

BRIDGES

Newsletter of the Asian American Studies Program
University of Wisconsin-Madison

Asian American Studies Strategic Planning Retreat

As the size and mix of our faculty changed over the past three years, we thought we would benefit from a review of the mission and goals of the program. We organized a one-day-long retreat in November 2003 to discuss strategic planning for the near and long terms. With the help of Dean Pribbenow of the Office of Quality Improvement, faculty, staff and students associated with the program discussed priorities and vision for the program.

The AASP office staff helped compile a number of important documents for retreat participants to review before the meeting. Included among these materials were some of the earliest vision statements related to creation of the program. The foundational documents clearly stated the rationale for creating the Program at UW. The document that first proposes an Asian American Studies Program at UW (dated Nov. 1988), for example, makes a strong case for the need to examine "the life experiences of Asian peoples in the United States – their families and communities, their unique history, immigration, naturalization, and their economic, political and cultural impact on society." In support of this proposal, Shirley Hune, then president of the Association for Asian American Studies, emphasized the need for a Midwest-centered Asian American Studies program to serve the growing Asian American population in the Midwest region and to create a unique teaching and research focus reflecting Midwest history and culture.

At the November 1 retreat, Dean Pribbenow led us through discussions on a number of issues such as taking stock of Program strengths and weaknesses, identifying strategic priorities, and revisiting the mission of the Program. A key exercise was to consider what the Program should be known for in five years. After a spirited discussion, we were able to boil down to five the ideal characteristics of a UW Asian American Studies Program. Within five years, the Program should be nationally recognized for its (1) transformative scholarship, (2) cohesive curriculum, (3) strong community connections and partnerships, (4) effective organizational structure, and (5) distinct Midwest historical and cultural focus.

After further discussions, we decided to focus on three issues that required our immediate attention: restructuring program governance to reflect a growing faculty size; refashioning the curriculum to reflect changing faculty strengths and student needs; and revitalizing outreach efforts to strengthen links between the Program and Madison's Asian American community. Three subcommittees were formed to take on these issues. Grace Hong led a subcommittee that wrote a set of bylaws for faculty governance, Leslie Bow chaired the subcommittee on curriculum revision, and Jan Miyasaki led the outreach subcommittee.

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University of Wisconsin-Madison

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BRIDGES is the newsletter of the University of Wisconsin Asian American Studies Program. Correspondence should be directed to: Asian American Studies Program, 303 Ingraham Hall, 1155 Observatory Drive, Madison, WI 53706

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From the Director – Hemant Shah

It's been a busy and productive year for the Asian American Studies Program. Among other things, we held our very first strategic planning retreat, initiated hiring opportunities, continued a tradition of strong programming, and remained active in (now formal) discussions about the possibilities of creating a comparative ethnic studies unit at UW.

The strategic planning retreat was held in November 2003. I would like to thank several people for helping make the retreat a success. First, thanks to everyone who was able to participate in the retreat and to those who took an active part in the subsequent follow-up activities. Associate Dean Chuck Halaby attended part of the retreat and provided vital background information about his perspective on the Program's position within the College of Letters and Science. Katie Oriedo and Atsushi Tajima helped put the conference materials together. A special thanks goes to Dean Pribbenow who was instrumental in getting us through the exercise in an efficient and productive manner.

In terms of faculty recruiting, the Department of Sociology approached the Program to see if we might be interested in a job candidate they were bringing in for an interview. After meeting the candidate and attending her job talk, members of the faculty advisory committee determined that the fit between program needs and the job candidate's strengths was quite weak. But one piece of good news on the hiring front is that Dean Certain reiterated his support for our continuing efforts to bring a senior level Asian American studies scholar to join the Program. A subcommittee headed by Leslie Bow is actively working to identify scholars who might be interested in joining the UW faculty in Asian American Studies.

One of the programming highlights of the year, as it is every year, was the Asian American Film Festival. This year, we joined forces with the Wisconsin Film Festival, which provided much needed logistical support. We brought eight films, both documentaries and dramas, to Madison as part of the festival. Each screening was heavily attended, continuing a tradition of standing-room only crowds at our annual film fest.

For many years there has been talk on the third floor of Ingraham Hall, where three ethnic studies programs are housed, about the desirability and feasibility of creating an academic unit around the notion of comparative American studies or comparative ethnic studies. Dean Certain, in response to an initiative from the Chicana/o Studies Program, recently created a committee to study the issue and determine what course of action the College of Letters and Science should take. Leslie Bow and I are members of this committee.

Finally, I want to thank two people in the Asian American Studies office that basically keep the Program going through thick and thin. Katie Oriedo, our program assistant has been a terrific presence in the front office for several years now. She takes the notion of hospitality to new heights. I cannot keep track of how many students I have met who know her by name and recall how she helped them with paperwork, provided information about the Program, or helped solve a scheduling dilemma. Katie was seriously ill for much of the fall semester, but came into the office when she could. She is bouncing back now will be 100% in no time.

The other person that deserves special acknowledgement is Atsushi Tajima, our project assistant. Atsushi is a doctoral student in the School of Journalism and Mass Communication. He has taken on many, many small and large tasks over the course of the year, often working beyond the hours he was assigned. For example, Atsushi did the bulk of the work for organizing the film festival and producing the newsletter. And he worked closely with Khamphian Vang, our work-study student, on maintaining our website.

Next year, Leslie Bow will take over as director of Asian American Studies. The Program will be in excellent hands as we build on the momentum created this year.

Hemant Shah
Professor
School of Journalism and Mass Communication

Director
Asian American Studies Program

News from Ingraham Hall



(Ingraham Hall in February)

The Midwest Asian American Student Union (MAASU) 2004 Spring Conference held at UW-Madison

By Henry Ton

The Midwest Asian American Student Union (MAASU) 2004 Spring Conference was held at the University of Wisconsin-Madison April 1-3. MAASU is a regional organization that was created by students in 1990 as a support network to provide resources and unite the scattered populations of Asian Pacific Islanders Americans (APIAs) across the Midwest. It is one of the oldest Pan-Asian conferences in the nation. In the past 13 years, MAASU has grown to include many member schools and is continuing to develop new contacts. By exploring issues such as APIA studies programs, organizational development, and APIA cultural centers, MAASU has become one of the primary advocacy resources for APIA students in the region.

The planning for a Madison MAASU conference was in the woodwork ever since I attended my first MAASU as a freshman, three years ago. In order to attain the right to host a spring conference, a school must present its bid the previous year. The director of MAASU noted that in all his years in MAASU, he never saw a school like UW Madison get a standing ovation for its

conference bid. After the bid, the realization was that we had to put on a conference that would live up to the hype of our bid.

The goal of the MAASU Spring Conference was to promote leadership, assist and encourage social change, unite all communities against all forms of oppression, and address the educational needs among APIA students. This year's MAASU Spring Conference attracted over 800 students that attended the conference with a total of 1,100 students who registered from various colleges across the Midwest. This year's MAASU Spring Conference was a FREE event and paid for by the Asian Pacific American Council (APAC) and the University of Wisconsin-Madison.

The theme of this year's Spring Conference is "Creative Destruction." Creative Destruction was originally coined in Joseph Schumpeter's 1942 work, *Capitalism, Socialism, and Democracy* to explain a "process of industrial mutation that incessantly revolutionizes the economic structure from within, incessantly destroying the old one, incessantly creating a new one." *Although Schumpeter's idea of creative was meant to describe and revolutionize economic, the idea of Creative Destruction for the 2004 MAASU Spring Conference is to create a forum for APIA to speak on social injustices and inequalities and to help encourage the fostering of activism.*

The MAASU Spring Conference workshops seek to go beyond APIA 101 issues. Following the theme Creative Destruction, the workshop sessions are designed to develop a new generation of APIA activists. The workshop sessions will help participants understand identity issues, engage in the history of APIA culture and movements, explore contemporary issues, and finally find new ways to work towards social change. The workshop sessions focused on Pan-Asian coalition building, identity, history, contemporary issues, expression, and activism.

Guest speakers and workshop presenters consisted of great APA leaders such as Luoluo Hong the Dean of Students at the University of Wisconsin Madison, Vickie Nam the author of *Yell-OH Girls*, Iris Chang the author of *Rape of Nanking*, Shawn Wong the author of *American Knees*, Corky Lee the self proclaimed Asian



American Photographer Laureate, and Frank Wu the author of *Yellow*.

The conference also screened a number of films in collaboration with the Asian American Film Festival and the Wisconsin Film Festival and included such speakers such as Spencer Nakasako, the director of "Refugee," Bertha Pan, the director of "Face," and Manny Yarborough, one of the athletes in the film "Sumo East and West."

Personally, the most enjoyable part of the conference was to see a critical mass of Asian American students on our campus. With many large events taking place the same weekend as the MAASU conference, many of our participants enjoyed the sights and sounds of library mall and State Street. In interacting with the participants of MAASU, many of them expressed that they enjoyed themselves at the conference and proclaimed that this year's MAASU as one of the best conferences they have ever been too.

After the banquet, Corky Lee noted that the scary thing about how well this conference was put together was the fact that it was done by students. In a sit down with me, author Vickie Nam and Iris Chang both complimented the professionalism on how everything from the logistics to the paper work was put together. Overall the conference was a huge success and was the benchmark for all the events APAC has ever put on.

Henry Ton is a senior majoring in Sociology with a certificate in Asian American Studies. He is also the current chair of the regional organization the Midwest Asian American Student Union and the student representative of the Asian American Faculty Board of UW Madison. Past leadership positions include the Chair of the MAASU Conference Core of Madison and Asian Pacific American Council from 2001-2002 & 2002-2003.

Atsushi Tajima, New Project Assistant joins AASP

Atsushi Tajima, a Ph.D. candidate in the School of Journalism and Mass Communication, is the new AASP Project Assistant. While new to AASP, he has been a graduate student at UW-Madison for the last 5 ½ years. Atsushi came to Madison when he started his MA program. He graduated from University of Alaska Anchorage with a BA degree in Journalism and Public Communication. Prior to that, he worked as an engineer in Japan.

His research interests include race and ethnicity, media representation of race and otherness, international communication, transnational media products, and use of various English-es in transnational contexts.

He is a founder and current member of a research circle, Analyzing Media Perspective (AMP), where he supervises undergraduate students who are eager to conduct research beyond their undergraduate curriculum. During the last two years, the group focused on the international media coverage about the post 9/11 world and produced six conference papers and two book chapters.

His recent publications include:

Tajima, A. (2004). "Amoral universalism": Mediating and staging global and local in the 1998 Nagano Olympic Winter Games. *Critical Studies in Media Communication*, 21(3).

Tajima, A. (2004, Forthcoming). Fatal Miscommunication: World Englishes in Aviation Safety. *World Englishes*.

Tajima, A. et al. (2004) How International Newspapers framed the 2003 Iraqi War. A book chapter for *Global Media Go to War*. Ralph Berenger (Ed.)(2004), Marquette Books.

Tajima, A. et al. (2004, In press) "Party politics and public perspectives: Pre-invasion media coverage and political agendas." A book chapter for *Bring 'em on! Media and politic in the U.S. war on Iraq*. Lee, Artz & Yahya R. Kamalipour (Eds.). Greenwood Press.



The 2003-04 Amy Ling Prize Scholarship awarded to four students

The Amy Ling Prize is a scholarship established in honor of Professor Amy Ling, the founder of the UW-Madison Asian American Studies Program. The scholarship is awarded to UW graduate or undergraduate students who submit entries in categories such as research papers, creative fiction, performance, art, or project design and development. The student entries reflect the influence of Asian American Studies plus other Ethnic Studies curricula. The awards ceremony is held each year in April during the celebration of the UW-Madison's Asian American Month. All student entries ultimately contribute to the historical development of the UW-Madison Asian American Studies Program.

The Recipients

Jade K. Haughian

Jade is a graduating senior in Sociology and Women's Studies. She wants to pursue a graduate degree in either social work or education. Currently, Jade supervises an after school program for homeless and "at risk" youth. For Jade, it is important to continue pursuing Asian American studies, as it "represents a crossroads of personal history and identity for me, so I feel that it will always have meaning in my life."

Sharon Yeon-Ha Lee

Sharon is a junior majoring in political science. She is actively involved in campus student activities. Her next academic goal is to attend law school, with the aim of working in public service.

William Michael Nessly

William is a graduate student in English Literature Ph.D. program with a minor in Asian American Film. William's professional goal is to secure an English Department teaching/research position at the university level. "This contest gave me an opportunity to develop further my ideas about the ways Asian American literature might comment on issues of imperialism and postcolonialism, both now and in the past."

Khamphian Sayaovong Vang

Khamphian is a graduating senior in Theater and Drama and is also working toward a Certificate in Asian American Studies. She plans to attend graduate school and then work in theater or in the movie industry, writing scripts, designing sets and costumes, and directing and producing. She is the student assistant with the Asian American Studies Program, where she helps with the Program's web site development, newsletter production, graphic arts design and office administration.



2003-04 Amy Ling Prize winners (from left): Jade, Sharon, William, and Khamphian

Faculty Activities Update, 2003-04

Victor Bascara

Victor Bascara is Assistant Professor, Department of English, and the Asian American Studies Program.

Professor Bascara taught the following AASP courses: Survey of Asian American Literature, Asian American Cultural Politics. He supervised five different Independent Studies courses.

Professor Bascara's forthcoming book is *Unburdening Empire: Asian American Cultural Politics and the Emergence of United States Imperialism*. University of Minnesota Press

He published "Cultural Politics of Redress: Reassessing the Meaning of the Civil Liberties Act of 1988 After 9/11." *Asian Law Journal* 10:2 (Boalt Hall School of Law, University of California, Berkeley).

His forthcoming publications are:
"A Man, A Plan, A Canal, Panama!: A Genealogy of the Isthmian Epistemology of Globalization."

"'Within each crack/ a story': The Political Economy of Queering Filipino American Pasts."

"Up From Benevolent Assimilation: At Home with the Manongs of Beinvenido Santos." *Multiethnic Literatures of the United States (MELUS)* (Spring 2004)

His recent lectures include:
"Ironies of Isolationism: Anomalous Subjects of U.S. Colonialism" given at the Program in Comparative Literature, University of Oregon – Eugene. (February 2004)

"'Dignity – always dignity': Isolation vs. Colonialism" given at the English Department at Ateneo de Manila University, Philippines. (January 2004)

Professor Bascara has been a UW faculty leader of an A. W. Mellon Interdisciplinary Workshop in the Humanities called "Empire in Transition," which is devoted to scholarship on the emergence of U. S. Imperialism. The workshop group organized nine events at the UW-Madison in 2003-04, with plans to continue its work into next year as well.

Leslie Bow

Leslie Bow is Associate Professor, Department of English, and the Asian American Studies Program. She taught Asian American Women Writers and Introduction to Asian American Studies.

Professor Bow's book, *Betrayal and Other Acts of Subversion: Feminism, Sexual Politics, Asian American Women's Literature* is now available as an Ebook. Selections from it are also being reprinted in *Culture, Identity, Commodity: Diasporic Chinese Literatures in English*, Tseen Khoo and Kam Louie (Eds.).

Professor Bow's publications include: "Making Sense of Screaming: A Monkey's Companion," in *Screaming Monkeys: Critiques of Asian American Images*, M. Evelina Galang (Ed.), a UW graduate.

"Beyond Rangoon: An Interview with Wendy Law-Yone," the acclaimed Burmese American author, in *Multi-ethnic Literature in the United States (MELUS)* (Autumn 2002).

Professor Bow gave lectures to the Asian American Students Association at Harvard University; the International Learning Community-Division of University Housing; the Asian Pacific American Council annual banquet; the Midwest Asian American Students Association, and to Professor Lynet Uttal's Human Ecology course on Interethnic Families.

Professor Bow has received the Graduate School Research Award and the English Department Endowment Award. She has been selected as an Exceptional Professor by the CSS residence community.

Professor Bow serves on the Equity and Diversity Resource Center Advisory Committee. She also serves on the Task Force for Investigating Comparative Ethnic Studies (L&S).

Grace Hong

Grace Hong is Assistant Professor, Department of English, and the Asian American Studies Program. This year Professor Hong taught the following AASP courses: Survey of Asian American Literature, and Globalization and Racialized Immigrant Culture.

Professor Hong organized an event featuring Juliana Pegues, a community organizer who works on issues of labor, consumerism, and youth culture in Asian American communities. She is also a poet, playwright, and performer. Her April workshop, "Abercrombie and Stitch: Producing and Consuming Globalized Race and Gender" drew over 60 students, faculty, and community members.

Professor Hong participated in the Midwest Asian American Student Union conference by conducting a workshop, "The Marketing of Race, Gender and Sexuality."

Monita Manalo

Monita Manalo, Lecturer in the Languages and Cultures of Asia, serves on the Asian American Studies Program Faculty Advisory Committee. This year she taught first, second, third and fourth semester Filipino/Tagalog plus Directed Study and Independent Study courses in Filipino language and literature.

Dr. Manalo's recent publication includes: *TuloyKayo*, a compilation of Tagalog Literature and Popular Culture on the Web for Intermediate and Advanced Filipino written or collected (with permission from the authors) by Monita Manalo, University of Wisconsin-Madison, 2003. This material is available at <http://imp.lss.wisc.edu/~mmanalo/main.html>

Dr. Manalo received the Global Languages, Literature and Culture Forum Grant, "Enhancement of Second Year Tagalog course through the Internet," June to August 2003, University of Wisconsin-Madison.

Dr. Manalo serves on the following committees: Consortium for the Advancement of Filipino (CAF), Faculty Committee, 1991-present

Philippine Studies Group, Advisory Board, March 2001-2003

Filipino American Students Organization (FASO), Faculty Advisor 1991-present
CSEAS Masters Program, Admissions Committee, 1998-2003

American Multicultural Student Leadership Conference, Faculty Advisory Panel, January 2003.

Dr. Manalo will be coordinating the Tagalog Program this summer, as well as teaching the language. She will also travel to the Philippines to continue her research on Philippine folk literature, collecting oral folktales from different regions in the Philippines. While there, she also will be giving a lecture to selected teachers in the Advanced Filipino Abroad Program, the Teachers' Training Workshop to be held at De La Salle University.

Ella Mae Matsumura

Ella Mae Matsumura, Associate Professor, School of Business, Accounting and Information Systems, serves on the Asian American Studies Program Faculty Advisory Committee. Professor Matsumura has been on sabbatical in 2003-04.

Professor Matsumura's professional history with the School of Business has lent practical suggestions to the Program especially in terms of planning for AASP's continued growth and service to faculty and students on the UW campus.

Professor Matsumura has been actively involved in service to the American Accounting Association's Management Accounting Section.

Professor Matsumura has been appointed to a three-year term as Associate Editor of *Accounting Horizons*, a journal that bridges practice and academia.

Jan Miyasaki

Jan Miyasaki, J.D., serves on the Asian American Studies Faculty Advisory Committee. For one semester each year she teaches Introduction to Asian American Studies.

Miyasaki leads the outreach subcommittee with the goal of revitalizing AASP's outreach efforts to strengthen the links between the Program and Madison's Asian American community.

Miyasaki hosts *Eight O'Clock Buzz*, WORT radio, Wednesday mornings, 8:00 to 9:00 a.m. This program follows a community-oriented agenda, hosting interviews/discussions with a wide variety of

professionals who seek to share their expertise with the listener. Miyasaki often explores subjects of particular interest to the Madison Asian and Asian American community.

Hemant Shah

Hemant Shah, Professor, School of Journalism and Mass Communication, has been Director of the Asian American Studies Program (AASP) for the academic year 2003-04. Professor Shah taught Mass Media and Minorities in Fall 2003 and a graduate seminar on Race, Media and Global Culture in Spring 2004. In October 2003 he coordinated a Strategic Planning Retreat to develop Program by-laws, governance committees and reformulate Program goals and objectives.

Professor Shah completed a book with Michael Thornton, titled, *Newspaper Coverage of Interethnic Conflict: Competing Visions of America*. (Sage Publications, 2004)

In addition, he published (or had accepted for publication) the following articles related to race, ethnicity and mass media:

Hemant Shah (2003). "Communication and Nation Building: Comparing US Models of Ethnic Assimilation and 'Third World' Modernization." *Gazette, The International Journal for Communication Studies* 65(2):165-181.

Hemant Shah (2003). "'Asian Culture' and Asian American Identities in US Film and Television." *SIMILE, Studies in Media & Information Literacy Education* 3(3).

Hye-Jin Paek & Hemant Shah (2003). "Racial Ideology, Model Minorities, and the 'Not-So-Silent Partner': Stereotyping of Asian Americans in US Magazine Advertising." *Howard Journal of Communication* 14(4):225-243.

Hemant Shah (2004). "Reading and Using Mass Media Research on the 'Other'." *Multicultural Perspectives* 6(2):10-16.

Hemant Shah & Seungahn Nah (forthcoming, 2004). "Long Ago and Far Away: US Newspaper Construction of Racial Oppression." *Journalism: Theory, Practice and Criticism* 5(2).

Hemant Shah & Atsushi Tajima (2004). "Media Imperialism Reconsidered – Again

Use of Local, Western, and Indian Media Among Ugandan College Students." Presented at the 54th annual conference of the International Communication Association, New Orleans.

Professor Shah participated in the "Citizenship and Global Security" seminar sponsored by the UW International Institute. With this group, he is working on two projects. The first is a study of the emerging diasporic identities of Indians in Uganda as the global movement of finance, media technology, and religious fundamentalism intersect to create economic opportunity and cultural instability for the new immigrants. The second examines how, why, and with what consequences ideas about American race and ethnic relations made their way into Cold War-era policy and programs designed to introduce mass communication systems into countries of the "third world" as an important component of making them "modern."

Michael C. Thornton

Michael C. Thornton, Professor, Afro-American Studies Program, was the previous Director of the Asian American Studies Program, fall 2000 to summer 2003.

Professor Thornton published a book with Professor Hemant Shah, titled, *Newspaper Coverage of Interethnic Conflict: Competing Visions of America*. (Sage Publications, 2004).

Professor Thornton has the following chapters forthcoming:

Thornton, M. C. and Ruth Hamilton. "African Diaspora Passages from the Middle East to East Asia;"

Thornton, M. C. "Portrait of the Past: Black Servicemen in Asia, 1898-1952;"

Thornton, M. C. "A Perspective on African Diaspora Cultural Workers and Communities in Russia;" in *The Global Black African Diaspora 2000 Series – Roots, Routes and Definitions*, Vol. 1: "Routes of Passage: Rethinking the African Diaspora," edited by Ruth Hamilton. Michigan State University Press.

Thornton, M. C. "Race and Multiraciality: Multiracial Challenges to Monoracialism." *Uncompleted Independence: The Creation and Revision of Racial Thinking*. P. Spickard and R. Daniels (Eds.). Notre Dame University Press.

Professor Thornton has the following chapters in preparation:

Thornton, M. C. "Black American and Asian American Mutual Perceptions: Newspaper Coverage, 1992-2000." *Black Diaspora Meets Asia*. Heike Raphael-Hernandez, Volume Ed.

Thornton, M. C. "Mixed-Race Identity in Education." *Encyclopedia on Education and Human Development*. Section: "Equality and Cultural Issues in Education." Carl Grant, Anthony Brown and Keffrelyn Brown (Eds). E. Sharpe Publishers.

Professor Thornton participated in the Fifth Annual Hawaiian International Social Science Conference, Honolulu, Hawaii, June 2003, where he presented "Black Newspapers and the L. A. Riot."

Professor Thornton also served on the following UW committees: Plan 2008 Diversity Oversight Committee (co-chair), the Multicultural Learning Community Board of Advisers, the Advisory Panel for American Multicultural Student Leadership Conference, the Academic Affairs Committee (Plan 2008 Diversity Oversight Committee), and the Morgridge Center Advisory Board.

Lillian Tong

Lillian Tong is an Assistant Scientist, Wisconsin Center for Education Research; she is also Faculty Associate, College of Agriculture and Life Sciences, Center for Biology Education.

Dr. Tong serves on the Faculty Advisory Committee for the Asian American Studies Program. She has been involved in a number of activities to improve the inclusive climate at the UW-Madison, both in the classroom and on the campus. As such, her role is to represent broader campus and community interests and to offer support and assistance as AASP grows. There are many aspects of her work that are relevant to Asian American students, primarily in the sciences.

Since 1998, Dr. Tong has served on the campus wide Equity and Diversity Resource Center Advisory Committee. This year on that planning committee she has participated in planning and preparing workshops for departmental chairs, to promote an inclusive climate. Most of her work involves the

improvement of undergraduate science education through working with the faculty.

Dr. Tong works with the Center for Integration of Research, Teaching and Learning (CIRTL) in the science, technology, engineering, and math disciplines. Here she is a team leader of Instructional Materials Development. She is also a member of the Diversity Team. One of the pillars of CIRTL is to help faculty/staff, postdocs, and graduate students think about instruction through diverse lenses.

Dr. Tong is also an advisor to the African-American, Hispanic, Asian and Native American (AHANA) pre-health student organization.

Lynet Uttal

Lynet Uttal, Associate Professor, Human Development and Family Studies, serves on the Asian American Studies Faculty Advisory Committee. This year she taught Racial Ethnic Families, a course that focuses on Hmong and Latino immigrant families, and Immigrant Families, a graduate course that focuses on Korean American, Hmong and Latino immigrants.

Professor Uttal's recent publication is: Uttal, Lynet. 2002. *Making Care Work: Employed Mothers in the New Childcare Market*. New Brunswick, NJ: Rutgers University Press.

Professor Uttal's recent projects include:
Latino Family Childcare Project.

University-community partnership project that combines community development and community based research to improve the quality of childcare services available to Spanish speaking Latino families through the training and certification of family childcare providers.

Parenting Pathways Project.

Parent Education program that increases parenting knowledge, skills to select parenting practices, and development supportive community for parenting. Has a research component to study contemporary childrearing practices in different race and ethnic communities.

Oakwood Village Continuing Care Retirement



Community, Inc. "Sense of Community" Project. Based on a request from Oakwood Village, we conducted an in-depth interview study of the views of residents and staff to evaluate the impact of the addition of a new wing onto the existing structure on the philosophy of "one community.". Oakwood is planning to add another wing in the future and wanted to identify the "lessons learned" from this experience in order to ensure smooth transitions in the future.

Hmong Educational Needs Assessment Project.

Working with Dane County Family Living and Extension statewide, we conducted an educational needs assessment of the Hmong population. Focus groups and in-depth interviews were conducted with Hmong youth, leaders, professionals, elderly, men and women to identify the needs of their community and how UW Extension could provide educational programs to address those needs. Dane County Hmong Needs Assessment. March 13, 2002.

Professor Uttal's recent lectures include:

"Developing Social Support Among Latino Immigrants: The Case of the Family Childcare Provider Project." Presented at the "Social Support in Diverse Cultures through the Life Course" conference at the University of Minnesota Life Course Center. April 25, 2003.

"The Community Building Role of Childcare Providers: Connecting Models of Community Care Work to Provider Experiences of Community Involvement" (with Juliet Bromer). National Association of the Education of Young Children Annual Conference, Chicago, IL. November 7, 2003.



**Self-portrait on Black and White – By Khamphian Sayaovong Vang
Winner of the 2004 Amy Ling Prize, Creative Arts Category**

Interview with Hemant Shah & Michael C. Thornton

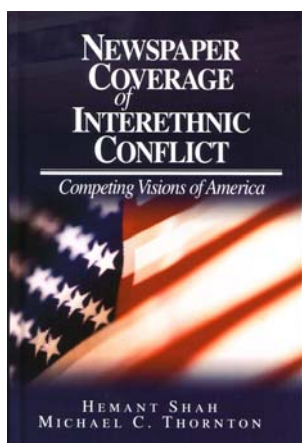
By Atsushi Tajima

Hemant Shah and Michael C. Thornton published *Newspaper Coverage of Interethnic Conflict: Competing Visions of America* in November 2003.

From the publisher's description:

Over the past three decades, United States foreign policy, new immigrant communities, and increasing global economic interdependence have contributed to an increasingly complex political economy in America's major cities. For instance, recent immigration from Asia and Latin America has generated cultural anxiety and racial backlash among a number of ethnic communities in America.

Newspaper Coverage of Interethnic Conflict: Competing Visions of America examines mainstream and ethnic minority news coverage of interethnic conflicts in Miami, Washington, D.C., and Los Angeles. Authors Hemant Shah and Michael C. Thornton investigate the role of news in racial formation, the place of ethnic minority media in the public sphere, and how these competing visions of America are part of ongoing social and political struggles to construct, define, and challenge the meanings of race and nation. The authors suggest that mainstream newspapers reinforce dominant racial ideology while ethnic minority newspapers provide an important counter-hegemonic view of U.S. race relations.



How did the project start?

Hemant: Several years ago, Michael and I started talking about race and media issues. I was already writing about media representation of minority groups, and Michael was doing research about social interaction among minority groups. We decided to do something together. It was a combination of these two interests of ours, and the classes we were teaching.

Michael: Initially, we did two studies on magazine coverage of inter-ethnic relations and published two articles. As we were doing the articles, we had a discussion about whether or not to do something more than just articles. So we decided to try a book.

What were some difficulties in completing this work?

Hemant: Access to the material was one of the difficulties. The newspapers were often not available. So, our work was often limited by what was available.

Michael: Also just reading the articles itself was difficult. Sometimes I just had a physical reaction, I just did not want to read them. We analyzed something like 500 articles – both quantitative analysis and close reading. You can only do few at a time. Sometimes, we read the same article for five or more times. If we multiply 500 articles times 5, that's like reading 2,500 articles.

Hemant: Another challenge was coordinating our work cycles during the period we worked on this project. I did the Asian American Studies Program director job for three years, then Michael did it for three years. Michael was on leave, too. So we couldn't find the time to work together on the project for any extended period of time.

What makes this book special?

Hemant : Well, first of all, it is looking at interactions among minority groups as major participants on the actual events, as opposed to whites as a major actor. Secondly, it looks at minority and mainstream publications together comparatively, which rarely happens in media studies. It also combines quantitative and qualitative textual analysis



(Continues to next page)

(Interview with Hemant & Michael continues)

Michael: The number of the publications we analyzed is very large. And a broad range of publications within one place.

Hemant: Our book reconceptualizes the role of the role of the press in society somewhat. In this regard, we discussed the interaction between hegemony and ideology. We argued that hegemony is basically an ideology that has attained a common sense status. So, for the white newspapers, how they present the world is an ideology but is has an attained status of common sense, what we called hegemony of white privilege. The minority press, we conceptualize as a number of ideolog-ies, plural, striving to get their voices into the hegemonic framework of discussion. But they never reach the status of hegemony in America. Our argument was that even the hegemonic newspapers and institutions could do a better job of socially responsible journalism.

There is a whole range of information that is systematically excluded from the mainstream press. If the mainstream press is really serious about performing socially responsible journalistic service, as the democratic theory of journalism suggests, then they need to take minority voices much more seriously.

You worked on the book a long time. What changes took place, either in terms of the research context or within yourself, while you were doing the project?

Hemant: My broad perspective on what the issues were, and what I thought the press was doing in terms of the position of the mainstream and minority papers in the broader public sphere; I don't think that changed. What did change for me was my ability to grapple with and write more coherently about the interplay between ideology and hegemony, and incorporating the racial formation perspective into that.

Michael: I was really surprised by the black and the Asian American press because I had to come in with a preconceived notion that the black press would be very much like an activist, forefront in arguing for black communities. Also at some level, I thought they would do that for other communities

of color. I expected to see the Asian American press to be much more having a bigoted and pre-formed attitude about blacks. But the Asian American press was much more sophisticated. All of the media are ideological. In the press among people of color, the number of competing ideologies presented is much broader than white papers. Among them, I think Asian American papers did most in terms of talking about a larger mix of reasons about causes and consequences of interethnic conflicts and taking a much more multiethnic perspective, a position of coalition building among communities of color.

And the black press in some sense, the way I would characterize it is the mirror opposite of the white press. The white press talks about things primarily from the white perspective, the black press talks about things almost exclusively from the black perspective. Both presses ignore everybody else. The white press is blaming blacks, blacks blaming white. Then every once a while, some black papers talk about Latinos.



What do you hope will be the impact of the book?

Hemant: Part of our thinking was that we wanted to write something to influence the research agenda and promote comparative work on communities of color. Relatively few scholars are examining interethnic relations on their own terms and very few studies of the minority press are being done. We hope the book will encourage scholars – and the public at large – to take the voices and views of communities of color and their media more seriously.

Michael: Additionally, we want to show that you cannot talk about people of color as one kind of thing. And in these ethnic newspapers, there is a lot of information that can be very useful for public policy. Ethnic newspapers are often dismissed because they are seen as not as good, they are not as objective, but in fact, we found that they are sometimes much more useful than the mainstream press in terms of getting a clearer picture about what is happening. The mainstream media see these conflict in monotonic ways.

2004 Asian American Film Festival

The Asian American Film Festival was held April 1-4. This year, the Festival was part of the 2004 Wisconsin Film Festival. All eight of the Asian American film programs were well attended, with some shows completely sold out and people sitting in the aisles. With funding from the Anonymous Fund, Asian American Studies was able to help bring a number of the Asian American film directors to the festival. We collaborated closely with Mary Carbine, Wisconsin Film Festival director, and with the Madison Arts Institute. The Wisconsin Film Festival had record tickets sales of over 24,000 for this year's event.

“Face” (2001)

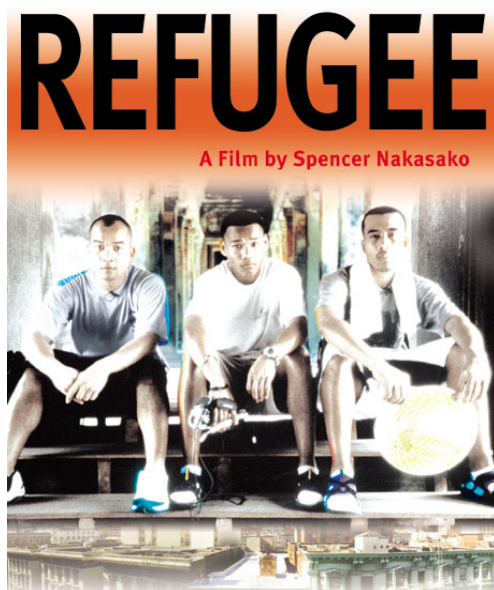
Directed by Bertha Bay-Sa Pan

The conflict between traditional ethnic values and the pressures of urban American life are central to *Face*, the story of the women, mother and daughter, raised in Queens, N.Y. by the family's Chinese-American matriarch. All the women must confront a conflicted past and uncertain present.

“Refugee” (2003)

Directed by Spencer Nakasako

Mike Siv and his mother narrowly escaped from Cambodia in 1979. Mike and two of his friends now take the opportunity to return to Cambodia and learn about the lives and people they left behind. This trip proves to be a life-changing experience.



“Saigon, USA” (2003)

Directed by Lindsey Jang, Robert C. Winn

America's largest Vietnamese community. Saigon, USA, documents the tensions that boiled over in the heart of “Little Saigon” when a video store owner displayed a Communist flag and picture of Ho Chi Minh in his window.



“Stories Untold: Memories of Korean War Survivors” (2003)

Directed by Sulgi Kim

To many Americans, the Korean War is known as the “forgotten” war. However, filmmakers Grace Yoo and Sulgi Kim give voice to the stories and memories of older Koreans who survived the Korean war.

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“Sumo East and West” (2003)

Directed by Ferne Pearlstein

Fascinating and beautifully photographed, Sumo East and West explores the cultural changes facing sumo in Japan and takes us into the world of Hawaiian-born sumo superstars at the forefront of the controversial transformation of the sport.



“Wet Sand: Voices from LA” (2003)

Directed by Dai Sil Kim-Gibson

(Midwest Premiere) Filmmaker Dai Sil Kim-Gibson returns to L.A. to explore the aftermath of the 1992 civil unrest through the stories of victims and witnesses from Korean American, African American, Latino, and Anglo communities.

“Where's the Party, Yaar?” (2003)

Directed by Benny Mathews

This breezy comedy pokes fun at sacred cows and satirizes the stereotypical "culture clash" Indian-American identity narrative.



“Who I Became” (2003)

Directed by Mike Siv and Spencer Nakasako
(Refugee) in person

Pounloue Chea is a first generation Cambodian American, alone in San Francisco, lacking guidance, searching a way to be responsible.

Winner of the 2003-04 Amy Ling Prize, Poetry
I Cannot Love You Until You Give Me Justice First
By Sharon Yeon-Ha Lee

White. American. Human.
you're the same as I am
I just feel left out.
why can't we all just be American.
when I am in line and white person behind me gets served
first
it's not intentional
I'm just invisible
we don't look at ourselves as an ethnic group
never considered myself in a "white group."
we don't have to organize, we just do our stuff.
as a white man, you don't even have to think about it.
You're going in the wrong direction
When we hit TX, we drove straight through.
You don't have no comprehension that the world is open to
you.
Study, always study. Never stop studying.

White is never having to admit that being
White
is an experience different to being
colored.

White is to say that you're standing
on your own ground
when you're standing
on someone else's.

White means you have privilege
to blame the people
of color
of oppression.

Interview with Filmmaker Bertha Bay-Sa Pan

By Atsushi Tajima

During the 2004 Asian American Film Festival, we invited Bertha Bay-Sa Pan, director of the feature film "Face."

Bertha is a New Jersey born Chinese American who spent her childhood in the United States and Taiwan, her parents' native land. She received her MFA in directing from Columbia University.

"Face" is her first long feature film. It won numerous honors, including the Polo Ralph Lauren Award for Best Screenplay and the People's Choice Award at the Southern Film Festival.

First, tell us about yourself

I was born in New Jersey. I moved to Taiwan when I was six and a half. I started first grade in a Chinese school in Taiwan. After I finished high school, I came to America, went to Boston for my undergraduate work.

What did you do during your undergrad years?

Well, I played. I partied a lot.

Other than that, I designed my program. I was in a program called University Professors, and I was assigned a thesis advisor, and did a kind of graduate school, where I combined music, literature, philosophy, film and photography. And I made a short thesis film and wrote a 40-50 page thesis paper.

There was just too much that I wanted to learn. Because in Taiwan, back then, everything was mandatory. Everything was studied in order to prepare for the national high school entrance exam. So you don't get to choose what you want learn.



So when I came to the States, I wanted to do so much. When you have so much freedom all the time, you just go crazy. I was flunking out of school, basically. And there was this professor, for some strange reason, saw something in me, and said, "I recommended you to this program where you can learn anything, anywhere in the world, and you can combine them into your thesis."

I think I got very lucky. That program required a 3.8 GPA, and I think mine was only about 1.8 or maybe 2 point something (*laughter*). But because the professor for vouched me, they accepted me.

Is that when you got interested in film?

I was interested in movies beforehand. That is why I picked film as one of the things for my undergrad program.

But when I was in high school, I studied to be a concert pianist. And I was not disciplined enough, so my teacher said you can either practice more... well, basically only 5 people out of the millions who studied to be concert pianist make a living out of it. And the rest of them teach, but I didn't want to teach.

And he (the professor) said since you also are a visual person, maybe you can think of schooling for movies. So I started it when I was junior, and I had my best friend in college, and she was taking film classes, and I took some film classes with her.

I realized film is the one thing where nothing you learn is ever waste of time – everything can enrich your film, every experience in life can help your product. So I thought that is the perfect thing for someone who cannot figure out what to do.

I think for concert pianists, no matter what, at the end of a day, you are interpreting someone else's creation. You are translating somebody else's work. But with film, it is a chance to tell your own story and make your own creative expression. I think that's why I wasn't disciplined enough to be a concert pianist. I was constantly improvising. But they are saying "no, stick to the sheet music."

There were a few years when I literally practiced 10 to 12 hours everyday. I wanted more of life, especially when you were that young, I wanted to go play sports, I wanted to go play in a rock band, I wanted to go out to ride a motorcycle. Those are the things you cannot do especially if you're

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playing piano, you cannot play sports because you might hurt your fingers.

However, she now acknowledged her experience in music is very helpful in understanding film as an artistic and commercial product.

Because when I was in Taiwan, I was working in the music industry. I understood that even though, it is an artistic expression, it is a business. And you have to learn the business. It's important to know the business, otherwise you never get to express your own voice because there will always be people in the business better than you.



So when I came to New York, I started working for a film distribution company. I felt that was where most filmmakers lacked knowledge because it is the least creative part. It is about selling movies. Everyone's always focusing so much on making the movies, shooting the movies, and finishing the movies. But once it's finished, that's only 50%. The other 50% is selling it and getting it out there, otherwise, no one will ever see it. So that's why I wanted to start learning about the business.

Her bicultural background also helped her

But I ended up being at the right place at the right time because that's when China was just starting to open up. Soon enough the Taiwan cable industry was just starting to open up. So literary, there were thousands of channels. And they had such a high demand of programming. There was nobody in the market place that was educated in America, spoke with an American accent, and yet, read and wrote in Chinese.

Especially when you are talking about the government-owned stations in China, they don't use English. Even their faxes are written in Chinese. It was just the perfect time for me to be in the business, and I learned so much.

I also worked a lot on production. I worked on feature films, television shows, music videos, and commercials and tried to learn all different clue positioning, how the hierarchy works, how the infrastructure works

Why is film an effective medium for talking about expressing things in general, and Asian American-ness in particular?

A lot of the times, people who don't have the opportunities or don't have an interest in formal education or going to libraries to pick up books on other cultures, other histories, and other religions. But they listen to music on the radio, watch TVs and watch movies.

I've been to Brazil, Italy, and Thailand with my film. Those people, they cannot speak Chinese, they cannot speak English, but they are trying to communicate with me about how intensely they feel toward to the characters, how it's similar to their lives, but they don't know the names of the actors. I even had a Jewish gay man tell me "this is my story, it is like me." So you realize the influence and how broadly it can spread. It reaches whole other areas beyond studying in library.

So "Face" is not specific to Asian American but helping Asian Americans. There are certain traits in human beings, no matter what kind of race, social, cultural, gender, religious, class background you come from, that are very universal, the need for love, the need for approval, the need to find one's own identity, or fear, rejection. All those things are very universal. If other people would normally be ignorant to Asian American say "oh, my gosh, we are actually the same people after all. We are not that different." That's some kind of connection made right there.

Do you want to be categorized as Asian American filmmaker? Or something else?

I don't think it is about the labels. It is how I am and this is who I am. I am a filmmaker, I happened to be female, I happened to be Asian American, I happened to grow up in Taiwan, I happened to be a Chinese.

Those experiences shape how I am as a person, how I am as a storyteller. That's all part of me, and I am very proud of all of that. So it is not a one label thing – Asian American filmmaker, female filmmaker, Chinese filmmaker, or Chinese American filmmaker. All of that is me. So just being a filmmaker is good enough.

Is there story behind the film title "Face"?

For me, I chose the title because I think this story is about people in life. Whether from social restriction, cultural traditions, or personal pride, or sometimes, just stubbornness. We don't say what we really mean, express how we really feel, or go for what we really desire, ask for what really want. Because of the choices that we make, these consequences can affect generations. And it's all because of this little silly practice of saving face. That's why I chose this title.



Tell us about your training to be a filmmaker in during your MFA program in Columbia

I was there for almost four years. The average length is five years, that's the max. Because the thing is, film is such a hard field to get into, so when you are in a film school, the core courses that you are required to take, you can finish it in two years. Then you can do this thing called residence research, where you pay very little tuition, but you still have access to the library, the films, the professors, the seminars.

The thing is you have so much access to all these hugely successful industry people, who they come. They have a love to share their knowledge with students in a pure environment. These are people that if you normally called their offices in

Hollywood, they would never return you call, probably. But now they come up to talk to you, because they are here to educate.

Also you get an access to film equipment and editing staff. If you rent them, that will be tremendously expensive.

Pretty much all of my friends from my class are working in the film industry in one area of another. But it takes a while to get your first feature film off the ground as writer or director. I got lucky in that it only took four years after finishing.

I think I've been extremely lucky. You know, in terms of the exposure that I got when I grew up, very lucky to encounter really, really amazing teachers that really changed my life and my work.

Having an opportunity to make this film, the exposure that this film received as the first feature. Now it's coming out this summer. It's all just very fortunate.

Honestly speaking, you sound a bit different from what I was imagined a filmmaker to be. You sound very humble and appreciative about your surroundings. Don't you have to be a bit more

aggressive to survive in the industry?

But it's one thing if you were humble because that's what you are taught you have to be. I look at my friends from the film school, and every single one of them, I feel are no less talented, no less disciplined. They work as hard as me, study harder than me, watch films harder than me. But I got to make my feature before they did. Even a lot of films that I see that are really, really great and fantastic films, but they don't have the exposure they deserved or the support that I feel like they should get. I think it's important to keep things in perspective.

Asian American Studies Program courses offered for upcoming semesters

Summer 2004

153 Asian American Movement (Crosslisted with Dance)

Instructor: Peggy Choy

2-3 cr.

Techniques of exercises and movement forms derived from several Asian cultures as taught in the U.S.; studies in the context of the construction and expression of ethnic and cultural identity.

662 Mass Media and Minorities (Crosslisted with Journalism and Mass Communication)

Instructor: James Danky

4 cr

Study of representations of minority groups in the U.S. news and entertainment mass media. Historical, social, political, economic and other factors influencing the mass mediated depictions of minorities

Fall 2004

101 Introduction to Asian American Studies

Instructor: Jan Miyasaki

3 cr

Introduction to the historical, sociological, anthropological, political, and cultural study of Americans of Asian ancestry.

153 Asian American Movement

Instructor: Peggy Choy

2-3 cr

Description – Please see Summer 2003 section

220 Ethnic Movements in the United States

Instructor: Pamela Oliver

4 cr

Sociological analysis of historical and recent ethnic/racial conflict and movements in the U.S., including the relations between European Americans, African Americans, Mexican Americans, Native Americans and Asian Americans, with additional information on other groups and relations.

260 Topics in Asian American Culture

Instructor: Victor Bascara

1-3 cr

“Asian American Cultural Politics.” The analysis of the extent to which social, political, economic, legal and educational transformations are made legible and meaningful through culture; with focus on and an attempt to make sense of the category: “Asian American.”

270 Survey of Asian American Literature

Instructor: Grace Hong

3 cr

Relating to the Asian American experience, the course involves the study of literary formats to include fiction, film, prose, and poetry, exploring relationships such as history and memory, form and content, fiction and non-fiction.

595 Asian American Women Writers:

Instructor: Leslie Bow

3 cr

A study of the major texts written by Asian American women writers.

662 Mass Media and Minorities:

Instructor: Hemant Shah

4 cr

Description – Please see Summer 2003 section

Also visit our our website:

<http://polyglot.lss.wisc.edu/aasp/course/>

Winner of the 2003-04 Amy Ling Prize, Critical Analysis Category

Agents of Empire: Imperialism in John Okada's No-No Boy

By William Michael Nessler

Excerpt:

On February 17, 1996, Muhammad Ali held a press conference in Miami, Florida to respond to the news that he was being reclassified as draft-eligible for the Vietnam War. Ali galvanized the nation when he declared; "I ain't got no personal quarrel with those Vietcongs ... Ain't no Viet Cong ever called me nigger." In this quote, Ali declared two key reasons for his resistance to the draft. First, the Viet Cong were not his enemy but the enemy of his government. Second, if anything, his real quarrel was with the society that oppressed him directly – the American society that called him "nigger." Ali's act of resistance thus involves two closely related things: his objection to treatment in America, and his refusal to serve as an agent of his government's interests abroad.

Ali's real-life example of draft resistance gives us a lens through which to view the fictional treatment of draft resistance in John Okada's novel No-No Boy. Published nearly ten years prior to Ali's statement, No-No Boy relates the story of Ichiro Yamada, a young Japanese American who has forcibly relocated to an internment camp during World War II, and then jailed for two years for refusing to serve in the U.S. army. In the story, Ichiro is a no-no boy – one of approximately 4600 draft-eligible Japanese Americans who responded "no" and "no" to two key questions of a loyalty questionnaire administered at the internment camp. The novel details the few short weeks in Ichiro's life that follow his release from prison after the war, in which he returns to his family and his primarily Asian community in Seattle, and struggles to deal with the changes to his life and identity caused by the war and by his decision to be a no-no boy.

Winner of the 2003-04 Amy Ling Prize, Critical Analysis Category

The Consequences of Globalization in *Rolling the R's* and *Bone*

By Jade K. Houghian

Excerpt:

Traditionally, the dominant narrative of globalization depicts people, cultures, goods, and capital crossing national boundaries to become democratized, prosperous and "free." However, fiction by ethnic writers often tells a different story of globalization. *Bone* and *Rolling the R's* are two texts that bring to light alternative ways of interpreting or reading the process of globalization by exposing some of the tyrannical consequences of globalization. Often the characters in these texts find themselves outside this dominant narrative and must make new understandings of alternative social formations and structures of feelings. An analysis of language, space, and genre reveals these structures and formations that articulate issues of exploitation, resistance, and entrapment rather than freedom, countering the dominant narrative of globalization.

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Asian American Studies Program Mission

The Asian American Studies Program (AASP) at the University of Wisconsin- Madison is an interdisciplinary program devoted to the teaching, research, and cultural activities of Americans of Asian ancestry. The Program serves as a teaching and resource center not only for Asian Americans but for the University community as a whole.

The Asian American Studies Program seeks to educate the University community on Asian American issues in a variety of ways. It offers an array of courses devoted to the historical, political, literary, sociological, psychological, and educational concerns of Asian Americans. To supplement course work and to introduce the community to the creative achievements of Asian Americans, the Program also sponsors many events from film and video festivals to lectures and readings by both emerging and prominent Asian American writers and scholars.

Visit our website: <http://polyglot.lss.wisc.edu/aasp/>