

## E 314V • Asian American Literature & Culture

**Instructor:** Shingavi, S



**Semester:** Fall 2018

**Cross-lists:** AAS 314

**Areas:** A

**Flags:** Cultural Diversity, Writing

**Restrictions:**

**Computer Instruction:** Canvas

**Prerequisites:** E 603A, Rhetoric and Writing 306, 306Q, or Tutorial Course 603A

**Description:** As a worldwide refugee crisis continues, hateful rhetoric in the US is directed toward recent and potential immigrants, despite immigration's central role in the nation's identity. Considering contemporary and historical debates about immigration through the lens of 20th and 21st century Asian American novels and short stories, this course will focus on conceptions of nationhood, ethnicity, race, gender, and sexuality, and ask the following questions: What has it—and does it—mean to be “Asian American”? How does Asian American literature navigate oppression, politics, and culture? We will also be considering how Asian American as a category has changed over time, both because of American politics but also because of historical and social changes in Asia. As a result, our texts will deal with diasporas from China, Japan, the Koreas, Vietnam, the Philippines, India, and Pakistan. Because this is not an exhaustive list, students will have the opportunity to explore diasporas from other Asian nations, as well.

The primary aim of this course is to help students develop and improve the critical reading and thinking skills needed for success in upper-division courses in English and/or Asian American Studies. They will also learn historical contexts, critical debates, and the relationship between “home” countries and the diasporas.

**Cultural Diversity Flag:** This course carries the flag for **Cultural Diversity in the United States**. Cultural Diversity courses are designed to increase your familiarity with the variety and richness of the American cultural experience. You should therefore expect a substantial portion of your grade to come from assignments covering the practices, beliefs, and histories of at least one U.S. cultural group that has experienced persistent marginalization.

**Writing Flag:** This course carries the Writing Flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and you may be asked to read and discuss your peers' work. You should therefore expect a substantial portion of your grade to come from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

### Texts:

- Bulosan, *America is in the Heart* (1946)
- Chang-Rae Lee, *Native Speaker* (1995)
- Eddie Huang, *Fresh off the Boat* (2013)
- Jhumpa Lahiri, *Interpreter of Maladies* (1999)
- Karen Tei Yamashita, *I-Hotel* (2010)
- Lê Thi Diem Thuy, *The Gangster We Are All Looking For* (2003)
- Mohsin Hamid, *Reluctant Fundamentalist* (2007)
- Suji Kwock Kim, *Notes from the Divided Country* (2003)
- Lisa Lowe, *Immigrant Acts* (1996)

### Requirements & Grading:

Two papers (35% each)

Weekly blog posts (30% total)

- Weekly blog posts, 250 words (30%): You will be asked to contribute to the course blog at least three times a week. Your contributions will include both an original post (at least 250 words) and a response to two different classmates' posts (at least 100 words each). You will be asked to revise your classmates' posts in your responses, commenting on both what is successful as an idea and what can be improved as an idiom. Topics for posts can be: issues not raised by class, alternative directions that a question raised in class could have gone, passages from texts (with commentary) that are intriguing but not raised in class, and disagreements born out of class discussion. The course blog should be seen as a way to continue the

discussion in class, especially those ideas and issues that are left underdeveloped in classroom conversations. Blog posts are due Friday of each week; responses are due by the following Monday.

- Papers 1 and 2, 4-5 pages (70%): students can select from a few prompts that I will provide or come up with a topic of their own. This should be a demonstration of literary analysis that engages with one of the main themes of this course. Papers should be in polished collegiate prose, MLA style, double-spaced, one-inch margins, in 11 or 12 point Times or Times New Roman font ONLY. A rough draft will be due near the middle of the semester (worth 15% of the final grade) and will be subject to peer review before the final paper (worth 20% of the final grade) is submitted.

**IMPORTANT:** While participation is not graded, not actively participating in class will be considered an unexcused absence. Three unexcused absences will result in a full letter grade off your final grade (so an A- would become a B-). An excused absence is either one that is requested in advance or an emergency that can be documented/verified.

#### Grading Policy:

Final grades will be determined based on the following rubric. Please note: to ensure fairness, all final grades will be rounded to the nearest whole number (so 89.5 is an A- while an 89.499 is a B+). The University of Texas does not recognize the grade of A+

A= 94-100  
A- = 90-93  
B+ = 87-89  
B = 84-86

B- = 80-83  
C+ = 77-79  
C = 74-76  
C- = 70-73

D+ = 67-69  
D = 64-66  
D- = 60-63  
F = 0-59

#### Schedule:

Week	Day	Date	Assignment/Event	Suggested Readings
1	W	8/29	<b>Introductions</b>	
	F	8/31	Lowe, Chapter 1	
2	M	9/3	<b>Labor Day- no class</b>	
	W	9/5	Bulosan, Chapters 1-12	Anthony Sze-Fain Shiu, "Marginality's Marginalia," CR: The New Centennial Review 15.2 (Fall 2015): 259-86.
	F	9/7	Bulosan, Chapters 13-24	Melinda De Jesus, "Rereading History, Rewriting Desire," Journal of Asian American Studies 5.2 (2002): 91-111.
3	M	9/10	Bulosan, Chapters 25-36	Malini Johar Schueller, "Negotiations of Benevolent (Colonial) Tutelage," Interventions 18.3 (2016): 422-449.
	W	9/12	Bulosan, Chapters 37-48	Meg Wesling, "Colonial Education and the Politics of Knowledge," MELUS 32.3 (2007): 55-77.
	F	9/14	Lowe, Chapter 2	
4	M	9/17	Lee, pages 1-80	Tina Chen, "Impersonation and Other Disappearing Acts," MFS: Modern Fiction Studies 48.3 (2002): 637-667.
	W	9/19	Lee, pages 81-155	Jodi Kim, "From Mee-Gook to Gook," MELUS 34.1 (2009): 117-37.
	F	9/21	Lee, pages 156-230	Daniel Kim, "Do I, Too, Sing America?" Journal of Asian American Studies 6.3 (2003): 231-60.
5	M	9/24	Lee, pages 231-end	Betsy Huang, "Citizen Kwang," Journal of Asian American Studies 9.3 (2006): 243-69.
	W	9/26	<b>Rough Draft #1 Due</b>	
	F	9/28	Peer Review Day	
6	M	10/1	Lowe, Chapter 3	
	W	10/3	Lahiri, pages 23-69	Susan Koshy, "Minority Cosmopolitanism," PMLA (2011): 592-609.
	F	10/5	Lahiri, pages 83-157	Keith Wilhite, "Blank Spaces," MELUS 41.2 (2016): 76-96.
7	M	10/8	Kim, 3-37	
	W	10/10	Kim, 41-74	Sandra So Hee Chi Kim, "Suji Kwock Kim's 'Generation,'" positions 24.3 (2016): 653-67.
	F	10/12	Lê, pages 3-77	Yu-yen Liu, "Articulating the Exodus," Canadian Review of

				Comparative Literature 42.1 (2015): 69-80.
8	M	10/15	Lê, pages 78-158	Isabelle Thuy Pelaud, "War, gender, and race in le thi diem thuy's The Gangster We Are All Looking for," in Brenda Boyle, The Vietnam War (Bloomsbury Publishing, 2014): 95-114.
	W	10/17	Lowe, Chapter 4	
	F	10/19	<b>Final Paper #1 Due</b>	
9	M	10/22	Hamid, Chapters 1-4	Joseph Darda, "Precarious World," Mosaic 47. 3 (2014): 107-22.
	W	10/24	Hamid, Chapters 5-8	Lindsey Anne Balfour, "Risky Cosmopolitanism," Critique (2016).
	F	10/26	Hamid, Chapters 9-12	Sarah Iltott, "Generic frameworks and active readership," Journal of Postcolonial Writing 50.5 (2014): 571-83.
10	M	10/29	Hamid (catch-up day)	
	W	10/31	Lowe Chapter 5	
	F	11/2	Yamashita, 1968: Eye Hotel	Nathan Ragain, "A Revolutionary Romance," MELUS 38.1 (2013): 137-54.
11	M	11/5	Yamashita, 1968: Eye Hotel	Catherine Fung, "This isn't your battle or your land," College Literature 41.1 (2014): 149-73.
	W	11/7	Yamashita, 1969: I Spy Hotel	Wen Jin, "Inconspicuous Magic," Journal of Narrative Theory 45.3 (2015): 447-69.
	F	11/9	Yamashita, 1970: "I" Hotel	David Palumbo-Liu, "Embedded Lives," Profession (2011): 13-22.
12	M	11/12	Yamashita, 1971: AIIIEEEEE! Hotel	Yamashita, "I Hotel," Amerasia Journal 32.3 (2006): 23-46.
	W	11/14	Yamashita, 1972: Inter-national Hotel	Lysley Tenorio, "Save the I-Hotel," Manoa 20.1 (2008): 1-18.
	F	11/16	<b>Rough Draft #2 due</b>	
13	M	11/19	Peer Review Day	
	W	11/21	<b>Thanksgiving Holiday- No Class</b>	
	F	11/23	<b>Thanksgiving Holiday- No Class</b>	
14	M	11/26	Lowe, Chapter 6	
	W	11/28	Huang, pgs 1-60	
	F	11/30	Huang, pgs 61-131	
15	M	12/3	Huang, pages 132-181	
	W	12/5	Huang, pages 182-end	
	F	12/7	Lowe Chapter 7	
16	M	12/10	<b>PAPER #2 Due</b>	

#### Policies:

*Documented Disability Statement:* The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone), or visit <http://www.utexas.edu/diversity/ddce/ssd>.

*Honor Code:* The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

*Academic Integrity:* Any work submitted by a student in this course for academic credit will be the student's own work. For additional information on Academic Integrity, see <http://deanofstudents.utexas.edu/sjs/acadint.php>.

*Religious Holy Days:* By UT Austin policy, you must notify me of a pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

*Other:* Please turn off all electronic devices. If you use e-texts, please let me know beforehand. If you need a laptop to take notes, please let me know beforehand and make sure to email me your notes at the end of each class.

**Web Site:** Canvas