



ETHN 126
Comparative Filipino &
Vietnamese American
Identities and Communities

UCSD Winter 2017
Wednesdays, 5:00-7:50PM | HSS 1315

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Course Description

I like to think that the history of the Philippine islands . . . provides . . . a pattern for the future of other small nations and peoples of the world. It is a pattern of what men of good-will look forward to in the future—a pattern of global civilization.

President Franklin D. Roosevelt, 1942

Early on, American global dominance was motivated by the ideology of the “white man’s burden,” or the belief that great white men had the responsibility to uplift so-called primitive people. In a radio address in 1942, President Franklin D. Roosevelt expressed the “success” of U.S. colonial rule over the Philippines beginning in 1898 as providing an effective example of Western colonization, which, could be applied to Vietnam. This course compares the historical and contemporary social, political, and economic experiences of Filipino and Vietnamese Americans, paying particular attention to the impact of U.S. wars in the Philippines and in Vietnam. In observing the cultural productions of Filipino and Vietnamese Americans (i.e. literature, film, music, etc.), we will focus on a range of topics, including Amerasians (mixed race children of U.S. servicemen), orphans, adoptees, gang culture, gender and sexuality, the politics of memory, the politics of “home,” religion, and activism.

Learning Objectives

1. Identify the role of U.S. military presence in Asia as contributing to Filipino and Vietnamese migration to the United States.
2. Relate the processes of globalization and migration with the historical realities of war and colonialism.
3. Contemplate the various meanings of “home” in regards to Filipino and Vietnamese displacement from land and history.
4. Describe and evaluate Filipino and Vietnamese American cultural production (i.e. literature, film, music, and dance) as an empowering and transformational political resource.
5. As a research method, apply creative collaboration with peers with the intention of making your object available to the public.

Grading Criteria

30 pts.- Online Responses (4 at 7.5 pts. each)

- Beginning **Week 3**, students will complete Online Responses that consolidate their knowledge of course materials. These assignments will be posted in the appropriate Discussion forums on TritonEd.
- Due on **Fridays at 5pm** on the dates listed on the syllabus, students will craft individual online responses to a given question from the instructor. Some of these questions will require you to take a stance or agree/disagree with a statement and then justify your response using evidence from course material. Citations required. Ex: (Villegas 2014, 99).
- Peer Comment: By **3:00pm on the following Monday**, comment on an Online Response group member’s post. You can state how you agree or disagree with the writer’s stance, and explain why. You can also raise a question that furthers the debate. In this portion, you will be graded based on productive and thoughtful commentary. Minimal points will be given to students who simply give praise without any evidence of serious engagement with the material.
- A grading rubric will be provided, but the main criteria will include demonstrated knowledge of the week’s assigned readings, listenings, and films.

20 pts.- Group Project- Podcast Abstract (5 pts.), Visual (10 pts.) and Story Treatment (5 pts.)

- In groups of about 3-4 members, students will create a 5-minute audio podcast that relates to themes of this course (see below).
- **Abstract:** Due **Week 4**, craft a paragraph describing the goals and themes of your project. Also, name the roles of your

members and the dates you anticipate to complete the interviews and editing. Citations required. Ex: (Villegas 2014, 99).

- **Visual:** On **Week 6** after you complete your interviews, submit on our **course blog** a visual to accompany your project. I encourage you to photograph or create your own images. This will likely be a carefully taken photo of your interviewee subject or, if your interviewee refuses a photo, something else that represents your project.
- **Story treatment:** Due **Week 6**, a story treatment involves envisioning the arc of your narrative. Given your interview experiences and group's objectives, how would an ideal story unfold? Citations required. Ex: (Villegas 2014, 99).

30 pts.- Group Project- Podcast

- A podcast guide will be distributed, complete with interview tips and software recommendations.

- **Examples of stories:**

Growing up in a refugee family	Experiences of artists, performers, chefs, or designers
Mixed-race experiences	Undocumented/Unauthorized family experiences
Gender and sexuality as a second-generation child	Growing up in a military family

- **Draft 1** of your podcast is due on **Week 8**, worth 2 points. **Draft 2** is due on **Week 9**, worth 3 points. Your entire class and instructor will give suggestions on how to improve your project.
- You will post your completed project on **Sound Cloud** and on our **course blog** by **Week 10**.
- On our **course blog**, write a **500-800-word reflection** on your project, justifying it in relation to our course. Citations required.
- By **Friday, March 17 at 5pm**, each member must provide a **5-8 sentence comment** on another group's podcast, with each group commenting on all groups.

15 pts.- Participation

- Students will be graded based on their attendance of class. The missing of more than three meetings justifies the failure of the entire course.
- There is a total of ten meetings. Late arrivals count as 1/2 point.
- I will issue assignments, quizzes, and other exercises that are graded towards Participation. Each unsatisfactory in-class exercise will be deducted 1 point from Participation.
- You must present proper and legitimate documentation during Week 1 if you plan to miss any meetings.
- Students must bring assigned hardcopy books to all meetings.
- Grading will greatly consider your active participation in contributing to class discussions. With that said, perfect attendance does not guarantee all points.

5 pts.- Group Commitment

- A Group Commitment survey will be distributed on Week 10. This survey requires you to grade the contributions and efforts of your group members as well as yourself.
- Expectations for this grade include reciprocated respect among members, creative and intellectual contributions to group projects, critical dialogue among members, and willingness to learn from each other.

Alternative grading option:

- Students who do not want to participate in group work will be given the option to do a final essay or creative project worth 55 points. Student will still be responsible for Online Responses and Participation.

Electronic Devices Policy

Unless otherwise authorized, students are prohibited from using any electronic devices during class. If you need to use a device in an emergency, kindly step out of the class to address this.

Email Policy

Students are expected to check their UCSD email account daily. They must respond to instructor or teaching assistants' electronic requests within 48 hours.

Academic Dishonesty

All work is to be produced by the student. *Any* assignment, paper, presentation, etc. that is produced by anyone else other than the student being graded will result in an automatic F in the class and immediate disciplinary action. For more on academic dishonesty: <https://students.ucsd.edu/academics/academic-integrity/index.html>.

Special Accommodations and Needs

Students who require special accommodations and/or needs must notify me in person or via email so that I can best assist you. It is recommended you register with UCSD's Office for Students with Disabilities so that you can receive the appropriate assistance: <https://disabilities.ucsd.edu/students/registering.html>.

Majoring or Minor in Ethnic Studies

Many students take an Ethnic Studies course because the topic is of great interest or because of a need to fulfill a college general education requirement. Often students have taken many ETHN courses out of interest, yet do not realize how close they are to a major, a minor, or even a double major. An Ethnic Studies major is excellent preparation for a career in law, education, medicine, public health, social work, counseling, public policy, and many other careers. If you would like information about the Ethnic Studies major or minor, please contact: Daisy Rodríguez, Ethnic Studies Department Undergraduate Advisor 858-534-3277 or d1rodriguez@ucsd.edu or visit www.ethnicstudies.ucsd.edu.

Tentative Schedule

Week 1: 1/11-

Filipinos and Vietnamese in the American imaginary: pho and halo halo fiascos
“Legions of Boom at Bindlestiff Studio” (Cristal Fiel, 2016, 14:44)
Amigo (John Sayles 2010, 2:04)

Week 2: 1/18- Drugs, Sex, and War: Recurring Memories of Empire

Thur: “In Search of Refuge,” Erika Lee, *The Making of Asian America* (Course Reserves); “Apocalypse Now and Then,” Theodore S. Gonzalves (PDF)
Fri-Sun: “How US Dollars Are Helping The Philippines’ Bloody Drug War,” Megha Rajagopalan (web link)
Mon: “Impunity: Let Them Sleep,” Patricia Evangelista (web link)
Tue: “The War-Surplus of Our New Imperialism,” Jodi Kim, *Ends of Empire: Asian American Critique and the Cold War* (pages 193-202, PDF)
Wed: “The Forgotten Amerasians,” Enrico Dungca (web link); “Enrico Dungca’s The Amerasian Photography Project: The Forgotten Americans,” Marky Ramone Go (web link)

Form groups

Brief Asian American history
Refugees and colonial migration patterns
In-class viewing:
Finish *Amigo* (John Sayles 2010, 2:04)
General William Westmoreland clip from *Hearts and Minds*, YouTube
“Men Against Fire,” *Black Mirror* (Netflix, 46:50-56:16)

Week 3: 1/25- I’m Never “Home”: The Limits of Sentimentality

Thur: “Miss Lien,” Aimee Phan, *We Should Never Meet* (PDF)
Fri-Sun: “We Should Never Meet,” Aimee Phan, *We Should Never Meet* (PDF)
Mon: “Visitors,” Aimee Phan, *We Should Never Meet* (PDF)
Tue: “Thug Life” in Lac Su, *I Love Yous Are for White People* (Course Reserves)
Wed: “The Look-Alike Women” and “Lectures on How You Never Lived Back Home,” Evelina M. Galang, *Her Wild American Self*; “Filipino American Dance Culture in Suburbia: The Story of Funk Junction,” Cheryl Cambay (page 19) and “Booty Pop Madness: The Negotiation of Space for Gay Pilipino American Males and Choreographed Hip Hop,” Joseph Ramirez (page 165), *Empire of Funk: Hip Hop and Representation in Filipina/o America*
In-class viewing: *Daughter from Danang* (Gail Dolgin 2002, 1:22, finish at home)

Distribute Podcast Guides

Release Online Response 1, due Fri, Jan. 27 at 5pm. Peer comment due Mon. Jan 30 at 3pm.

Week 4: 2/1- I’m Never “Home” Pt. 2: A Military Necessity

Thur: Finish *Daughter from Danang*; “I Just Don’t Know” section pages 202-217 in “The War-Surplus of Our New Imperialism,” Jodi Kim, *Ends of Empire* (PDF)
Fri-Sun: “The Politics of Compassion” section pages 217-224 in “The War-Surplus of Our New Imperialism,” in Jodi Kim, *Ends of Empire*
Mon: Watch *Stateless* (Duc Nguyen 2013, 00:57) find in Course Reserves-Kanopy- must have VPN access.]
Tue: “How to Join the Navy and Still Not See the World,” Jesse Quinsaat, *Letters in Exile* (PDF)
Wed: “suh-top!” Lê Thị Diễm Thúy, *The Gangster We Are All Looking For*

Podcast abstracts due

In-class listening:
“Beat, Rhymes, and Rice,” Nam feat. Geo
In-class viewing: *Oh, Saigon* (Doan Hoang 2007, 00:57, finish at home)
Guest: Angelica Allen
Distribute *The Gangster* Reading Guide

Week 5: 2/8- Oceans that Connect: Re-Membering Loss

Thur: Finish *Oh, Saigon*; “palm,” *The Gangster We Are All Looking For*; **begin podcast interviews**
Fri-Sun: “the gangster we are all looking for,” *The Gangster We Are All Looking For*
Mon: “the bones of birds,” *The Gangster We Are All Looking For*
Tue: “nu’ó’c,” *The Gangster We Are All Looking For*
Wed: “Resettlement, Rupture and Other Family,” Linh Nguyen, *Contested Terrains* (PDF)

Guest: Linh Nguyen, Ph.D., Instructor, Department of Ethnic Studies, UCSD

Release Online Response 2, due Fri, Feb. 10 at 5pm. Peer comment due Mon. at 3pm.

Week 6: 2/15- Multitudes of Me

Thur: “Performing Culture in Diaspora: Assimilation and Hybridity in *Paris by Night* Videos and Vietnamese American Niche Media,” Nhi T. Lieu, *Alien Encounters: Popular Culture in Asian America* (PDF); **continue podcast interviews**

Fri-Sun: "Filipino-Mexican Couples and the Forging of a Mexipino Identity," Rudy Guevarra, <i>Becoming Mexipino</i> (PDF)
Mon: "Mixipino," Anna Alves, <i>Empire of Funk: Hip Hop and Representation in Filipina/o America</i> (page 5); "Crossing the Color Lines: Filipino American Alliances Through Hip Hop," Kevin Nadal, <i>Empire of Funk</i> (page 241); "Filipino Americans: Blending Cultures, Redefining Race" (web link audio, 7:16)
Tue: "Rose Colored," <i>Her Wild American Self</i>
Wed: "Mix Like Stir Fry," <i>Her Wild American Self</i>

Podcast interviews completed / Podcast visual and treatment due

Week 7: 2/22- Filipina Sexuality and Colonial Haunting

Thur: "White Love: Census and Melodrama in the U.S. Colonization of the Philippines," Vicente L. Rafael, <i>White Love and Other Events in Filipino History</i> (pages 19-39 only, Course Reserves)
Fri-Sun: "Talk to Me Milagros," <i>Her Wild American Self</i>
Mon: "Her Wild American Self" and "Figures," <i>Her Wild American Self</i>
Tue: "'We Don't Sleep Around Like White Girls Do': The Politics of Home and Location," Yen Le Espiritu, <i>Home Bound</i> (PDF); "Contravida," <i>Her Wild American Self</i>
Wed: "Miss Teenage Sampaguita," <i>Her Wild American Self</i>

Writing exercise

Guest: Evelina M. Galang

Release Online Response 3, due Fri, Feb. 24 at 5pm. Peer comment due Mon. at 3pm.

Week 8: 3/1- That's Just My Style: A Funky Diaspora / Podcast Drafts 1 (2 pts)

Thur: <i>Empire of Funk</i> : "Foreword: For the Moment," Jeff Chang (xi); "A Hip Hop Story To Tell: It's Just Begun," DJ Kuttin Kandi (xv)
Fri-Sun: "Something in the Water: Hip Hop History in Cerritos," Mike Sonksen (web link); "Self-Starters with Lanie Alabanza-Barcena of HLZBLZ" (web link, video 10:00)
Mon: <i>Empire of Funk</i> : "Soul in the Whole: The Successes and Challenges of Representation from Kaba Modern and Beyond," Arnel Calvario (23); "Team Building: Mobile Crew Formations," Oliver Wang, <i>Legions of Boom: Filipino American Mobile DJ Crews in the San Francisco Bay Area</i> (Course Reserves)
Tue: <i>Empire of Funk</i> : "In a Strange Land," Mark Villegas (81); "Y'all Want this Party Started Right? Fil-Ams Getting Down in Jacksonville, Florida," Leo Esclamado (91); "A Certain Style: A Conversation on Virginia Beach," DJ Kuya D (99)
Wed: Roderick N. Labrador

Podcast draft 1 due

In-class viewing:

"The Very First DJ band: DJ Q-bert, Mix Master Mike, Apollo in 1992" (YouTube)

Legend (Mark Villegas 2008, 00:05)

Week 9: 3/8- New Visions of Filipinoness / Podcast Drafts 2 (3 pts)

Thur: <i>Empire of Funk</i> : "Knowledge of Self Through Islam," Freedom Allah Siyam; "humming.bird.in.paradise.livingARTfully," Malaya LP; "Jah Light and Love," Seph One
Fri-Sun: <i>Empire of Funk</i> : "Hip Hop Pinayism Front and Center: Claiming Space, Existence, and the Soundtrack of Our Lives," DJ Kuttin Kandi (139); "Resistance and Struggle are Sisters," Allyson Tintiangco-Cubales and Dawn B. Mabalon (145); "The Queen is Dead..." Bambu (155)
Mon: <i>Empire of Funk</i> : "Writing Wrongs," Hopie (159); "Rap Out Loud," Rocky Rivera (277); "Filming Appeal: A Conversation on Filipina/o American Representation," Gene Cajayon (173)
Tue: <i>Empire of Funk</i> : "Towards Praxis-Oriented Filipina/o American Hip Hop," Roderick N. Labrador (229); "Love and Justice: How Hip Hop Saved Me," Kiwi Illafonte (251)
Wed: <i>Empire of Funk</i> : "Performing to Survive: Accepting Truths and Finding Purpose," DJ Kuttin Kandi (272)

Podcast draft 2 due

In-class viewing:

"Space Case" and "Solar Systems," Hopie

"Comrades," Bambu

Wave Twisters (Syd Garon and Eric Henry 2001, 46:00)

Week 10: 3/15- Presentation Day

Release Online Response 4, due Fri, Mar. 17 at 5pm. Peer comment due Mon. March 20 at 3pm.

Special thanks to Linh Nguyen and Gym Pangilinan for inspiring the content in this syllabus.