

Asian and Asian American Popular Culture

Fall 2017

Mon/Wed 7:30-8:45pm

Classroom: TBA

Instructor: Bianca Mabute-Louie

Contact: biancalouie@gmail.com

Office Hours: Wednesdays 7-7:30pm or by appointment

Office: TBA

COURSE DESCRIPTION: What role does culture play in our identities, communities, histories, and politics? Who creates culture? Who decides what qualifies as culture? How does culture emerge, disappear, return, and evolve? How do works of culture address and solve social problems?

This course will explore these questions through an interdisciplinary examination of Asian, Asian American, and Asian Pacific Islander popular culture. We will identify the socio-political contexts from which culture emerges, disappears, returns, and emerges from. We will analyze various works of Asian and Asian American culture in order to understand its meanings, interpretations, and implications on larger societal structures and imaginations. We will examine the inextricable links between culture, history, structure, and identity and its impacts on Asian and Asian American experiences and cultural practices. This course is organized into four units: Home, Migration, and Identity in Popular Culture; Genders and Sexualities; Food and Storytelling; Asian American New Media Practices. Throughout the course, our assignments and activities position *us* as creators of culture and knowledge through the ways we consume, critique, connect, create, and contend with popular culture.

This course is an ethnic studies class, which posits the centrality of race as a social construct that impacts our everyday lives materially, economically, institutionally, and personally. We will also approach the study intersectionally, exploring how race, class, gender, sexuality, immigration status, language, age, and levels of ability inform identity and practice of culture.

This course is committed to making sure we are up to date with current popular culture, while simultaneously exploring past and present popular culture practice and subcultures. A careful investigation of important current events will be discussed as they emerge throughout the semester. Students are encouraged to share current event news and popular culture references that are relevant to the course.

Note: Laney does not discriminate on the basis of age, race, color, sex, gender, sexual orientation, national origin, or disability.

COURSE OBJECTIVES:

1. Stimulate dialogue, curiosity, and critical understanding on the topic of Asian and Asian American Popular Culture.
2. Analyze the significance of racial identity in influencing behavior among Asian Americans.
3. Produce an independent analysis of Asian and Asian American popular culture through integration of course theoretical frameworks.
4. Examine the significance of categories of race, gender, class, ethnicity, sexuality, and culture in the lives of Asians and Asian Americans, and analyze the intersectional dimensions of these categories.
5. Analyze the role of social location and power in the production and circulation of culture, ideas, histories, representations, and other forms of knowledge in relation to Asian Americans.
6. Apply course activities, readings, discussions, and content to students' identities, communities, and current socio-political issues.
7. Develop critical thinking, writing, and presentation skills.
8. Practice deep listening, truthful speaking, and contemplative practices as a way to enhance knowledge about and love toward ourselves and each other.

BOOKS: Dave, Shilpa, LeiLani Nishime, and Tasha Oren. Global Asian American Popular Cultures. NYU Press, May 16, 2016.

All other readings will be posted on Canvas.

REQUIRED ONLINE PLATFORMS & MATERIALS FOR THE COURSE:

- Regularly access Canvas and email for announcements, readings, and assignments
- While you are not required to have a gmail account, you are encouraged to have one for this class. We will be using Google Presentations for our Final Projects and Google Hangout for office hours.
- If you will not have regular access to a computer/internet this semester, please let the professor know as soon as possible so we can make accommodations.

CLASSROOM ENROLLMENT:

- During the first two weeks of the semester, students who are absent will be dropped from the class. After week 1, students will need add codes to add to the class.

- The last day you can drop this class without receiving a W on your transcript is **September 2.**
- If I drop a student from my roster the decision is final.
- The last day to file for PASS/NO PASS grading option is **September 6.**
- It is the student's responsibility to withdraw from the class according to Peralta academic deadlines and protocol. Non-attendance does not automatically mean that you have dropped a class.
- The last day to withdraw from this course with a W is **November 15.**
- Students are eligible to request an Incomplete from the instructor only under extraordinary documented emergency circumstances that arise within the last two weeks of the semester. Students are only eligible if at least the majority of their class work has been completed throughout the semester and they have a passing grade.

CLASSROOM ATTENDANCE:

- You are expected to get to class on time and stay until the end of class. Arriving late and leaving early disrupts the rest of class. You will be marked absent and not given participation credit if you are more than 10 minutes late or if you leave early. The attendance sign-up sheet will only be circulated at the beginning of class.
- **Absences, tardiness, and leaving early are NOT excused unless you clear it with the instructor beforehand or bring proof of an emergency.** Let me know ahead of time if you know you have to miss class. Emailing me or telling a friend 30 minutes before does not excuse your absence.
- If you do miss class, you are responsible for obtaining class notes, films, missed assignments and information from your classmates and make sure you are prepared for the following class meeting. Before you ask the instructor about what you missed, please contact your classmates and check canvas.
- If you have more than 3 unexcused absences and tardies, you must meet with the professor during office hours. If you have more than four unexcused absences, the instructor has the right to drop the student from their course roster.

CLASSROOM DECORUM:

- This is a social justice oriented class. Sexist, racist, homophobic and xenophobic commentary and behavior will not be tolerated.
- I don't mind if you eat in class, but just be respectful of other classmates and pick up after yourself.
- Please turn off ALL phones, ipods, and other electronic devices before coming into class (exceptions for parents and or students with sick loved ones who clear use with instructor). Laptops are not allowed unless cleared with the instructor.

- Please do not start packing up your things early at the end of class, wait until we are finished.
- All members of this class have the right to academic freedom. Everyone will respect the rights of others in this class to express their points of view. While it is fine to disagree and challenge one another's ideas, we will all be respectful.
- Practice Step Up/Step Back, meaning if you have a tendency to talk a lot, create space for others to speak. If you're more quiet, push yourself to speak up more often.
- Come ready to engage and have fun!

ACADEMIC HONESTY AND PLAGIARISM: Plagiarism is the act of taking words, ideas, or research of another person and putting them forward without citation as if they were your own. This includes direct copying of any source without citation, copying part of a source with minor changes, submitting work as one's own that has been prepared by someone else, paraphrasing someone else's ideas without acknowledgment. All work that you do for this class must come from you and you alone. I use computer programs to check that my students don't plagiarize. If you plagiarize in this course, you will be given an F. All cases of academic dishonesty will be dealt with as outlined by Laney Community College Policies and Procedures outlined in the Laney College Catalogue.

Ideas, thoughts, and passages that are not your own must be cited using MLA or APA format. Plagiarism has very serious consequences and will not be tolerated. If your paper is not properly cited, you will get zero points on the assignment and may risk failure of the class.

Examples of Plagiarism Include:

- Copying a quiz, assignment, or paper from a classmate or former student
- Copying and pasting passages from the Internet or an article.
- Claiming another scholar's ideas as your own.
- Inserting sentences or paragraphs from a book or article into your paper without properly citing them.
- If you need more information, here is site that defines plagiarism and tells you how NOT to do it: <http://www.indiana.edu/%7Ewts/pamphlets/plagiarism.shtml>

POLICY ON LATE ASSIGNMENTS: All assignment due dates are noted in the course schedule below. I will not accept late assignments.

- Extensions and exceptions are only accepted under extreme emergency cases, with advance notice and proof of emergency.
- Late papers will have the following deductions: 1 day = 10%, 2 days = 20%, 3 days = 30%, etc.

WRITING ASSIGNMENT GUIDELINES:

- All papers must have your name and date on the top right corner.
- All papers must be typed using 12-point font in Times New Roman.
- Always use academic essay format.
- No slang (unless appropriately used as a reference).
- No spelling or grammatical errors.
- You must turn in HARD COPIES of papers at the start of class. If you will have trouble accessing a printer, communicate with the professor in the first week of class.

COMMUNICATION GUIDELINES:

- Almost all problems can be solved with timely and clear communication! Email me in advance with questions, concerns, and any anticipated absences/tardiness/challenges.
- Write ASAME 10 in your subject line.
- Expect a response within a 24 hour time frame during the weekdays.

ACCOMODATIONS:

If you need classroom or testing accommodations because of a disability, have emergency medical information to share with me, or need special arrangements in case the building needs to be evacuated, please make an office appointment with me today. Students with disabilities are encouraged to meet with me in private to discuss their services and accommodations. Please bring your “Services and Accommodations” form from the Disability Services Program to our meeting. This information will be kept confidential and will not affect your grade.

Disability Resource Center (DRC): Location: E-251; Phone: (510) 464-3428

UNDOCUMENTED STUDENTS (Assembly Bill 540): Students who are undocumented and meet certain criteria, such as attending high school in California, can find admissions and financial resources at <http://www.janey.edu/wp/ab540/>.

GRADING:

Participation	15%
Assignments	10%
5 Reflections	25%
Teaching Praxis	20%
Final Creative Project: Podcast Episode	30%

Grading: A: 100-90, B: 89-80, C: 79-70, D: 69-60, F: below 60

Participation 15%

- Active participation is expected from each student. No passive participation – everyone is expected to verbally and creatively contribute during each class session.
- Come to class prepared, having critically and closely read, watched, and listened to all course assignments.
- Respond to/question/politely challenge your classmates.
- Actively participate in group work.
- Bring questions about the reading that you would like to discuss as a class.
- Connect the day’s readings to previous topics and themes.
- Stay updated on course changes, announcements, and emails.
- Each class will begin with a “cultural energizer,” in which students will read, watch, or listen to a work of culture and respond with a free-write reflection and group discussion. Student’s engagement with daily prompts will be included in their participation grade.

Assignments 10%

- Assignments include in-class and take-home projects, group work, presentations, debates, visual and performance art, and other elements to pursue multiple styles of learning.

3-C Cultural Exposition (5 throughout the semester) 25%

- Complete FIVE 3-C Cultural Expositions throughout the semester on various works of culture and/or readings assigned for homework.
- Responses for each “C” should be written in paragraph form.
- It is up to each student to keep track of the number of reflections they have submitted throughout the semester.
- Type directly onto the 3-C template.
- Turn in on Canvas *before* the class period that the reading/work is due.
- If you are unsatisfied with your grade, you may submit additional 3-C Cultural Expositions to replace former grades.

3-C Cultural Expositions Format:

Reading/Work of Culture (Author, Title):	
<u>Consume</u> : Summarize the work. <ul style="list-style-type: none">● What is the premise of this work?● What are the primary problems or purpose that the author/artist/creator is aiming to address?● What method/medium does the author/creator utilize?	<i>Your response goes here.</i>

<p><u>Critique</u> - Analyze the significance of the work.</p> <ul style="list-style-type: none"> ● Where and how do you see concepts from class in this work? Be specific and include examples and quotes. ● As a result of this work, how will readers/consumers understand themselves and others differently? ● What are the implications and impact of this work on broader society? ● What is the effect of the chosen method/medium? 	<p><i>Your response goes here.</i></p>
<p><u>Connect</u> - Reflect on how this work connects to:</p> <ul style="list-style-type: none"> ● Your personal experiences (Where and how do you locate yourself/your community in this work?) ● Your growth (How is the work challenging you?) ● Asian and Asian American identities and experiences ● Problems that marginalized communities face ● Actions that can be taken to solve social problems 	<p><i>Your response goes here.</i></p>

Teaching Praxis 20%

- Each student will choose a week to facilitate a 45-minute lesson plan based on the readings in the course assigned during that week. The lesson should follow the C4 format below. Students should meet with the professor a week before they will teach to go over their lesson plan and get feedback.
- Steps to complete teaching praxis:
 - Step 1: Outline and summarize the readings with the 3-C format.
 - Step 2: Complete “Learning Outcomes” worksheet (on Canvas).
 - Step 3: Write the Lesson Plan. All of the Lesson Plans should be in “C4 Lesson Plan Format” (on Canvas).
 - Cultural Energizer - 5 minutes
 - Critical Concepts - 15 minutes - Interactive mini-lecture on the main concepts of the week.
 - Community Collaboration/Critical Cultural Production - 15 minutes - Creative response/production to critical concepts.
 - Conclusive Dialogue - 10 minutes.
 - A digital copy of the C4 format will be provided on Canvas. Students can type directly into the template.

- Each student must meet with the professor at least one week before to go over the lesson plan and activities and to receive feedback. This meeting can either be during office hours or during a scheduled appointment.
- Step 4: Teach the lesson plan on your assigned week. Students can prepare together but they should teach by themselves. This teaching assignment is to give each student an opportunity to teach one lesson at the college level.
- Step 5: Turn in C4 lesson plan, slides, and 3-C outline on Canvas the day after the lesson plan is taught.
- *Step 6: Extra Credit - TEACH OUTSIDE OF CLASS: Teach the lesson plan to students or community outside of ASAME 10. Students will be responsible for finding a venue to teach their lesson plans. The professor can also help set up locations for this.*

Final Creative Project: Podcast Episode 30%

- Each student will create their own work of culture in the form of a *podcast episode*. Podcast content should be original, reflective, analytical, creative, and accessible to communities who may not have access to higher education. The purpose of this project is to share what you've learned with your communities in your own authentic way.
- Steps to complete podcast project:
 - Step 1: Choose 3 works of culture to exposit and complete 3-C outlines for each. The 3 works of culture must be chosen intentionally, either around similar themes or time periods. You will need to connect the 3 works together throughout the episode.
 - Step 2: Complete "Learning Outcomes" worksheet.
 - Creative Component: You will expand upon each work of culture by incorporating creative components to make the content relevant, accessible, and engaging to a wider audience. Examples include: guest interviews, personal storytelling, relevant examples throughout history, current news stories, audio/visual clips, etc. If you are incorporating guest speakers: outreach, connect, and schedule a time with them to record.
 - Step 3: Outline episode.
 - Step 4: Record and edit episode. Minimum length of episode: 15 minutes.
 - Step 5: Presentation at Podcast Listening Party: On the last day of class, students are encouraged to invite friends/family to our Podcast Listening Party. *Each student will have 5-minutes to introduce themselves/their project and reflect on the process, followed by a 5-7 minute excerpt of their podcast episode.*
 - Step 6: Turn in Learning Outcomes worksheet, 3-C outlines, outline of episode, and link to podcast episode on Canvas by 12/13 at 11:59pm.

COURSE OUTLINE (subject to change)

Date	Unit/Key Concepts	Readings/Assignments Due
8/19	Intro to course: <ul style="list-style-type: none"> ● Syllabus ● Canvas orientation ● What is popular culture? ● What is Asian American? ● What is the role of culture in our lives, communities, politics, and societies? 	
8/21	Narrative Project Presentations Intro to terms/frameworks <ul style="list-style-type: none"> ● 4 I's of oppression 	Narrative Project Presentation - upload slides on Canvas
8/26	Intro to terms/frameworks <ul style="list-style-type: none"> ● Asian American ● Representation ● Media constructions ● Media racial hegemony 	Ono, Kent and Vincent Pham. "Introduction," <u>Asian Americans and the Media</u> .
	Unit 1: Home, Migration, and Identity in Popular Culture	
8/28	Representations of Hawai'i and Indigeneity <ul style="list-style-type: none"> ● Oceanic history* ● Imperialism and culture ● Current Issue: sovereignty movement, Mauna Kea Watch: <u>Act of War</u> - Illegal Overthrow of Hawaiian Nation	Young, M. "Whose Paradise? Hawai'i, Desire, and the Global-Local Tensions of Popular Culture," <u>East Main Street: Asian American Popular Culture</u> . Orley, E. "The Brownface Controversy Surrounding 'Jonah from Tonga'" <i>Buzzfeed</i> (August 7, 2014) http://www.buzzfeed.com/emilyorley/the-brownface-controversy-surrounding-jonah-from-tonga#2qt7bhd*
9/2	Labor Day	
9/4	Yellow Peril: History of Asian American Exclusion/Xenophobia in Media	Ono, Kent and Vincent Pham. "The Persistence of Yellow Peril Discourse," <u>Asian Americans and the Media</u> .

	<p>Displacement, Diaspora, and Transnationalism*</p> <p>Watch: Taiwanese Tale of 2 Cities</p>	<p>Wanni W. Anderson and Robert G. Lee, "Asian American Displacements" and "Diaspora, Transnationalism, and Asian American Studies"</p> <p>Recommended Reading: Kao, Anthony. "A Taiwanese Tale of Two Cities" Offers Wholesome Cross-Cultural Connection https://www.cinemaescapist.com/2019/02/taiwanese-tale-two-cities-netflix-review</p>
9/9	<p>South Asian cultural citizenship*</p> <ul style="list-style-type: none"> ● Othering through accents ● Flexible citizenship <p>Watch: The Problem with Apu</p>	<p>Dave, S. "Apu's Brown Voice: Cultural Inflection and South Asian Accents," <u>East Main Street: Asian American Popular Culture</u>.</p>
9/11	<p>Southeast Asian Transnational Narratives*</p> <ul style="list-style-type: none"> ● Current issue: Southeast Asian refugee deportation crisis 	<p><u>Global Asian American Popular Cultures - Chapters 7 and 11</u></p> <p>Tran, GB. Vietnamera. Excerpt.</p> <p>Bennet, S. Cambodian Rap is Starting to Blow up in Long Beach. LA Weekly (July 31, 2014). http://www.laweekly.com/westcoastsound/2014/07/30/cambodian-rap-is-starting-to-blow-up-in-long-beach</p>
9/16	<p>Queering Filipinx American Hxstory*</p> <ul style="list-style-type: none"> ● Manongs ● Housing, displacement, gentrification ● Current Issue: Pilipinx diasporic response to state killings 	<p>Tenorio, Lysley. "Save the I-Hotel.," <u>Monstress: Stories</u>.</p> <p>Bascara, Victor. "Within Each Crack/A Story": The Political Economy of Queering Filipino American Pasts," <u>East Main Street: Asian American Popular Culture</u>.</p>
9/18	No class	
9/23	Guest speakers: Healing through Culture and Activism	<p>Guerra, Denise and Rosalind Faulkner. This Tiny Desk Contestant Rapped A Love Letter To Her Immigrant Mother. https://www.npr.org/sections/allsongs/2019/06</p>

		<p>/22/734403197/this-tiny-desk-contestant-rapped-a-love-letter-to-her-immigrant-mother</p> <p>Listen: Ignacio, Tim. DARK.</p>
	Unit 2: Genders and Sexualities	
9/25	<p>Asian American Genders and Sexualities</p> <p>Listen: ABG Episode 1 https://www.asianbossgirl.com/episodes/2017/7/14/episode-1-abg-whats-in-a-name-ec7r6-kjzcr-ee2mr</p>	<p>Ono, Kent and Vincent Pham. “Problematic Representations of Asian American Gender and Sexuality,” Asian Americans and the Media.</p>
9/30	<p>Asian American women and beauty</p> <p>Listen: Codeswitch. “Pretty Hurts.” https://www.npr.org/templates/transcript/transcript.php?storyId=689687288</p> <p>Listen: Codeswitch. “The Many Stories Behind the Double Eyelid Surgery.” https://www.npr.org/sections/codeswitch/2014/11/18/364670361/the-many-stories-behind-the-double-eyelid-surgery</p>	<p>Global Asian American Popular Cultures - Chapter 20</p>
10/2	<p>Asian American Motherhood</p> <p>Watch: Ali Wong</p>	<p>Global Asian American Popular Cultures - Chapter 4</p> <p>Mabute-Louie, Bianca. “Ali Wong and the Glories of Asian Womanhood.” http://thesaltcollective.org/ali-wong-the-glories-of-asian-womanhood/</p>
10/7	<p>Asian American Masculinity</p> <ul style="list-style-type: none"> ● Assimilable masculinity ● Toxic masculinity ● Flower boys <p>Guest Speakers: APILO Youth unlearning toxic masculinity</p>	<p>Global Asian American Popular Cultures - Chapter 3</p> <p>Tenorio, Lysley. “The Brothers,” Monstress: Stories.</p>

	working group	<p>Kim, Soyoung. “Men in K-Pop: From Flower Boys to Beast-dols.” https://www.thecrimson.com/column/k-pop-generation/article/2013/10/22/Kpop_Men_Gender_Roles_Soy/</p> <p><i>Recommended Reading:</i> Arnaldo, Constancio. “I’m thankful for Manny: Manny Pacquiao, Pugilistic Nationalism, and the Filipina/o Body.”</p> <p>Ng, Celeste. When Asian Women Are Harassed for Marrying Non-Asian Men. https://www.thecut.com/2018/10/when-asian-women-are-harassed-for-marrying-non-asian-men.html</p>
10/9	Asian American Queer/Trans Narratives <ul style="list-style-type: none"> • Queer theory, multiraciality, and racial outing • Indigenous queer/trans Asian sexualities - Filipinx, Native Hawaiian, and South Asian 	<p>Nishime, Leilani. “Guilty Pleasures: Keanu Reeves, Superman, and Racial Outing,” <u>East Main Street: Asian American Popular Culture</u>.</p> <p>Mabute-Louie, Bianca. Queer Asian American Christianity. http://thesaltcollective.org/queer-asian-american-christianity-refusal-resistance-resurrection-three-part-series/</p>
10/14	Guest Speakers: Queer API Youth Panel	<p>Listen: Nancy! S1 Ep. 1 “Hello, Hello” https://www.wnycstudios.org/story/nancy-podcast-episode-1-hello-hello</p> <p><i>Recommended Listening:</i> Listen: Nancy! S4 Ep. 15 “God + the Gays” https://www.wnycstudios.org/story/nancy-podcast-god-gays-heart</p>
10/16	No Class	Watch film (TBA) and post reflection on canvas
10/21	Introduce final creative project Guest speaker: Kevin Garcia on podcasting	Download stitcher and explore the app. Listen: NPR Pop Culture Happy Hour: Crazy Rich Asians

		<p>https://www.npr.org/2018/08/16/639314036/crazy-rich-asians-is-a-crazy-good-movie</p> <p>Listen: Still Processing Podcast - Episode TBA</p>
	Unit 3: Food and Storytelling	
10/23	<p>Food and Race in Media</p> <ul style="list-style-type: none"> • Orientalism, race, power, and othering through food 	<p><u>Global Asian American Popular Cultures - Chapter 17</u></p> <p>Mannur, A. “Model Minorities Can Cook: Fusion Cuisine in Asian America,” <u>East Main Street: Asian American Popular Culture</u>.</p> <p>Listen: Double Cup Love with Eddie Huang https://www.npr.org/books/titles/479734963/double-cup-love-on-the-trail-of-family-food-and-broken-hearts-in-china</p>
10/28	<p>What is “authentic” Asian food?</p> <ul style="list-style-type: none"> • Authenticity, Hybridity, Evolution 	<p><u>Global Asian American Popular Cultures - Chapter 10</u></p> <p>Yam, Kimberly. Why The Outrage Over Bon Appétit’s Pho Article Is Completely Justified https://www.huffpost.com/entry/why-the-outrage-over-bon-app%C3%A9tits-pho-article-is-completely-justified_n_57d84562e4b0aa4b722ce47d</p>
10/30	<p>What is “authentic” Asian food?</p> <ul style="list-style-type: none"> • Authenticity, Hybridity, Evolution • Local food cultures <p>Watch: Ugly Delicious Viet-Cajun (6:00-16:25, 27:30-44)</p>	<p>Listen: Codeswitch. “You are what you eat.” https://www.npr.org/templates/transcript/transcript.php?storyId=704861884</p> <p>Xia, Rosanna. Asian American youth culture is coming of age in ‘the 626.’ https://www.latimes.com/local/lanow/la-xpm-2012-aug-27-la-me-valley-asians-20120827-story.html</p> <p>Yu, Brandon. Undiscovered SF aims to shed light on the area’s thriving Filipino American community. https://www.sfchronicle.com/entertainment/article/Undiscovered-SF-aims-to-shed-light-on-t</p>

		<p>he-13158950.php</p> <p>The Hella Healthy Mission of Oakland's No Worries http://www.undiscoveredsf.com/blog/2017/11/10/the-hella-healthy-mission-of-oaklands-no-worries</p> <p>Dao, Dan. Vietnamese-Cajun Crawfish Is the American Food of the Future. https://www.vice.com/en_us/article/vbpqnm/vietnamese-cajun-crawfish-houston</p>
11/4	Guest speaker: Asian American food studies	Homework TBA.
11/6	Watch: The Search for General Tso	Homework TBA.
11/11	Veteran's Day	
	Unit 4: Asian American New Media Practices	
11/13	Asian American New Media Practices - youtube and social media	<p><u>Global Asian American Popular Cultures - Chapter 5</u></p> <p>Balance, C. (2012) How it feels to be viral me: Affective labor and Asian American YouTube performance. <i>WSQ: Women's Studies Quarterly</i> 40: 1 & 2 (Spring/Summer 2012)* http://sites.uci.edu/aas55spring2014/files/2014/03/04.03-Balance-How-It-Feels-to-Be-Viral-Me.pdf</p>
11/18	Asian American New Media Practices - social media and blogging	<p>Nakamura, L. "'Alllooksamer'? Mediating Asian American Visual Culture of Race on the Web," <u>East Main Street: Asian American Popular Culture</u>.</p> <p>Ono, Kent and Vincent Pham. "Asian American New Media Practices," <u>Asian Americans and the Media</u>.</p>

11/20	Review Game / Final project check-ins	
11/25	Thanksgiving Holiday	
11/27	Thanksgiving Holiday	
12/2	Applying Concepts: Film	Reading TBA
12/4	Final projects workday/feedback	
12/9	Final projects workday/feedback	
12/11	Final podcast project listening party and potluck - invite your people!	All final project materials due on 12/3 at 11:59pm on Canvas.