Interethnic Intimacies: Production and Consumption

Spring 2015

Academic Credit: 1 course
Areas of Knowledge: SS, CZ, ALP (provisional)
Modes of Inquiry: CCI, EI (provisional)
Course format: lecture + discussion sections

Instructor’s Information

Nayoung Kwon (Ph.D.) is Andrew W. Mellon Assistant Professor of Korean and Japanese Literatures and Cultural Studies in the Department of Asian & Middle Eastern Studies with affiliations in Women’s Studies and the Program in the Art of the Moving Image. She is currently working on a book, Translating Empires: the Conundrum of Representing the Colonized which examines the legacies of bilingual writers and translators in the Japanese empire and its aftermath in the Asia-Pacific. Her research and teaching interests include cultural co-productions between Korea and Japan; Korean and Japanese literature and film; theories of empire, translation, and postcoloniality; globalization and Asia-Pacific migrations and cultural flows.

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Prerequisite(s), if applicable

No prerequisites

Course Description

Overview of the course (should reflect any modes of inquiry attached to the course).

COURSE OVERVIEW

This course examines the cultural politics and the political economies of “interethnic intimacy” or “intercourse,” broadly defined, as represented in literature and visual culture from and about Asia. From missionaries and picture brides to movements of transnational capital and labor, from techno-Orientalism and “Asian exotica” to international adoptions, from virtual realities to military prostitution to interracial romance, the encounters of different racial or ethnic identities trigger deep anxieties and pornographic fascination from the past to the present, in differing configurations. The course examines such shifts within and beyond “Asia,” and asks why cultural representations matter in the ways societies construct, produce,
and consume objects of desire and repulsion. Texts from literature, visual culture, and history will be read along with theories of critical race studies, gender and sexuality, postcolonialism, globalization, visual culture, and other representative technologies of the self/other, contextualized in “Asian Empires” from the past to the present.

Issues to be explored are representations of cross-cultural interactions of “Asia” in the mass media from Hollywood to East Asia and the Middle East. For example, the films of three “Asian femme fatales,” Anna May Wong, Yamaguchi Yoshiko, and Ch’oe Seunghui and the regional and global circulations of their images will be explored contextualized in historical interactions of the Asia-Pacific. The global Asian city of Shanghai features prominently in all three women’s careers and other filmic representations. Field trips to important historical locales in the city as well as conversations with local scholars and artists invited to class and to excursions will enrich the course experience. Interdisciplinary research methods including ethnography, literary and film analyses, historical study, and urban studies will be incorporated.

This course is a revision of an existing freshman seminar, opened for all levels of students. With the rise of Asia, a course that puts complex geopolitical relations in historical and contemporary contexts will help students (from China and elsewhere) to think critically about why questions about how race, ethnicity, class, and gender intersect and matter for 21st century global citizens.

The course will be taught as a combination of lectures and seminar-style discussions. It fulfills requirements for CCI, EI, CZ, ALP, SS.

Course Goals / Objectives

List the overall goals and specific learning objectives for students in this course

With the rise of “Asia,” a course that puts complex geopolitical relations in historical and contemporary contexts will help students (from China and elsewhere) to think critically about questions about how race, ethnicity, class, and gender intersect and matter for 21st century global citizens.

Taking various paradigmatic case studies from intra-Asian as well as East/West encounters throughout the long 20th and into the 21st century, the course will contextualize contemporary concerns in historical and ongoing geopolitical frameworks.

Students learn local, regional, and global histories of encounters with “Asia.”

Students learn to think critically about representations and contested histories.

Students learn to examine the relevance of past histories to contemporary problems.

Students learn to compare and critique similarities and differences in ways various cultures (including “our own”) construct and represent differences based on race, ethnicity, gender, sexual
orientation, etc.

**Required Text(s)/Resources**

- David Henry Hwang, M. Butterfly (New American Library, 1989)
- T. Fujitani, Race for Empire (University of California Press, 2011)
- Jin-Kyung Lee, Service Economies (University of Minnesota Press, 2010)
- Yokomitsu Riichi, Shanghai (University of Michigan, 2001)

All other films and readings will be available at the library or online.

**Recommended Text(s)/Resources**

**Additional Materials (optional)**

See schedule below for details

**Course Requirements / Key Evidences**

Weekly online discussion posts, midterm paper, final paper or project, leading one class discussion, field trip and blog assignments. See requirements below.

**Technology Considerations, if applicable**

The course will have an online presence, either a blog or a course development site (Sakai). Students will access most of the required readings there, announcements, etc. They will also participate on a weekly discussion forum on-line. Students will also contribute and exchange resources, annotated bibliographies, etc. on-line. Students should have access to laptops, word processing, presentation (powerpoint or keynote) software, email. Films should be placed on reserve either at the library or online for students to view.

**Assessment Information / Grading Procedures**

**Requirements**

1) [30%] Weekly Discussion on Sakai Forum. One page maximum (double-spaced, approx. 500-600 words) post and one shorter response engaging a classmate’s post. Discussions should focus on one or two main ideas from assigned readings and films and should not be a summary or recap. Students
are exempt from submitting responses on the week they are presenting. Discussion posts are due by ______. Responses are due by ______. Two additional blog assignments.

2) [20%] Attendance/Participation. Lead one class discussion on assigned readings/films. Focus on close readings of texts, outline major themes, issues, arguments from the readings/films. Bring your own analyses and discussion questions to encourage and engage classmates. Email outline of presentation to instructor by 9pm prior to the presentation date. One required field trip to Shanghai.

3) [20%] Midterm paper (4-5 pages, Due in Sakai by ______). Topics to be distributed.

4) [30%] Final Research Paper (8-10 pages) or Final Project. Final presentations on last day of class. Final papers due in Sakai, by _______. No late submissions please.

Diversity and Intercultural Learning (see Principles of DKU Liberal Arts Education)

This course will be of interest to students of various backgrounds. Each may come with their own personal interests and objectives but the course fosters deep exchanges among these students to help them think through the commonalities and differences in how various cultures and societies construct and represent differences based on race, gender, sexual orientation, national affiliation, etc.

Course Policies and Guidelines

- Academic integrity
  
  "Note on Academic Honesty: Plagiarism is a serious offense that can result in failure, suspension, and expulsion from the university. All students are expected to learn the fundamentals of how to produce original work, avoid plagiarism and maintain their academic integrity: http://registrar.duke.edu/bulletins/communitystandard/2008-09/
  
  http://library.duke.edu/research/citing/plagiarism.html

  **“Citing Sources and Avoiding Plagiarism: Documentation Guidelines” (www.lib.duke.edu/libguide/citing.htm)

  ** "Plagiarism: Its Nature and Consequences" (www.lib.duke.edu/libguide/plagiarism.htm)

  ** The Writing Studio (http://uwp.duke.edu/wstudio/)

- Attendance is required. See Requirements above

- Make-up work will be discussed with instructor on a case-by-case consideration.

Tentative Course Outline or Schedule

INTERETHNIC INTIMACIES

Instructor: Nayoung Aimee Kwon (na.kwon@duke.edu)

Readings and Films
1) David Henry Hwang, M. Butterfly (New American Library, 1989)
2) T. Fujitani, Race for Empire (University of California Press, 2011)
3) Jin-Kyung Lee, Service Economies (University of Minnesota Press, 2010)
4) Yokomitsu Riichi, Shanghai (University of Michigan, 2001)
5) All other films and readings will be available at the library or online.
6) All films on reserve at Library.

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**"Citing Sources and Avoiding Plagiarism: Documentation Guidelines"
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** The Writing Studio  (http://uwp.duke.edu/wstudio/)

** Schedule (subject to change)

- Introduction
- Madame Butterfly

Film, Giacomo Puccini, “Madame Butterfly” (opera)

Readings: David Henry Hwang, M. Butterfly

Intimacies, selection

Interracial Intimacies, selection

- Madame Butterfly’s Metamorphosis

Film: David Cronenberg “M. Butterfly”

Eng, Racial Castration, selection

Intimacies, selection
- Japan’s Orient
Films: “Spring in Korean Peninsula” and “The Korean Dancer Choi Seunghui”
“The Making of a Cultural Icon for the Japanese Empire”
Ann McClintock, Imperial Leather, selection
Blog post #1 Due.

- Militarized Masculinities
Films: “Volunteer” and “Military Train” (Past Unearthed series)
Readings: Race for Empire, selections.

- Crossing Japanese and American Orientalisms
Film “House of Bamboo” (Yamaguchi Yoshiko)
Readings: Attractive Empire, selections
Cultures of United States Imperialism, selections
Midterm papers due in Sakai by 3pm

- Transnational Adoption
Film Wo Ai Ni Mommy, Book of Miri
Transnational Adoption, selections

- Early Hollywood and Asian/America
Films: Anna May Wong, “Picadilly” and “Shanghai Express”
Reading: on Anna May Wong, selection
“Diasporic Intimacy”
Blog Post #2 Due.
• Hollywood Asia and the Cold War
Films: "Flower Drum Song," “King and I” or “South Pacific”

Cold War Orientalism, selections

• War and Intimacy
Readings: Service Economies, selections
Over There, selections
Films: Flower in Hell, Women Outside

• Encountering the Middle East
Reading: “The Burqa in Vogue: Fashioning Afghanistan”
Epic Encounters: Culture, Media, and U.S. Interests in the Middle East, selection
Beautiful Generation, selection

• Alien/Asian: Fashioning Techno+Orientalism
Film: “Bladerunner”
Reading: Wendy Chun “Race and/as Technology”
Lisa Lowe, Immigrant Acts, selection
Special MELUS issue Alien/Asian

• Field Trip to Shanghai
Art museum, theater, city as museum
Readings: Yokomitsu Riichi, Shanghai,
Shanghai Modern, selections
blogs
Blog post #3 Due.
• Final papers/projects—individual office hours
• Final papers and projects presentations

Bibliography (optional)

Post / course codes provisional
18 February 2014