

Yellow Peril Spring 2015

Assignment #1: *The Insidious Fu Manchu* & *The Mask of Fu Manchu*

Post on Ning: Friday noon; comment on 5 mates by Sun nite

Each week you'll get an assignment and be responsible for posting your thoughts on our seminar website. Get that logbook and begin taking fieldnotes like crazy on books, films, etc. all the time. Whatever you start to see, hear, sense, etc. around you!

This week you'll be posting your Fu Manchu assignment on our seminar NING site, and adding your comments on two online sites.

Weekly assignments are as easy as...

1. Read the first Sax Rohmer detective fiction in the series *The Insidious Fu Manchu* (1913, Google Books) as a group of three. Discuss the book. In your group of three, use this as a chance to get to know each other a bit.

- Each individually write notes. Then pick out a quote or two to illustrate a point you want to make.
- Check out the comments/reviews on the Google Books site or Amazon site. Read what the other posts say.
- Formulate an intervention and write accordingly. Post on that site.

2. View "The Mask of Fu Manchu" (1932) online again. Rather than trying to comment on the whole film. . .

- Pick out one scene, gesture, visual, a line, whatever something manageable in a short review. Write notes again but also relate to the book.
- Also look for online sites to post your comments. YouTube, for example, has free version so that's one good place to post. Also IMDb is a go-to site.

3. Write a synthesis of your two posts comparing and contrasting the two FM stories drawing upon the quotes and scenes you picked above to write about. Post your review and comments on comments on our Ning site by Friday noon. Then comment on each other's posts (At least 5) Sunday nite.

We'll discuss both the novel and the film next week. We'll also discuss your posts, so pls post the links of your micro intervention when you post your Ning review. We'll begin to look at what you say (content) but also how you expressed it (form of writing).

YP! Spring 2015

Assignment #2: Fu Manchu's thematics? What is xenophobia?

Post Review #2 Friday by 6pm. Comment on 5 others by Sunday nite.

Today in class we started unpacking some classic peril thematics and raise questions about what xenophobia might mean.

Next week everyone will serve on a panel and present for two minutes each – three panels on meta Fu Manchu based thematics and three taking a xenophobia related keyword as a thematic.

1. Two Sets of Panels

We'll break into your panel groups today and you'll quickly organize around your thematic for your panel.

Fu Manchu panels – This will be a deeper exploration into a thematic you as a panel group come up with. Then each panelist will need to come up with an artifact, not already covered from one of the zillions of Fu Manchu fragments out there, that falls within your thematic.

Xenophobia panels – I'll distribute a key word for each panel w/the print out from the Oxford English Dictionary. This is the "gold standard" of the etymology of English words, which also mind you embody meanings from the point of view of the British Empire, and now the Anglo-American imperial world. The key words are: "foreign," "orientalism," and yes "xenophobia." Pick a particular word usage from a particular date and find something in our three books that can illustrate that particular usage. This will take some finessing and nuance so spend care in your selection process.

There will be two sets of three panels, w/five (or so) people per panel for the upcoming week, Week #3 (2.17). These are quickies where you each only get 2 minutes! So have something written at about 200 words.

- Each panelist will be responsible for finding a small yp! fragment related to their thematic.
- Show the fragment for all to see, discuss it briefly referencing one YP! book or YP catalogue or "A is for Arab" catalogue citation, and one footnote cited by one of the three publication that you've looked up.

Concision is key here while still conveying the spirit of that nasty fragment!

- Each panel will need to formulate a title, and two sentences formulating your thematic.
- Prep all this beforehand, use after class time for this if you can. And have all images on a single computer. IMPT - If you're using an older Mac, make sure you've got the adapter. Otherwise I'll have mine.

- Each panel only has 20 minutes total. Ten minutes for the quickie presentations. And ten minutes for responses and discussions.

What you pick will also constitute one of your remaining two required reviews.

2. Finding fragments, at least two....

The goal these first few weeks is to write three reviews thereby gaining a sense of the breadth and depth of small yp! fragments out there.

You've already written one for this past week. The remaining two reviews are ones you choose. One needs to be contemporary and one from at least 10/15 or more years ago—something that might count as of the “past.”

Your panel presentation once written up and posted will count as a second review. Then glean thru the three publications and find another that strikes your interest. Both need to be posted this week by Friday at 6pm.

Reviews can be any short length and should including the item in some way. It needs to be defined enough to handle with some detail in a short form. What time and place is this artifact from? Anchor it in a real time and real place. That's paramount to do a historical analysis.

3. Artifact Project

This is what you'll spend the remaining part of the term digging deeply into. By the end of the semester you'll be THE EXPERT. Here Paul and Hannah will be a great help. And I'm always available to bounce ideas off of also.

The key is to define it narrowly and precisely in time and place so you'll be able to properly research it. **This artifact will need to be proposed as a post by 6pm Friday February 20th.**

You have the option of one of your prior review artifacts becoming the basis of your yp! artifact project. The proposal needs to be no more than one page. And Laura can help with the formulation of this proposal.

- First paragraph should describe the artifact and its time/place moment you've picked.
- Second paragraph about the historical context of the artifact – of its place/time.
- Third, about a preliminary research strategy. Once approved research library Andrew Lee and I will help formulate a specific strategy.
- Fourth, should include at least one primary archive you'll be tapping, and five books you'll be referencing.

4. Readings & How to Read Carefully

As per Chen Kuan-Hsing's critique in *Asia as Method*, we'll be actively decolonizing, deimperializing, and de-cold war-fying our interpretations in both form/syntax and function/content.

Part of the key is learning how to triangulate between your small yp! artifact, your intersectional subject position, and the BIG YP! This is a core concept we'll be returning to time and again this semester.

To get us started on your subject position these three excerpted readings from poet Gregory Orr *Poetry as Survival* (2002) will help. Posted on NYU Classes.

- Read over at least twice - Chapter One, Nine, and Appendix B.
- Write your scratch notes in your two readings. Mark up the pages, use symbols to engage w/the meanings you glean but also questions you have, words you need to look up, etc.
- Then after these two readings and note takings, write up what are the key points that "stick" in your understanding. What's useful and significant for you? What resonates? These are your meta notes.

It's okay to have your meta notes as bullet points as long as they are clear to you when you return to them after a week or a month. In other words, can you still decipher them? If not, write longer sentences or more words so the points are immediately clear.

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Assignment #3: Third Review & Re-Centering

Post Third Review by Friday 6pm, write comments by Sunday 6pm

It's been a bit of a whirlwind first few weeks with extreme weather and a quick, chilly immersion into the universe of Yellow Peril – Fu Manchu style. And finally the YP! Ning site is up and running. *We overcame those who sought to thwart us – ahah!* You've now each presented, posted reviews, and have gone down the wormhole of yellow perilism and we made up for that first lost session. Whew!

This coming seminar on 2.24 will be a chance to catch our breath, relax, and re-center. We've gotten everyone actively reading, thinking, writing, working in groups, and even intervening – yet how much do you / we understand what any of these yp! fragments (let alone books, films, images, tropes, memes, *ad nauseam*) really mean and add up to? The session will be a chance to open up some creative channels, brainstorm, and doing some exercises that will help everyone play with ideas for their artifact project.

We'll delay the discussion on Gregory Orr's *Poetry as Survival*, and add two short readings to next week. See below for details. The focus on readings will also be to help you locate what an artifact project will do for you and large frameworks of understanding.

1. Third Review

You've now completed two more structured reviews. This third one is your chance to freestyle – to explore possible fragments that have caught your eye, ear, nose, throat – that have snagged your attention and raised your brow. They can be in collections, in a museum, something that happened in grade school, a story told by your grandparents – something you've always been curious about but never had the time to explore. And as you can gather, it's a chance to work towards identifying an artifact.

If you've done something historical for your second review, then you can do something more recent (past 15 years). But if you haven't done something historical, stretch back. Lots of the most expressive, bald-faced fragments and artifacts are from the 19th and 20th century popular and commercial culture of the US and the West.

This is a modification of last week's assignment sheet. Rather than rushing, as I had been feeling was necessary, only this third review is due this Friday, 2.20. **So ignore what was written in the last assignment sheet.** You can treat that as a foreshadowing of what's to come.

The fragment should be of a time and place. Now that you've got more background of other posts and more questions, work more on this one. Experiment with different forms of presentation for posting on NING. Be creative! And have fun with it!

2. Accessing A/P/A Archives at Bobst

Last week we met at the Fales Special Collections and I showed you a few random items from the Yoshio Kishi Collection we brought in. It's full of great stuff already gleaned by Kishi, a film editor and visually-oriented collector. Jack G. Shaheen has also spent decades research images and representations. His focus has been developing a compendium of Hollywood and TV stereotypes of Muslims and Arabs. This research collection is at the Tamiment Library but access might yet be limited. Worth trying though! You can see the two catalogues choice items picked from both collections. But also pursue the links below.

<http://dlib.nyu.edu/findingaids/html/fales/kishi/index.html>

<http://www.nyu-apastudies.org/2012/the-jack-g-shaheen-archive-tam-535-videos-15/>

3. Artifact examples

Next week we'll present some examples of artifacts we've each been obsessed about. I'll talk about my fascination and work on "the yellow claw." And we'll talk about the different forms artifacts have taken on. The key to picking an artifact is to really want to work on it even if you don't know why it fascinates you. More on what artifacts are next week. No need to worry about it this week!

4. Readings

All should read each of the below and take notes. Mark up the pages of the printouts, take "scratch notes" on what resonates, and write metanotes on your marks and scratch notes pulling your thoughts, insights, observations together in some sentences.

Sign up for presenting a concise summation of your reading – it should be carefully formulated and be 2 minutes – roughly 200 words. Best to write it out to max the time by being concise and substantive – not easy so it takes working at. Also note one or two points that catch your attention and discuss them in terms of our discussions about Fu Manchu fragments to date.

All readings are posted on NING.

- Gregory Orr, excerpts, *Poetry as Survival* (2002)
- Linda Tuhiwai Smith, Chapter Two "Research Through Imperial Eyes" from *Decolonizing Methodologies* (1999, 2012)
- Sarah Pink, Chapter One "The Visual in Ethnography," from *Doing Visual Ethnography* (2001)

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Assignment #4: Artifact Proposal

Pitch written proposal by Friday 2.27, 6pm, choose 2 posts to give in depth comments Sunday midnite.

Many of you are already vibing on small yp artifact ideas. So with your rounds on a BSP (big sheet of paper), pick the juiciest one, and write up your pitch. The key is the artifact has to be of a time and place. The particularity of it's "subject position" – the moment of it's production or your encounter with it is important keeps it focused and doable.

If you haven't decided, you should immerse yourself in the possibilities of two or three. What are the relative merits of one over another? Which one is richer in possibilities? Which is more viscerally exciting? Weigh them out. Talk to classmates. Talk to Hannah and Paul about them. Email Uncle Fu. Then take the plunge and decide.

By Friday 6pm, before you go out to enjoy life, write out a one-page (or so) proposal with the following elements:

- A description of your "artifact" esp. it moment of time/place.
- What questions are you asking with it?
- How it relates to the big YP?
- Speculate/locate on your visceral/passionate interests
- What do you think you'll find?
- Preliminary digging you've done

This task but it should be fun and engrossing. The more quality time you take to pick and frame what you are asking your artifact, the stronger your project will be. It's the trick for any project - figuring out how to formulate a great question take you half way towards a great project.

Starting Sunday 3.1, I'll post online comments and will give you the green light or yellow (or red) at that time. Most of you will get yellow lights meaning proceed but continue to refine your idea. Often the artifact is still too broadly gauged and not specific and time/place embedded enough.

Next week Tuesday 3.3 we'll do another lightening round where those ready can give you 30 second artifact elevator pitch. Special guest ***Hari Kondalobou, A/P/A Institute artist in residence, will join us!***

HK Prep –

Letterman: <https://www.youtube.com/watch?v=Ncv15dCVc7M>

Sikh Captain America: <https://www.youtube.com/watch?v=shUzrgAUqUw>

Mindy Kaling plus : <https://www.youtube.com/watch?v=0PCMPDVZ50M>

For March 3rd read:

- * Smith, C1, "Imperialism, History, Writing, and Theory" (NING)
- * Michel-Rolf Trouillot, C1 & C5, *Silencing the Past: Power and the Production of History* (1997)
- * Otto Scharmer, "Stepping into the Emerging Future," *The Collaboratory*, Katrin Muff editor (2014)

For all reading presenters! You'll each have two minutes to present. The key here is to learn how to be concise and still maintain the complexity of someone else's thought. This is a foundational research skill to be worked on throughout the term. Write a brief one-paragraph summary of the reading of your chapter and pick one point that you found especially interesting. Coordinate with each other beforehand so you minimize your overlapping.

Catch up:

Mid term evaluations are coming up quick. Catch up on your postings and comments. These will count towards your mid-term evaluation/self evaluations.

Then, for the following two weeks, we'll enter the 'heart of darkness' Scary!!!

Surviving the “Heart of Darkness” (a la Joseph Conrad) and...entering the DORZ!

(Decolonizing Original Research Zone – okay this is corny)

The A, B, Cs towards the Heart of EnLighteness!

You too can do original research!

Turning booklearning into practice. Or,

A brief overview of the weeks to come...

A - As we enter “the heart of darkness” of colonized theories and practices, our mission is to use your artifact to critically rework analytic and visceral colonialist/imperialist-anchored theories and practices. In other words, to formulate a more rigorous, less biased, history of an artifact.

B - Key is to clarify what makes your choice a YP related artifact. How might your little yp become part and parcel of THE BIG YP?

Steps towards critical enlightenment:

- *Squeeze every detail out of the artifact.

 - What time and place is it?

 - Examine every smidgen of its construction.

 - How does it work on us?

- *Follow the historical threads, precedents, parallels, etc.

- *Imagine scenarios of possible convergences to become BIG YP.

 - Ground your scenarios with prior historical examples.

- *Theorize the gut "mechanism" key to hitting the jackpot of

 - THE BIG YP (from individual fears to social malaise,

 - from cultural projections to political policies).

C - Process of formulating, guessing, researching...becoming an active dialogic producer of meaningful knowledge and understanding. This involves the steps of:

- *getting into a flow & analysis process, back and forth,

 - new collaborative superego; decolonizing our standards and norms

- *brainstorming on a big sheet of paper, right brain, left side &

 - gut mindfulness

- *diving into leads, detective work, getting into minutae

- *getting deep in the muck, till frustration and disorientation

- *reformulating based on findings, finding the pathway

- *complexity into clarity, muck into gold

- *drafting and redrafting

- *presenting, getting feedback, representing

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A5 Artifact Squeezing

Post A. Squeezing by Friday 3.6 6pm, glean thru posts & pick 2+ to comment in depth by Sunday midnite & B. Group Part One before the 3.10 session

We're proceeding on two tracks for these next third of the term. The first track is thematic and analytical related to the BIG YP, the second is original work for your artifact the little yp. The first should help the second. And as you get a more firm footing on the second, it should help us refine and revise the first.

We'll continue deepening the analysis of your artifact at the moment of its production, circulation, and consumption with fuller research. This move is away from the easy-cheesy Goggle searches towards far more in-depth research. It's best to get into the stacks at Bobst, but also other collections such as the New York Public Library (second only in size to the Library of Congress), the N-Y Historical Society Library, and other collections. Here our intrepid Andrew Lee will help guide you!

A. Squeezing the artifact...

Once you have a Green Light for your artifact, start asking lots of questions you have and those you tell about the artifact ask – this is a dialogic, cross cultural exploration into the heart of whiteness and the self-construction of Western Civilization (that what Former Mayor Rudy Giuliani is defending of late again President Obama).

This means taking as many notes as possible about the object itself. What is it saying to you? Does it have its own logic? This means watching the film or clips, reading the text, listening to the song...whatever.

This is a very important part of your research, and it will not be the last time you engage the artifact this way, but it is key to get as much depth and detail, and as many notes, as possible. How does your artifact communicate? What is it saying, smelling, showing, telling, hinting? What do the colors or shape remind you of? How does the flow of the words or music or images make you feel? Please describe the artifact in as much detail as possible and ask as many questions as possible.... How might you go about researching these questions???

I'll set up your individual artifact NING Forum site. This is yours for the rest of the seminar to continue posting and getting comments. Each assignment should be a new thread. Post A5 by Friday, 3.6 6pm and comment on at least two others Sunday midnite.

B. Analytical objectives: Part A - close readings & thick descriptions,

You're possibly already taught the rudiments of these two approaches. Close readings are what many in the humanities do w/documents and texts, anything privileging text but also semiotics -- a linguistic reading of signs and symbols. Anthropologist Clifford Geertz formulated the term "thick description" and you'll be able to access his essay with the link below. Now commonly referred to in human science research, this is a not strictly linguistic reading of a scene and event which one is immersed in, either in real time/place or also applied to mediated situations, such as watching a scene in a film.

Both approaches help inform what you might do when you squeeze your artifact so hopefully these basics guidelines help you. Though seemingly simple, the craft and art of doing both require great skill and insight to master. Next week – we'll explore the challenge of context and paradigms within which such texts and scenes swim.

<http://writingcenter.fas.harvard.edu/pages/how-do-close-reading>

<http://vanderbilt.edu/writing/manage/wp-content/uploads/2013/06/Taking%20Good%20Notes%20in%20the%20Field.pdf>

<http://www.staff.u-szeged.hu/~magnes/downloads/greetz.pdf>

C. Reading - *Yellow Peril!* book Parts One, Two, Three – post & 5 min presentation

We'll be forming 3 groups of 8-9 to read YP! Each group will be focusing on either Part One, Two, or Three. All will need to read the Intro and the Epilogue but more on that later. I've already sent out the email asking you each to sign up and pick one selection (text, visual, document) likely relevant to your artifact to concisely summarize and relate to you artifact and others. Make sure you read the whole Part and spend at least one minute contextualizing your small yp! within the historical context of your Part One, Two or Three.

We'll be going three each part in each of the coming weeks. Everyone should skim through each part and look for entries, citations, etc. that relate to your artifact.

Group Part One will be presenting in seminar next week, 3.10. You'll each have 5 minutes – which given our past time frames might seem like lots of time but still needs to be managed carefully with advanced notes and prep.

*Posting: Each group will post their meta notes on NING per Part One, Two Three forum sites. These notes should especially include what items are helpful for your project and/or someone else's. **Group Part One pls post by seminar time 3.10.***

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A6 Artifact Production Context

Post by A. Context by Friday 3.20 6pm, glean thru posts & pick 2+ to comment in depth by Sunday midnite & B. Group Part One & Two post your meta notes on your selections.

Use the spring break as a chance to catch up your posts, think about your artifact in relation to others, and glean and dig further. Email me, Paul, or Hannah if you have questions. I'll be out of town in NOLA but responding in the early a.m. or later p.m.

Pls send me your critical mid term evaluation via email by Sunday 3.22 6pm. I'll submit them that evening.

1. Contextualizing the artifact...

Following up on the questions you've squeezed from your artifact - What is the context within which your artifact was created? What was the time of your artifact? What was its place? What was going on at the time that might explain it? How might the place be significant? This is basic research. Follow your leads gathering bits and pieces that might relate to your object. Use your logbook. Don't rush to conclusions and ask questions.

Below is the minimal research you should do but to do the job well you'll need to go way beyond. For this coming week, get this digging started. You won't likely have time to visit an archival collection. But start looking around for how you can better understand your artifact. Start with low hanging fruit and go from there....

1. Look in at least two newspapers of the time and location for clues.
2. Look in at least one archival collection.
3. Look for at least three secondary sources that you might be able to use to also analyze your artifact or something similar (roam the stacks, look at footnotes, check JSTOR and/or Project Muse using keywords and the bibliography under Course Documents)
4. Keep track of all your sources writing down the full citation and where you found it.
5. Find a general history book that contextualizes the time period your object was produced. This might take some time looking for books that touch on what you are focusing on.
6. As you find more scraps of information and learn more about the context of the times, you should reformulate your working theories. This is all part of the give and take process of research. No problem in tweaking constantly. Indeed, if you aren't tweaking, you're not doing enough digging or thinking....
7. Post your preliminary findings and tweakings F 3.20 midnite. Then comment on at least two of your classmates findings with concrete leads for them before class. Make specific suggestions and references. We're moving to the next level of comments.

2. Reading - *Yellow Peril!* book Parts Two – post & 5 min presentation

You know the drill now. All should scan each part of the book for selections relevant to your artifact.

Group Part Two will be presenting in seminar next seminar after the break, 3.24. You'll each have 5 minutes – which given our past time frames might seem like lots of time but still needs to be managed carefully with advanced notes and prep.

***Posting of book selection notes:** Each group will post their meta notes on NING per Part One, Two Three forum sites. These notes should especially include what items are helpful for your project and/or someone else's. Group Part One pls post your notes and comments immediately after the seminar this week. Just extend your comments on the same post of the pick you've made. Group Part Two should do the same, ideally before 3.23 or right after the 3.24 seminar.*

3. Midterm Critical Self Evaluations

NYU asks faculty to give mid-term grades. I am not grading you at midterm b/c I don't believe in such external disciplining devices. But as you know I believe in critical self-evaluations and now need you to provide me with your assessment to help me make understand how you're doing and to make adjustments. I need your responses by Sunday 3.22 noon. I'll post them with NYU and respond to your evaluations....

Midterm questions, suggested:

Basic accounting: Have you attended all classes except when not feeling well or for a family emergency? Have you been keeping up with the readings? Postings? Participating?

Go back over your notes for the semester thus far. Think back to what you entered the class thinking and writing and saying and compare to now in the middle of the term. Critically evaluate what you've learned from readings, class discussions, and your own research and writing. Nothing fluffy! Think about both the content of what you've learned and the research skills you've picked up. Please be detailed and specific.

Discuss your most important insights.

How much have you pushed yourself?

What have you learned about historical research so far?

How do you want to focus the second half?

What grade would you give yourself?

What suggestions do have for the second half?

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Assignment #7 The Guts

Post #7 by Friday 3.27 6pm, comment on others Sunday 3.29

March 24, 2015. Your ancient oriental horoscope today says: "You are not alone and 'the truth is out there.' All will be fine. Breath deeply, re-center, and keep truckin'. Important: don't forget to breath out. Peace out!"

Welcome back minions from hibernation! We've got the full month of April for you to individually and collaboratively dig deeply and to contextually fully your yp! artifact. These coming few weeks with the longer days are the sweet spot in the semester and the best time to devote serious hours rooting around.

This week Andrew Lee, our collaborating research librarian, will join us and be in contact. Email him w/concrete research questions. Take advantage of what he knows. He's logged on to our NING site so he can provide concrete suggestions to your Artifact site. <Andrew.Lee@nyu.edu>

Next week we'll go over YP! Part 3 and discuss the intro and epilogue. Continue to find entries that relate to your artifact and others.' As per usual, you'll each have 5 minutes – which given our past time frames might seem like lots of time but still needs to be managed carefully with advanced notes and prep. **Prep and have talking points - best not to just wing it!**

Posting: Each group will post their meta notes on NING per Part One, Two, Three forum sites. These notes should especially include what items are helpful for your project and/or someone else's.

1. The Guts

We're getting to the viscera, the soul of both your individual artifact and the big YP! in Anglo-American U.S. culture. In the simplistic moral binary of U.S. competitive political culture: who's on top? And who's not? Who is to be scapegoated to support an integral mythos of the European colonial, the British Empire/Commonwealth and/or the Anglo-American national purpose/identity? Vs. "We" the People. It's been a constant turf war and we are in the midst of it.

Map the power high/low binaries of your baggage, your artifact, and your connection between your baggage and your artifact. I'll elaborate:

First, today, let's focus on your artifact:

- A. Your artifact's world: What world of high/low power binaries was your artifact produced within? What was / is valued, loved/philic? What was / is devalued, despised/phobic? How did/do the two interrelate?

Then focus on some deeper personal connections:

- B. Your baggage: What constitutes your baggage? Were you brought up with binary sets of values? In your family? Your schooling? Your community? What were

they religiously/spiritually? What were you to aspire for? Disassociate from? In high school what cliques were on top? On bottom? Were you taught something different at home than in the mainstream norm of your school or community? How did it relate to white, Anglo-Saxon, Protestant (WASP) norms of proper individual and social behavior? Draw this out on a big sheet of paper. Express it whatever way you can.

- C. How does your baggage relate to fascination with your artifact? What insights can you glean to help you unpack that baggage? To more critically analyze the artifact?

2. Historical framings

Pick two or more texts and/or visuals entries from *YP!* Part One and relate them to your artifact. Add that somewhere into your guts entry above. Track down excerpt as it appeared originally and/or citations in notes. We'll also talk about this in class.

3. Museum of Chinese in America visit, 3.31, 5:00 sharp, *pls check NING msg to confirm* I'm arranging for us to be meeting at MOCA on W 3.26 a 215 Centre Street (below Grand St. N to Canal or D to Grand, 6 to Spring) We'll visit the core exhibit "With a single step..." (about the epic global migrational experience of Chinese entering into NYC) for you to understand the question of *the historical contexts that our lives, things, meanings operate within*. This understanding is critical to your artifacts especially in moving it beyond anecdotes and "gripes" into the realm of historical insights and an understanding of how our lives are structured and how to locate our agency within these powerful forces.

We'll then spend the 90 minutes discussing both the exhibit context and the readings you picked from *YP!*

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Assignment #8: Situate your artifact

Double post Friday, 4.3 @ 6pm, comment on others....

For the balance of the seminar, we'll explore a deep past leading to the formulation of YP (and Islamophobia), and what different artists and activists have done to protest and challenge these entrenched practices.

How does change happen?

How can we go deeper, beneath the superficial to make foundational changes happen? How do we shift away from binaries in a strategically effective way?

How can we unpack your small yellow peril artifact, systemically demonstrate its relation to the big YP, while also move popular understanding towards a more productive problem-solving place? And, even as we do this, why are larger forces still trying to trap us in simplistic binaries?

Perhaps we're living in a time to see such foundational changes. Perhaps not. But amidst the headlines, and behind them, we get to witness and be a part of the national and transnational "culture wars" over such questions of not just content and structure, but also more foundationally of form and process. We're all pulled in no matter if we want to participate or not. Let's better prepare for the fray!

During our past three weeks of discussion sessions, we've gone thru the three parts of *YP!* the book. This will help us situate and contextualize your small yp! artifact among other artifacts.

Situating your artifact post Friday

For your personal Artifact site posting, browse thru all the images, documents, essays and pick 3-4 items that relate to your artifact and help contextualize it in a significant way. Write up a few paragraphs to a few pages of scratch notes on these relationships and what it causes you to think more fully about your artifact.

Then write up 1-2 pages of meta notes summarizing your insights and post on NING. Write comments on 3 classmates.

What kind of intervention? post Friday

Your yp! research is an intervention in contesting YP! In working towards what final form your artifact project will take on, look around (not just online) NYC. We're one of the worlds' all time centers for cultural production of all flavors and stripes (museums, galleries, pop ups, displays, runways, performances of all kinds, venues large and small, street theater of all kinds -- you get the idea...) Find one intervention (of any kind -- not necessarily related to YP) you believe is particularly effective and post it on NING alongside a paragraph on what the intervention is, the creative strategies used, and why it so effective. I've created a new NING/Forum Site for this posting.

Context, Theory & Readings

Readings help us compare, contrast, and conceptualize. They are also interventions in how we understand and imagine “reality.” Each of these three are “useful” as examples of what you can begin to do in interpreting the significance of your small yp! artifact. How can you make larger, plausible claims of its meaning and significance? In addition to the many resources you have in the YP! book, look at these and the MOCA “With a single step...” exhibit to help you contextualize and frame conceptually.

Questions of violation, silencing, hauntings, interventions, a process of healing -
“Uncle Sam and the Headless Chinaman,” *YP! Epilogue* (book)

Introduction developing a theory of mis en scene -

Homay King, *Lost in Translation: Orientalism, Cinema, and the Enigmatic Signifier* (2010) (NING)

Introduction framing decolonizing, deimperialization, de-cold war-ifying -
Chen Kuan-Hsing, *Asia as Method: Towards Imperialization* (2010) (NING)

MOCA Visit Next Tuesday

Meet at MOCA 215 Centre Street, btw Grand & at 5:05 sharp. (\$10 dollar admission)
It's a nice walk on a nice day.

On the surface, the Museum of Chinese in America looks like a regular NYC museum institution w/Maya Lin as the designer, a shop, core exhibit, special exhibits, collections, etc. However, another way to understand it, past the surface it can be understood as a series of interventions, breaking of silences, asserting presence, claiming America, claiming larger human rights, etc. We'll visit the core exhibit “With a single step...” and the new exhibit on the larger body of work of the unsung work of the Disney animator Tyrus Wong.

Upcoming

4.7 MOCA visit & viewing of Massie Case

4.14 YP! today?

4.21 panels – 3 presentations

4.28 panels – 3 presentations

Andrea Assaf “Eleven Reflections on September,” La Mama

5.5 pulling it all together, draft of creative presentations

5.12 Finals week – not mtg – Artifact Projects Due & Self-Evaluations

Yellow Peril Seminar Spring '15

Assignment #9: Finding sparring partners

Post both assignments Friday April 10 @ 6pm, comment on others....

Another double assignments but these are small notetaking and metanote exercises. No biggy if you do them right away.

Historical Context *post Friday*

In walking around the core exhibition – do two things: get a sense of a macro historical context and the structure of the overall exhibit narrative from beginning to middle to end. And then go back and find something in the exhibit that can provide some historical context for your artifact. Take notes and enter meta note as your post.

Sparring w/Meaning-Making Frameworks *post Friday*

Bruce Lee was fairly small in stature (5'7" 160 pounds) especially compared to the big lugs he competed against in films. He didn't counterpunch as much as used the energy of his opponents against themselves. He changed the rules....

Debaters, boxers, and martial artists practice by working with sparring partners to improve their skills. It's good to challenge your own small yp! analysis by finding a series of sparring partners to explain what "animates" your artifact. First, what does animating your artifact mean? For me it has to do with capturing a feel, a sense of the core electricity of your artifact at the moment of its conception. Why does some annoying rankle us so much?! It was literally given birth and sent out into the world. It caused frisson. This aliveness happens in a culture of hidden mysteries. Why does it happen? What's the "mechanism," for lack of a better word, that produces reoccurring male and female stereotypes, or Asian fetishes, etc.?

Find at least two sparring partners to work your explanations against. Sparring tactics 101: The Ole' One, Two... (footwork and picking your spots to punch)

Critique, critique, re-synthesis...critique, critique, re-synthesis...like any dance step you begin with the basic pattern and then make it your own.

- *Historian X makes an important point. She says.... My small yp artifact does indeed exemplify this historical pattern. But her argument does not account for....*
- *Critic theorist Y, on the other hand, does account for this concern, but he tends not to offer any historical context....*
- *My artifact needs to both be understood in the time and place of its historical production, but also an expression of a recurrent cultural pattern.... My account offers a stronger explanation...*

Your assignment is to write a page or two duking it out with two more more sparring partners.

And I'll offer some analyses pulled from such books as *Transgressions*, *Disgust*, *Cleanliness*, and *The Scapegoat* for you to test yourself against. (See NING Course Docs) But also continue to go online or into the stacks to find your own!

Yellow Peril Spring 2015

Assignment #10: Form follows Content?

Post Friday, 6pm & comment on others

1. Expressive forms...

We wanted to share with you some examples of artifact projects by “real people” in the “real world.” But you’re likely to also have your favorites. They are examples of a single artifact getting developed and narrowing back to that artifact. “Ilha” is an explicit intervention. Others not so much.

Two *New Yorker* pieces are posted on Ning. John Seabrook’s “Crunch” begins with an apple and David Owen’s “The Dime Store Floor” is an olfactory tour of his childhood. Read both and consider how the authors move through ideas, memories, and history while remaining grounded by their artifact. A third piece is a great Brazilian short by Jorge Furtado -- “Ilha das Floras” (1989) starting with a tomato linking many threads and contexts w/great humor and ending back with that same artifact. Each illustrate why we’ve been so focused on a particular artifact w/its own time/place. It keeps your work doable and focused but also potentially very meaningful.

While checking out these pieces, we want you to focus on imagining the possible forms of your time/place storytelling. How does each create a path that begins and ends with the artifact, but expands in a range of related directions? How are the author’s own interests guiding the threads? And how does each use a creative style that compliments the narrative they are composing? If you have other examples, please post!

Link this to a passionate form that resonates for you—what is the creative form you’ve most reveled in? What might be the form that best fits your artifact? What might be commensurate with a Subaltern design sense? A style and mode of presentation that both suits the aesthetics of your artifact but also your personal critical triangulation w/NYC?

We pose these questions not for specific answers, but to push you to interweave your thoughts on form with your theoretical discoveries. Writing a compelling research paper means organizing your ideas in the most generative way possible. Feel free to bend the rules! Push yourself to consider form as one of the primary elements of your project.

Your assignment is to write a 1-2 page plan for your artifact project. In what areas do you need to expand further? What threads still need to be pulled? What form do you think your project will take? Make yourself a timeline so that the May 12 deadline doesn’t sneak up on you. Remember, if your project is creative you still need to write up a short paper that describes the research that went into it. Post your plan to Ning by Friday at 6pm & comment on others.

Form/Media Possibilities

- John Seabrook, “Crunch” *The New Yorker* (Nov. 21 2011)
- David Owen, “The Dime Store Floor” *The New Yorker* (Jan. 25 2010)

- Jorge Furtado, “Ilha das Floras” (1989)
<https://www.youtube.com/watch?v=gF0C67bavMY>

2. Our relentless, colonized atomic clock is ticking...

Panel time structure

1 min for the opening statement

5 minutes per group member

2 minutes per two responders

10 minutes for group discussion

7-10 minutes for panel response

Your group will formulate 1-2 paragraphs together that are your opening statement. It should present your thesis and introduce each group member’s artifact. Each panel member will present individual research and ideas (based on his/her artifact) that informs and supports the group thesis. 2 “responders” will sign up ahead of time and will have two minutes to give meaningful critique to the panel and pose one or two discussion questions. After all responders have given feedback, the panel can address questions and the discussion will be opened to the entire class.

All images / sound should be ready on one computer only to reduce lag time. If Mac make sure you have the correct adaptor (models over the years change!)

3. Pulling it all together

Each of the different assignments have addressed different basic parts of the process of conducting original research. Your final artifact project will, in some way, pull much of this prior work together and become the basis of your project.

Pull it together into a strong narrative/storytelling flow. Begin with the artifact, get detailed and develop your unpacking of the artifact, frame it with some analysis that makes sense of what it is, and return back to the artifact at the end.

Who your ideal audience is as thought through with in what way they have access to your findings should all be part of what you state clearly and adapt the format of the piece for. In other words, what is your intervention? Where do you make it? Does the content work well with the format? Et cetera.

Full citations are important either in footnotes or in an annotated bibliography.

Final projects and critical self evaluations are due Tuesday, May 12th by noon. I’ll start making comments that day. I need to post grades Wednesday end of the workday. Those who don’t get the project into me by that Tues. at noon will get an incomplete. Then you’ll have a week to get your project done.

YP, Spring 2015

Zip, zip -- Wrap Up!

Tuesday May 5 – last session!

Artifacts & self-evals due May 12 midnite

We'll have a chance to go around and talk about your artifact projects and what you've discovered. Those of you who have a non-traditional form, this is a chance to share the work, even if its not done and if it's a tidbit. Those of you who have a performance, we'll try to accommodate as much of it as we can. All non-traditional formats should be captured or at least referenced in a digital form to share with all on NING.

I'm also asking all if you'd be willing to share you work on a new YP! Project website for those who want to develop their own local archives and teach something about yellow perilism and Islamophobia.

Reflexivity, being real about your subject position and increasingly self-aware of what you know & do, is a key to moving in the world with purpose and integrity.

We'll discuss yp!/YP! to reflect back and forwards on what can and should be done...

Checklist -

- artifact project – at a length it needs to be – sent to jack.tchen@nyu.edu
- critical self-evaluation sent to jack.tchen@nyu.edu
- your email permission to use materials you produced for class on the YP! Project website (optional), pls send via email to jack.tchen@nyu.edu
- posted artifact project on NING
- posted panel notes/powerpoint/images on NING
- Non digital artifact projects should be delivered to A/P/A Institute, 8 Mews

Critical self-eval -

As you know - I believe in critical, self-evaluations in which you're the best judge of how deeply you've delved, how much progress you've made over time, how much you've learned individually and with others in the seminar. I also believe your mates and our teaching team can offer insights about yourself and your work that you might not be able to "see" yourself. Can we as bio-individualist true believers in the U.S. culture work collaboratively and acknowledge we are truly also social and interdependent? Look at your notes, your mid-term self-evaluation, and answer the following:

Basic accounting: Have you attended all classes except when not feeling well or for a family emergency? Have you been keeping up with the readings? Postings? Participating? If not, what have you been doing in terms of the space the seminar has provided?

Go back over your notes for the semester. Think back to what you entered the class thinking and writing and saying and compare to now as you are wrapping up your

artifact projects.

Critically evaluate what you've learned from readings, class discussions, and your own research and writing. Nothing fluffy!

Think about both the content of what you've learned and the research skills you've picked up.

Please be detailed and specific - the following are just possible guidelines - answer as you will :

- **How much have you pushed yourself?**
- **How much have you helped foster collaborative learning?**
- **What have you learned about historical research?**
- **What have you learned from the panel working process?**
- **Pls evaluate in detail your insights about your artifact & artifact project.**
- **Discuss your most important insights.**
- **What grade would you give yourself?**

Also, pls comment on the form/content of the seminar. What's worked and what hasn't. General and specific comments much appreciated.