS WHY YOU SIGNED UP FOR THIS CLASS.
GET OVER IT AND LET'S BEGIN TO PLAY...............YOU WILL SURVIVE.

(Yes, I meant to shout)

TENTATIVE SCHEDULE: (subject to change)
In addition to your class assignment presentations (IN BOLD CAPS), outside rehearsal and
discussion groups, there are weekly reading assignments. Be prepared for a short quiz based on
the readings, at the beginning of the class.

Week One  INTRO & EXPECTATIONS (YOURS AND MINE)
4/2
Your body, your instrument. Come dressed to move.
APIA Indicators. The cork.
Spoken Word presentations
WED 6/4 8PM ORPHAN OF ZHAO ACT SF
Homework: Reader #1 Orientals in Pop Culture
Research Special APIA Subject (or alternative)
Reader #2 Romancing the Yellow Peril
Preview Slanted Screen (documentary) on youtube

Week Two  FORBIDDEN BROADWAY & HOLLYWOOD
4/7
Slanted Screen - view dvd
Chose APIA Special Subject group members
Homework: Reader #3 Perpetually Cool
Reader #4 R.A.W. & China Doll
Reader #5 Forbidden Hollywood
Preview youtube: Listen Asshole, Yellow Rage
12-1----Diversity Center: What Kind of Asian are you?
http://www.youtube.com/watch?v=DWynJkN5HbQ&feature=youtu.be
4/9
Anna Mac Wong & Suzie Wong
In lieu of a quiz......presentations of the readings?

Week Three  GROUP MEETINGS & PRESENTATIONS
4/14
Meet in your groups to rehearse 4/16 presentation.
GROUP PRESENTATION-SPECIAL APIA SUBJECT
Homework: Find an APIA folktale or Oral History or write an autoethnographic piece.
Read #6 Queen's Garden
Read #7 Songs of the Dragons Flying to Heaven
Chose spoken word piece.

Week Four
4/21 APIA FOLKTALE, ORAL HISTORY OR AUTOETHNOGRAPHY
Brenda Aoki & First Voice
in lieu of a quiz......presentations of the readings?
Get spoken word artist approval from Professor Fajilan.
Homework: Reader #8 conquered, colonized, colonialized

4/23 Spoken Work workshop...bring your cork
Homework: Rehearse for the Spoken Word presentation

4/24, 25 & 26 Meet Scott Chambliss, Hollywood Production Designer/ Univ. Theater
(Production Designer for the Star Trek, SALT, Cowboys & Aliens)

Week Five
4/28 SPOKEN WORD PRESENTATIONS
4/30 Homework: Reader #9 American Born Chinese
Reader #10 Same Difference

Week Six
5/5 ZINES/GRAPHIC NOVELS/WEBSITES......
Homework: Reader #11 Vanishing Filipino Americans
5/8 Class postponed---go see Bridge Generation 4:00 -6:00 UU
Homework: Reader - Mono & Scenes #1 - # 8
Chose a scene/mono from one of the selections in the reader or other class materials.

Week Seven
5/12 SCENE & MONOLOGUE
Scene Rehearsals-first showing if you would like some guidance.
Bridge Generation paper DUE.
5/14 Monologue Rehearsals-first showing if you would like some guidance.
Homework: Prepare a monologue from the reader or other class materials.
Sign up for coaching with Professor Fajilan for Wed 5/28 (10 min appts)

Week Eight
5/19 REHEARSAL & SHOWINGS
The Motel & Tiger Moms
5/21 Class postponed.....go see PCN on 5/22 & 23.
Homework: Rehearse. rehearse, rehearse.

5/22 & 23 PCN University Theatre.
Week Nine
5/26
NO CLASS-MEMORIAL DAY
5/28
Coaching Appointments with Professor Fajilan
PCN production paper DUE

Week Ten
6/2
GROUP SHOWINGS
The Orphan of Zhao - book & movie
FUSION extra credit DUE
6/4
Class postponed—see ORPHAN OF ZHAO
at American Conservatory Theatre
450 Geary St, San Francisco
FREE THEATRE TICKET  BART .... 3 blocks from Powell
St.
(student pays for transportation)

FINALS WEEK----GROUP PRESENTATIONS  (do not go over the time allotment)
6/9
The final may also be a public performance to celebrate Asian Pacific
Islander Heritage Month. Professors Fong & Aziz will be in the
audience to celebrate your creativity and accomplishments.

ON-LINE CLASS EVALUATION- please do so by the deadline.

GRADE EVALUATION SHEET- Due when you present your Final.
I will not give you a final class grade unless you turn in your self-assessment/class evaluation.
This is a tally of earned points, your personal response to your class-
mate's progress, your contribution to the class environment and any comments
or pleas that you feel compelled to contribute. on BB

APIA FRESHMAN CLUSTER
GOT RICE? : The American Dream and Asian Pacific Islander Realities

Theatre 2211  Asian Thought  Professor Ann Fajilan  Spring 2014

READINGS:
   Temple University Press, 26-48


CLASS EVALUATION (THEA 2211 ASIAN THOUGHT)

1. Positive elements of the class:

2. Thoughts that can help students next time:

3. Course materials were:

SELF EVALUATION:

I earned a/n _____ because:

Attendance (10)_________ Missed_________ Late_________ =

Quizzes (20)_________+_________+_________+_________+_________ =

Group APIA Special Subject (10) (title)__________________________ =

Weekly Assignments (50:_______+_______+_______+_______+_______ =

Production Paper (10) title:_________________________ (pts) ________ =

Bridge Paper (10):______________________________(pts) ________ =

Final performance (15):________________ paper (5)________________ =

Extra credit: (subject)________________________________________ =

Additional comments:

On the back of this page, evaluate three of your peers and notate what you have learned from watching their performances and the differences from the first day of class to today.