

**UCC/UGC/ECCC**

Proposal for New Course

***Please attach proposed Syllabus in*** [***approved university format***](http://www4.nau.edu/avpaa/UCCForms/syllabus.doc)***.***

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| --- | --- | --- | --- |
| 1. Course subject and number: | ES 206 | 2. Units: | 3 |

[**See upper and lower division undergraduate course definitions.**](http://www4.nau.edu/avpaa/UCCPolicy/Uplow.doc)

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| --- | --- | --- | --- |
| 3. College: | SBS | 4. Academic Unit: | ETHNIC STUDIES |

5**.** Student Learning Outcomes of the new course. *(*[*Resources & Examples for Developing Course Learning Outcomes*](http://www4.nau.edu/avpaa/Assessment/CourseLearningOutcomesPDF_090712.pdf)*)*

1. Critically comprehend the Asian American experience through the analysis of cinematically creative expression and how Asian American identities are socially constructed, represented, and misrepresented through film (**critical thinking**)
2. Develop a critical understanding of diverse Asian migratory trajectories to the US, how colonialism, imperialism, and globalization shape and reshape Asian American identities and diasporas in the US and how these sociopolitical/economical relations are depicted on film (**critical thinking**)
3. Be able to identify the key issues of transnationalism, gender, sexuality, class, and generational gap among distinctive Asian American communities as being portrayed through film (**critical thinking**)
4. Develop an understanding of the diversity of Asian America and be able to contextualize the struggles of Asian Americans as they negotiate questions of cultural preservation/ assimilation and community convergences/divergences through cinematic expressions (**critical thinking**)

6. Justification for new course, including how the course contributes to degree program outcomes, or other university requirements / student learning outcomes. *(*[*Resources, Examples & Tools for Developing Effective Program Student Learning Outcomes*](http://www4.nau.edu/avpaa/Assessment/ProgramLearningOutcomesPDF_090712.pdf)*).*

This course adds an important focus on Ethnic Studies Curriculum by providing in-depth critical analysis to Asian American experience and its representation in US popular culture.

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| --- | --- | --- |
| 7. Effective **BEGINNING** of what term and year? | Fall 2014 |  |
| [**See effective dates calendar**](http://www4.nau.edu/avpaa/timelines/1314Effective.xls)**.** |  |  |

|  |  |
| --- | --- |
| 8.  Long course title: | ASIAN AMERICANS IN FILM |
| *(max 100 characters including spaces)* | |

|  |  |
| --- | --- |
| 9. Short course title: | ASIAN AMERICANS IN FILM |
| *(max. 30 characters including spaces)* | |

10. Catalog course description *(max. 60 words, excluding requisites):*

This course examines the social construction of Asian American identities and their representation/misrepresentation on film. The course explores the diversity of the Asian American experience on film in relation to race, ethnicity, gender, sexuality, and class in US and global contexts.

11. Will this course be part of any plan (major, minor or certificate) or sub plan (emphasis)?

                                                                                                                                   Yes  No

If yes, include the appropriate plan proposal.

**ES Minor Option**

12. Does this course duplicate content of existing courses? Yes  No

If yes, list the courses with duplicate material. If the duplication is greater than 20%, explain why NAU should establish this course.

13. Will this course impact any other academic unit’s enrollment or plan(s)?              Yes  No

      If yes, describe the impact. If applicable, include evidence of notification to and/or response from

each impacted academic unit

14. Grading option:      Letter grade Pass/Fail Both

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| --- | --- | --- | --- |
| 15. Co-convened with: |  | 14a. UGC approval date\*: |  |
| (For example: ESE 450 and ESE 550) [See co-convening policy](http://www4.nau.edu/avpaa/UCCPolicy/crosslist.doc).  \*Must be approved by UGC before UCC submission, and both course syllabi must be presented. | | | |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 16. Cross-listed with: |  | | |  | | | | |
| (For example: ES 450 and DIS 450) [See cross listing policy](http://www4.nau.edu/avpaa/UCCPolicy/crosslist.doc).        Please submit a single cross-listed syllabus that will be used for all cross-listed courses. | | | | | | | | |
| 17. May course be repeated for additional units? | | |  | | | Yes     No | | |
| 16a. If yes, maximum units allowed? | |  | | |  | | | |
| 16b. If yes, may course be repeated for additional units in the same term? | | | | | | |  | Yes     No |

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| --- | --- | --- |
| 18. Prerequisites: | NONE |  |

If prerequisites, include the rationale for the prerequisites.

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| --- | --- | --- |
| 19. Co requisites: | NONE |  |

If co requisites, include the rationale for the co requisites.

20. Does this course include combined lecture and lab components?                   Yes  No

If yes, include the units specific to each component in the course description above.

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| 21. Names of the current faculty qualified to teach this course: | A. Nguyen; M. Beeman; J. Leung |

22. Classes scheduled before the regular term begins and/or after the regular term ends may require

additional action.  Review “see description” and “see impacts” for “Classes Starting/Ending

Outside Regular Term” under the heading “Forms”

<http://nau.edu/Registrar/Faculty-Resources/Schedule-of-Classes-Maintenance/>.

Do you anticipate this course will be scheduled outside the regular term?   Yes  No

**Answer 22-23 for UCC/ECCC only:**

23. Is this course being proposed for Liberal Studies designation?             Yes  No

       If yes, include a [Liberal Studies proposal](http://www2.nau.edu/~d-ugstdy/_source/docs/LS_Proposal_form.doc) and syllabus with this proposal.

24. Is this course being proposed for Diversity designation?Yes    No

       If yes, include a [Diversity proposal](http://www4.nau.edu/avpaa/EthDiv/Divform2010.doc) and syllabus with this proposal.

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| **FLAGSTAFF MOUNTAIN CAMPUS** |  |
| **Scott Galland** | **1/13/2014** |
| Reviewed by Curriculum Process Associate | Date |
|  |  |
| **Approvals**: |  |
|  |  |
| Department Chair/Unit Head (if appropriate) | Date |
|  |  |
| Chair of college curriculum committee | Date |
|  |  |
| Dean of college | Date |
|  |  |
| **For Committee use only:** |  |
|  |  |
| UCC/UGC Approval | Date |

Approved as submitted: Yes  No

Approved as modified: Yes  No

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| **EXTENDED CAMPUSES** |  |
|  |  |
| Reviewed by Curriculum Process Associate | Date |
|  |  |
| **Approvals:** |  |
|  | |
| Academic Unit Head | Date |
|  | |
| Division Curriculum Committee (Yuma, Yavapai, or Personalized Learning) | Date |
|  | |
| Division Administrator in Extended Campuses (Yuma, Yavapai, or Personalized Learning) | Date |
|  | |
| Faculty Chair of Extended Campuses Curriculum Committee (Yuma, Yavapai, or Personalized Learning) | Date |
|  | |
| Chief Academic Officer; Extended Campuses (or Designee) | Date |
|  |  |

Approved as submitted: Yes  No

Approved as modified: Yes  No

College of Social Behavioral Sciences

Ethnic Studies

**ES 206 Asian Americans in Film**

Spring Semester 2014 (January 13 to May 9, 2014)

Credit Hour: 3

Instructor: Dr. An Nguyen

Thursdays 4:00PM to 6:30PM

Classroom: SBS Castro 237

Office: SBS West 100H--Email: [an.nguyen@nau.edu](mailto:an.nguyen@nau.edu)--Phone#: 928 523 9111

Office hours: Mondays, Wednesdays 2:30-4:30 pm and by appointment

**Course Prerequisites:**

None

**Course Description:**

This course seeks to use film as a means of exploring issues relevant to the Asian American experiences as well as to examine the ways in which Asian Americans use film as an artistic expression. Drawing on both some important race/ethnic studies scholarship and significant films on Asian Americans, we will study how Asian immigrants and Asian Americans struggled against and negotiated racial and racist policies and have asserted distinctive political and social identities. Films used in this course include cinematic products of both independent Asian American filmmaking and Hollywood industry.

**Aesthetic and Humanistic Inquiry**

Courses in this block involve students in the study of the human condition through philosophical inquiry and analysis of the various forms of creative expression. These courses help students develop an understanding of the relationship between context and human creative expression, major conceptual frameworks utilized to make sense of the creative art, and how human experience and values are expressed through creative endeavors. Students will also develop their capacities for analysis and ethnical reasoning along with an understanding of the multiple facets of the human condition.

**Distribution Block:** Aesthetic and Humanistic Inquiry

**Essential Skills:** Critical Thinking

**U.S. Diversity Awareness**

**Student Learning Expectations/Outcomes:**

The reading and writing requirements for this course will foster **critical thinking** skills related to the filmic depictions and representations of Asian American cultures and identities. The assignment listed below will help students acquire a broad range of knowledge and essential skills for success beyond graduation. The course will especially foster **critical thinking** skills through various assignments such as papers, discussions, class facilitations and/or other projects.

**Critical Thinking** includes the skills- particularly as applied to one’s own work- of 1)

articulating the meaning of a statement, 2) judging the truth of a statement, keeping in mind possible biases, 3) determining whether a conclusion is warranted by the evidence provided.

***Students Learning Outcomes***

Students who enroll in this course and engage with the content of this course actively will:

1. Critically comprehend the Asian American experience through the analysis of cinematically creative expression and how Asian American identities are socially constructed, represented, and misrepresented through film (**critical thinking**)
2. Develop a critical understanding of diverse Asian migratory trajectories to the US, how colonialism, imperialism, and globalization shape and reshape Asian American identities and diasporas in the US and how these sociopolitical/economical relations are depicted on film (**critical thinking**)
3. Be able to identify the key issues of transnationalism, gender, sexuality, class, and generational gap among distinctive Asian American communities as being portrayed through film (**critical thinking**)
4. Develop an understanding of the diversity of Asian America and be able to contextualize the struggles of Asian Americans as they negotiate questions of cultural preservation/ assimilation and community convergences/divergences through cinematic expressions (**critical thinking**)

**Method of Assessment and Timeline for Assessment**

In addition to providing students with an important foundation in learning about and analyzing cinematic depictions of Asian Americans in the U.S. and addressing the Liberal Studies mission to prepare students to understand how human experience and values are expressed through creative endeavors, this course seeks to develop students’ essential academic skills, specifically **critical thinking**. This skill will be assessed through a variety of means such as the students’ effective participation in class discussions, the class-discussion facilitation, and the writing assignment submitted. In order to improve this skill, students will receive guidance and feedback through the semester. Each assignment is guided by detailed instructions and grading rubrics. As the semester progresses, such feedbacks will deepen students’ understanding of the essential skill of **critical thinking**.

**Reading material:**

Books:

Peter Feng, *Identities in Motion: Asian American Film and Video.* Duke University Press, 2002 (required)

PDF articles (Bblearn, under Course Document):

1. Feng, Peter. “In Search of Asian American Cinema.” *Cineaste*, Vol. 21, Issue ½ (1995)
2. Lowe, Lisa. “Heterogeneity, Hybridity, Multiplicity: Marking Asian American Differences.” *Diaspora: A Journal of Transnational Studies*, Vol.1, Issue 1 (1991)
3. Hillenbrand, Margaret. “Of Myths and Men: "Better Luck Tomorrow" and the Mainstreaming of Asian America Cinema.” *Cinema Journal*, Vol.47, No.4 (2008)
4. Shim, Doobo “From Yellow Peril through Model Minority to Renewed Yellow Peril.” *Journal of Communication Inquiry,* 22: 385 (1998)
5. Oh, David C. “Viewing Identity: Second-Generation Korean American Ethnic Identification and the Reception of Korean Transnational Films.” *Communication, Culture & Critique*, Vol.4, Issue 2 (2011)
6. Trask, Haunani. *From A Native Daughter: Colonialism and Sovereignty in Hawaii* (p.111-125) MI: Common Courage Press, 1993
7. Ono, Kent. “Lines of Flight’: Reterritorializing Asian American Film and Media Studies.” *American Quarterly*, Vol.64, No.4 (2012)
8. Gupta, Monisha D. "What Is Indian about You?’: A Gendered, Transnational Approach to Ethnicity.” *Gender and Society*, Vol.11, No.5 (1997)
9. Chen, Chiung Hwang. “Feminization of Asian (American) Men in the U.S. Mass Media: An Analysis of The Ballad of Little Jo.” *Journal of Communication Inquiry,* 20: 57 (1996)
10. Okada, Jun. “Noble and Uplifting and Boring as Hell’: Asian American Film and Video, 1971-1982.’ *Cinema Journal*, Vol.49, No.1 (2009)
11. Sheck, Yen Ling. “Asian American Masculinity: A Review of the Literature.” *Journal of Men's Studies,*Vol.14, No.3 (2006)
12. Moon, Krystyn R. *Yellowface: Creating the Chinese in American Popular Music and Performance, 1850s-1920s* (p.1-12) N.J. : Rutgers University Press, (2005)

**Films:**

*The Slanted Screen* (2006) Jeff Adachi

*The Mask of Fu Manchu* (1932) Charles Brabin

*Chan is Missing* (1982) Wayne Wang

*Better luck tomorrow (*2002) Justin Lin

*Strawberry Fields* (1997) Rea Tajiri

S*now Falling on Cedars* (1999) Scott Hicks

*The Namesake* (2007) Mira Nair

*Mississippi Masala* (1991) Mira Nair

*The Debut* (2001) Gene Cajayon

*Heaven and Earth* (2001) Olive Stone

*Journey From the Fall* (2007) Ham Tran

*The Gran Torino* (2009) Clint Eastwood

*Princess Kaiulani* (2009) Marc Forby

*Baby* (2008) Juwan Chung

**Assignments:**

By enrolling into the course, you are expected to complete and submit the following assignments by their due dates:

Film responses:

You are required to write one 1-2 page response for each film. Each response is due in the class following the class when the film was viewed.

Midterm paper:

You will write a 3-page midterm paper that reflects your understanding of at least one aspect of the Asian American experience as we have studied and discussed throughout the first half of the semester. Your analysis must incorporate both the film and the reading assignments.

Final project:

The final project will be a 6-page essay. Three weeks before the due date of the final paper, I will provide you with several topics on the course material. You are free to choose one topic to write your final paper.

Class participation and facilitation:

Besides the above writing assignments, you are also expected to participate regularly in class discussions. You are also required to lead one class facilitation when you will bring to class at least 5 questions and facilitate the class discussion based on your questions. Each facilitation should not be more than 10 minutes. Both class participation and facilitation will factor into your total grade.

Instructions on how to successfully complete such tasks will be uploaded on Blackboard.

**Grading:**

|  |  |  |  |
| --- | --- | --- | --- |
| N0 | Assignment | Maximum points/ each | Total points |
| 1 | Film response | 25 | 300 |
| 2 | Midterm paper | 100 | 100 |
| 3 | Participation | 200 | 200 |
| 4 | Facilitation | 100 | 100 |
| 5 | Final paper | 300 | 300 |
| **Total course points** | | | **1000** |

Your efforts made toward this course will be reflected on your grades as interpreted bellow:

A Exceptional effort; exceptional work; exceptional progress (900-1000 points)

B Good effort, good work; good progress (800-899 points)

C Average effort; average work; average progress (700-799 points)

D Low pass due to minimal work and effort (600-699 points)

F Fail because of lack of effort; below minimal work was completed (below 600 points)

**Course Policies:**

Attendance:

Being a student, you are required to attend class regularly. I will keep an attendance register. If you are not in class when your name is called, you are either late or absent. If you are late, coming to class late three times will count as an absence. 15 minutes after the class begins, no excuse will be accepted and the latecomer will be counted as absent. Permission for class absences is strictly limited to extremely justifiable cases such as serious accidents or severe sickness and those who wish to be absent must submit valid evidence. Those who have my permission to be absent will have to write a 2-page summary of the reading for the missed class. Please be advised that each absence without permission will automatically deduct 50 points from your total grade. Even with permission, you can only miss 2 classes after which, your final grade will drop a letter grade for each additional class(es) missed (e.g. from A to B).

Electronic Devices

The use of electronic devices, especially cell phones and including laptop computer, is NOT permitted during class time. International students who wish to use electronic dictionary of any type must seek my approval in the beginning day of the semester.

Safe Environment Policy

NAU’s Safe Working and Learning Environment Policy seeks to prohibit discrimination and promote the safety of all individuals within the university. The goal of this policy is to prevent the occurrence of discrimination on the basis of sex, race, color, age, national origin, religion, sexual orientation, disability, or veteran status and to prevent sexual harassment, sexual assault or retaliation by anyone at this university.

You may obtain a copy of this policy from the college dean’s office or from the NAU’s Affirmative Action website [http://home.nau.edu/diversity/.](http://home.nau.edu/diversity/) If you have concerns about this policy, it is important that you contact the departmental chair, dean’s office, the Office of Student Life (928-523-5181), or NAU’s Office of Affirmative Action (928-523-3312).

Students with Disabilities

If you have a documented disability, you can arrange for accommodations by contacting Disability Resources (DR) at 523-8773 (voice) or 523-6906 (TTY), [dr@nau.edu](mailto:dr@nau.edu) (e-mail)or 928-523-8747 (fax).Students needing academic accommodations are required to register with DR and provide required disability related documentation. Although you may request an accommodation at any time, in order for DR to best meet your individual needs, you are urged to register and submit necessary documentation ([www.nau.edu/dr](http://www.nau.edu/dr)) 8 weeks prior to the time you wish to receive accommodations. DR is strongly committed to the needs of student with disabilities and the promotion of Universal Design. Concerns or questions related to the accessibility of programs and facilities at NAU may be brought to the attention of DR or the Office of Affirmative Action and Equal Opportunity (523-3312).

Institutional Review Board

Any study involving observation of or interaction with human subjects that originates at NAU—including a course project, report, or research paper—must be reviewed and approved by the Institutional Review Board (IRB) for the protection of human subjects in research and research-related activities.

The IRB meets monthly. Proposals must be submitted for review at least fifteen working days before the monthly meeting. You should consult with your course instructor early in the course to ascertain if your project needs to be reviewed by the IRB and/or to secure information or appropriate forms and procedures for the IRB review. Your instructor and department chair or college dean must sign the application for approval by the IRB. The IRB categorizes projects into three levels depending on the nature of the project: exempt from further review, expedited review, or full board review. If the IRB certifies that a project is exempt from further review, you need not resubmit the project for continuing IRB review as long as there are no modifications in the exempted procedures.

 A copy of the IRB Policy and Procedures Manual is available in each department’s administrative office and each college dean’s office or on their website: <http://www.research.nau.edu/compliance/irb/index.aspx>. If you have questions, contact the IRB Coordinator in the Office of the Vice President for Research at 928-523-8288 or 523-4340.

 Academic Integrity

The university takes an extremely serious view of violations of academic integrity. As members of the academic community, NAU’s administration, faculty, staff and students are dedicated to promoting an atmosphere of honesty and are committed to maintaining the academic integrity essential to the education process. Inherent in this commitment is the belief that academic dishonesty in all forms violates the basic principles of integrity and impedes learning. Students are therefore responsible for conducting themselves in an academically honest manner.

Individual students and faculty members are responsible for identifying instances of academic dishonesty. Faculty members then recommend penalties to the department chair or college dean in keeping with the severity of the violation. The complete policy on academic integrity is in Appendix G of NAU’s Student Handbook <http://www4.nau.edu/stulife/handbookdishonesty.htm>**.**

Academic Contact Hour Policy

The Arizona Board of Regents Academic Contact Hour Policy (ABOR Handbook, 2-206, Academic Credit) states: “an hour of work is the equivalent of 50 minutes of class time…at least 15 contact hours of recitation, lecture, discussion, testing or evaluation, seminar, or colloquium as well as a minimum of 30 hours of student homework is required for each unit of credit.”

The reasonable interpretation of this policy is that for every credit hour, a student should expect, on average, to do a minimum of two additional hours of work per week; e.g., preparation, homework, studying.

Sensitive Course Materials

If an instructor believes it is appropriate, the syllabus should communicate to students that some course content may be considered sensitive by some students.

“University education aims to expand student understanding and awareness. Thus, it necessarily involves engagement with a wide range of information, ideas, and creative representations. In the course of college studies, students can expect to encounter—and critically appraise—materials that may differ from and perhaps challenge familiar understandings, ideas, and beliefs. Students are encouraged to discuss these matters with faculty.”

SCHEDULE OF CLASSES

Week 1: Introduction to the course. Opening film *The Slanted Screen.* Read Peter Feng “In search of Asian American Cinema;” Feng’s Chapter Introduction to Chapter One (1-37)

Week 2: Discussion of *Slanted*. **Chinese American cinema**: Screening *The Mask of Fu Manchu.* Read Moon Krystyn’s “Yellowface: Introduction” (p.1-12).

Week 3: Discussion of *The Mask*. Screening *Chan is Missing*. Read Feng’s Chapter 6 (151-169). *Film response#1 due*

Week 4: Discussion of *Chan*. Screening *Better Luck Tomorrow.* Read Margaret Hillenbrand’s “Of Myths and Men: "Better Luck Tomorrow’ and the Mainstreaming of Asian America Cinema.’ *Film response#2 due*

Week 5:Discussion of *Better Luck*. **Japanese American cinema**: Screening *Strawberry Fields*. Read Feng’s Chapter 3 (68-102). *Film response#3 due*

Week 6: Discussion of *Strawberry*. Screening S*now Falling on Cedars*. Read Doobo Shim’s “From Yellow Peril through Model Minority to Renewed Yellow Peril.” *Film response#4 due*

Week 7: Discussion of S*now Falling*. **Korean American cinema**: Screening *Baby*. Read David C. Oh’s “Viewing Identity: Second-Generation Korean American Ethnic Identification and the Reception of Korean Transnational Films.” *Film response#4 due.* **Midterm paper submission.**

Week 8: Discussion of *Baby*. **Pacific Islander cinema:** Screening *Princess Kaiulani*. Read Haunani Trask’s “From a Native Daughter: Colonialism and Sovereignty in Hawaii.” *Film response#6 due*

Week 9: Discussion of *Princess Kaiulani*. **Indian American cinema**: Screening *The Namesake*. Read Kent Ono’s “Lines of Flight’: Reterritorializing Asian American Film and Media Studies.” *Film response#7 due*

Week 10: Discussion of *Namesake*. Screening *Mississippi Masala*. Read Monisha Das Gupta’s "What Is Indian about You?’: A Gendered, Transnational Approach to Ethnicity.’ *Film response#8 due*

Week 11: Discussion of *Mississippi*. **Filipino American cinema**: Screening *The Debut*. Read Chiung Hwang Chen’s “Feminization of Asian (American) Men in the U.S. Mass Media: An Analysis of The Ballad of Little Jo.” *Film response#9 due*

Week 12: Discussion of *Debut*. **Vietnamese and Hmong American cinema**: Screening *Heaven and Earth*. Read Feng’s Chapter 5 (128-150) and Chapter 3 (38-67). *Film response#10 due*

Week 13: Discussion of *Heaven*. Screening *Journey from the Fall*. Read Jun Okada’s "Noble and Uplifting and Boring as Hell": Asian American Film and Video, 1971-1982.” *Film response#11 due*

Week 14: Discussion of *Journey*’s discussion. Screening *The Gran Torino*. Read Yen Ling Sheck’s “Asian American Masculinity: A Review of the Literature.” *Film response#12 due*

Week 15: Discussion of *Gran Torino.* Final Project Q&A.

Week 16: **Final paper submission**. Course review.