



ENG 525.001—Contemporary Literature
America's Asia, Asia's America: Transpacific Imagination

COURSE SYLLABUS: Fall 2024
W 4:30 pm -7:10 pm
David Talbot Hall 302

INSTRUCTOR INFORMATION

Instructor: Dr. Hyo Kyung Woo, Assistant Professor
Office Location: David Talbot Hall 209
Office Hours: MW 11:00 am - 1:00 pm (or by appointment)
University Email Address: hyokyung.woo@tamuc.edu
Preferred Form of Communication: Email
Communication Response Time: 24 hours during weekdays, 48 hours during weekends

COURSE INFORMATION

Textbook(s) Required

Mine Okubo, *Citizen 13660*, University of Washington Press 2014. ISBN: 0295993545
Michelle Zauner, *Crying in H Mart: A Memoir*, Vintage, 2023. ISBN: 1984898957
Ocean Vuong, *Night Sky with Exit Wounds*, Copper Canyon Press, 2016. ISBN: 155659495X
Min Jin Lee, *Pachinko*, Grand Central Publishing, 2017. ISBN: 9781455563920
Brandy Nalani McDougall, *The Salt-Wind, Ka Makani Pa'akai*, Kuleana OIwi Press, 2008. ISBN: 0966822056
Mohsin Hamid, *The Reluctant Fundamentalist*, Harper Perennial, 2008. ISBN: 9780156034029
Haruki Murakami, *Hard-Boiled Wonderland and the End of the World*, Vintage, 1993. ISBN: 0679743464

Technology Required: MyLeo Online Learning Management System (LMS).
Software Required: Microsoft Word, University Email, PowerPoint

COURSE DESCRIPTION

This course will provide graduate students with an opportunity to critically examine contemporary transpacific literature. This course deals with a wide range of global

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Asian/American writers by focusing on the Pacific as the primary location for literary and historical imagination. We will place special emphasis on how transpacific phenomena, both social and aesthetic, have shaped an increasingly diverse understanding of literary texts across the Pacific. "Asia" has played the role of an imaginative other that constantly challenges and reconstructs the core identity of "America," while the U.S., as a global power, has constantly influenced the geopolitical formations in Asia. Some of the critical questions that students will consider in this course include: What are the formative experiences and histories that constitute "Asia" and "America" in transpacific literature? How do these emerging fields and literary practices influence the way we understand contemporary literature? How do we apply what we learn in transpacific literature to other literary fields? In addressing these questions, the course will concentrate on various topics such as the formations of race, ethnicity, immigration, citizenship, gender, global wars, and U.S. imperialism, all of which are increasingly transnational in scope.

The course aims to assist graduate students to train academic professionalization and critical reading and writing skills by planning and developing final seminar papers aiming at publication in a peer-reviewed journal or section of a dissertation.

Course Objectives:

- Students will further develop their ability to compose conference abstracts.
- Students will demonstrate their engagement with the scholarly community.
- Students will practice their ability to teach a lesson in a graduate-level course.

GRADING

Final grades in this course will be based on the following scale:

A = 90%-100%

B = 80%-89%

C = 70%-79%

D = 60%-69%

F = 59% or Below

ASSESSMENTS

Weekly Reading Response 10%

Students will write a 200-word weekly reading response about the assigned reading for each week and upload it to LMS. It should include at least one discussion question about the assigned text.

Course Reading Presentation 10%

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Students will present one primary text and one secondary reading in a semester. The presenter will lead the class discussion for 30 minutes.

Professionalization Assignments 20%

Students will submit professionalization assignments, including CV, syllabus, teaching statement, conference abstract, research statements, prior to class and participate in an in-class workshop.

Research Proposal and Annotated Bibliography 20%

Students will make a research proposal (including a 200-word abstract and 5 keywords) and compile an annotated bibliography for their potential final research paper. In the annotated bibliography, you must include 3 secondary sources in MLA style.

Critical Analysis Essay 40%

Students will compose an analytical literary essay on one of the primary texts we read in class in 4000 words. Ideally, it can be developed into a conference paper, or a manuscript for a peer-reviewed journal.

COURSE PROCEDURES/POLICIES

Academic Honesty Policy

Texas A&M University-Commerce and the Department of Literature and Languages do not tolerate plagiarism and other forms of academic dishonesty. "Academic dishonesty" includes, but is not limited to, plagiarism (the appropriation or stealing of the ideas or words of another person and passing them off as one's own), cheating on exams or other course assignments (using AI without critical caution), collusion (the unauthorized collaboration with others in preparing course assignments), and abuse (destruction, defacing, or removal) of resource material. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalties for students guilty of academic dishonesty include disciplinary probation, suspension and expulsion (Texas A&M University-Commerce Code of Student Conduct 5.b[1, 2, 3]). Cheating, including plagiarizing papers in whole or part, will result in a grade of zero (0) on the assignment for the first offense and may result in failure of the course for any subsequent offenses.

Attendance Policy

Attendance is important for your success in this class. Therefore, each unexcused absence after two will result in the lowering of your final grade by a third of a grade. Excused absences, such as those for documented illness, family tragedy, religious observance, or travel for inter-collegiate athletics, will not alter your grade. Also, use of a cell phone during class without permission will result in an unexcused absence (that means texting). Three unexcused absences will automatically result in failure for the course.

Administrative Withdrawal

The syllabus/schedule are subject to change.

I reserve the right to drop a student from the course administratively for excessive absences or violations of student conduct codes.

STUDENT SOURCES

Office of Student Disability Resources and Services

Velma K. Waters Library Rm 162

Phone (903) 886-5150 or (903) 886-5835

Email: studentdisabilityservices@tamuc.edu

<http://www.tamuc.edu/campusLife/campusServices/studentDisabilityResourcesAndServices/>

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport>

The Counseling Center at A&M-Commerce

Halladay Building, Room 203

Phone (903) 886-5145.

www.tamuc.edu/counsel

Nondiscrimination Notice

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in Texas A&M University-Commerce buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and A&M-Commerce Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to the [Carrying Concealed Handguns On Campus](#) document and/or consult your event organizer. Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

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COURSE OUTLINE / CALENDAR

* Additional readings (recommended)

	Weekly Topics, Reading, and Assignments
Week 1 (8/28)	Intro: Mapping the Field: Contemporary Literature and Transpacific Studies
	Introduction to Course In-class Survey
Week 2 (9/4)	Permanent Aliens: Interment Camp and the Limits of Citizenship
	Reading: Mine Okubo, <i>Citizen 13660</i> (1946) Mae Ngai, "Introduction," <i>Impossible Subject: Illegal Aliens and the Making of Modern America</i> (2004) * "How to Tell the Japs from the Chinese" (<i>Time</i> , 1941) * Erika Lee, "The Chinese Exclusion Example: Race, Immigration, and American Gatekeeping, 1882-1924" <i>J of American Ethnic History</i> 21.3 (2002): 36-62.
Week 3 (9/11)	Let's Make Some Kimchi: Asian Ethnic Enclaves and Food in Literature
	Reading: Michelle Zauner, <i>Crying in H Mart: A Memoir</i> (2021) Anita Mannur, "Culinary Nostalgia: Authenticity, Nationalism, and Diaspora," <i>MELUS</i> 32.4 (2007): 11-31. * Fred Gardaphé and Wenying Xu. "Introduction: Food in Multi-Ethnic Literatures," <i>MELUS</i> 32.4 (2007): 5-10.
Week 4 (9/18)	Refugee Representation and Transpacific Memories
	Ocean Vuong, <i>Night Sky with Exit Wounds</i> (2016) Viet Thanh Nguyen "Refugee Memories and Asian American Critique" <i>positions</i> 20.3 (Please start to read <i>Pachinko</i> .) * Linda Trinh Vo, "The Vietnamese American Experience: From Dispersion to the Development of Post-Refugee Communities" (Wu and Song 290-306) Professionalization Workshop: Creating an Academic C.V.: Please bring your latest C.V.
Week 5 (9/25)	Inter-Imperiality, Local Colonialism, and Transpacific Memories (1)
	Min Jin Lee, <i>Pachinko</i> (2017)

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	<p>*Oscar Campomanes. "New Formations of Asian American Studies and the Question of U.S. Imperialism" <i>positions</i> (1997)</p> <p>Professionalization Workshop: Writing a Travel Grant Application Letter (Choose a conference or a local archive you would like to visit for your research and write a short letter explaining your plan).</p>
Week 6 (10/2)	Inter-Imperiality, Local Colonialism, and Transpacific Memories (2)
	In-Class Viewing: <i>Pachinko</i> Season 1 Episode 1: Chapter One
	Professionalization Workshop: Creating a Syllabus for My Dream Class (Students will create a syllabus for one class based on their expertise and interests, including a course description and reading list, prior to class.)
Week 7 (10/9)	Inter-Imperiality, Local Colonialism, and Transpacific Memories (2)
	Reading: Min Jin Lee, <i>Pachinko</i> (2017) cont.
	Professionalization Workshop: Writing a Teaching Statement (Students will write one-page teaching statement addressing their teaching interests and pedagogical approach as a teacher.)
Week 8 (10/16)	Pacific Islands, Eco-Criticism, and Ocean Studies
	Brandy Nalani McDougall, <i>The Salt-Wind, Ka Makani Pa'akai</i> (2008) Greg Dvorak, "Oceanizing American Studies." <i>American Quarterly</i> 67.3 (2015): 609-617.
	Professionalization Workshop: Writing a Cover Letter for My Dream Job (Students will navigate job postings and choose a position they would like to apply to and write a one or two page cover letter prior to class.)
Week 9 (10/23)	9/11 in a Global Context
	Mohsin Hamid, <i>The Reluctant Fundamentalist</i> (2007) Bill Ong Hing. "The Undesirable Asian" in <i>Defining America through Immigration Policy</i> (2004), 28-50.
	Professionalization Workshop: Research Proposal (Students will write a 200-word abstract and choose 5 keywords about their potential final project prior to class.)
Week 10 (10/30)	Orientalism, Stereotypes, and K-pop (Lecture)
	Angry Little Asian Girl: http://www.angrylittleasiangirl.com/ (Read all comics) K-pop Music Video
	*Sun Jung "Rain, Global Masculinity, and Singaporean Fans: Fly Anywhere, Click Anytime"

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	<p>*Lee, Robert G. <i>Orientalisms: Asian Americans in Popular Culture</i> (1999)</p> <p>Professionalization Workshop: Annotated Bibliography (Students will create an annotated bibliography about 5 articles they would like to use for the final project prior to class.)</p>
Week 11 (11/6)	What Makes World Literature? Politics of Literary Prizes and Translation (1)
	<p>Haruki Murakami, <i>Hard-Boiled Wonderland and the End of the World</i> (1985)</p> <p>*David Damrosch, <i>What Is World Literature?</i> (2003)</p> <p>*Pascale Casanova, <i>The World Republic of Letters</i> (2007)</p> <p>Professionalization Workshop: Mini-Conference 1: Students will prepare for a 15-minute conference presentation about their final projects, followed by 5-minute Q&A.</p>
Week 12 (11/13)	What Makes World Literature? Politics of Literary Prizes and Translation (2)
	<p>Haruki Murakami, <i>Hard-Boiled Wonderland and the End of the World</i> (1985)</p> <p>Ha Jin, "The Writer as Migrant"</p> <p>Professionalization Workshop: Mini-Conference 2: Students will prepare for a 15-minute conference presentation about their final projects, followed by 5-minute Q&A.</p>
Week 13 (11/20)	Writing Week (No Reading)
	Students will bring their final project drafts (at least 2000 words) to class and read them together for comments and suggestions.
Week 14 (11/27)	Thanksgiving Recess (Revise, Revise, Revise)
	If you can turn in your final essay this week, I will give you feedback at the last class.
Week 15 (12/04)	Conclusion: The Future of Transpacific Literary Studies
	<p>*Yen Le Espiritu "Homes, Borders, and Possibilities"</p> <p>*Kandice Chuh, "(dis)owning America"</p> <p>* Hoskins, Janet Alison, et al., eds. "Introduction" <i>Transpacific Studies: Framing an Emerging Field</i>. University of Hawaii Press, 2017.</p> <p>12/8 Final Essay Due at LMS</p>
Week 16 (12/11)	Final grade will be posted at LMS on Dec. 11, 2024, with email notification. Students will have 24 hours to submit any inquiries or complaints before the official grade is due.

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