



BRIDGES

Asian American Studies Program Newsletter

University of Wisconsin-Madison

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Issue No. 15



Asian American Studies Program
(AASP)

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BRIDGES is the newsletter of the University of Wisconsin Asian American Studies Program.

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From the Director A Series of Fortunate Events

Leslie Bow

Hi Folks:

It's been a busy year. As Director, the highlight for me was being mistaken for Frank Chin's daughter. Actually, the highlight was his apologizing to me about it, which somehow struck me as inherently wrong for a radical, in-your-face militant. But I guess everything changes. In that spirit, let me tell you about what we've been doing in the Program and what is upcoming.



Asian American Studies put on some excellent programming this year. We are particularly proud of the ways in which our events have engaged different constituencies: the Madison community, undergraduate activist groups, students in Asian American Studies classes, and academics. Peggy Choy's dance performance, Passage of Oracles conveyed the related histories of people of color through aesthetic movement. Professor Radha Radhakrishnan's workshop on postcolonial theory reflected our program's emphasis on race studies and the diasporic interests of our co-sponsor, the African Diaspora Research Group. Professor Leti Volpp's address to our faculty and that of the Law School raised fascinating issues about cultural difference and advocacy. Professor Tony Lee engaged visual culture in a visit organized by graduate students in Art History.

Our literary evening featuring Hmong American writers Mai Neng Moua and Kou Lor and co-sponsored with the Center for Southeast Asian Studies was inspirational to the young Asian American writers in attendance.

Filmmaker Julie Mallozzi premiered her documentary, Monkey Dance for three of our Asian American Studies classes. Her profile of Cambodian American youth struck a resonant chord with many of our second-generation students and the audiences who attended our film series in collaboration with the Wisconsin Film Festival.

Our Asian American Film Series was officially subtitled, "Beyond the Racial DMZ" after I used the phrase in our Isthmus publicity; if anyone wants to know what that means, I'll come up with an answer that sounds good.

(Continues to next page)



Peggy Choy in Passage of Oracles

Photo: Lam

Our program's support of the Wisconsin premieres of *Monkey Dance*, *American Seoul*, *What's Wrong with Frank Chin?*, *Cosmopolitan*, *Lilo & Me*, *North Korea: Beyond the DMZ*, and *Seoul Train* reflected what was most representative of Asian American film: the fact that there is no "representative" subject matter. Special thanks go to Peggy Choy, Nicole Huang, and Grace Hong whose introductions along with my own at the festival highlighted our Program's commitment to expanding ideas about what constitutes "Asian American Studies."

Thanks also go to Atsushi Tajima whose work made these showings possible. Atsushi's and my only minor regret is that we did not get to program the film about an Asian American superhero. Given that the funniest moment of the film was one that could be construed as derogatory to Asians, I guess it was better off left alone.



Curtis Choy and Jean Lau in town for the Wisconsin Premiere of *What's Wrong with Frank Chin?*
Photo: Atsushi Tajima

We were able to mount this programming schedule due to the breadth of our Program's interests as they extend across academic units who graciously contributed to our events or sought our co-sponsorship. We collaborated with APAC this year and look forward to working more closely with them. The powers that be recognized our commitment to diversifying community and campus events by awarding us Anonymous Fund grants that exceeded our general operating budget—ensuring a full array of events for next year as well. As I talked with directors of other Asian American Studies departments and programs across the Midwest, it became clear that collabora-

tion between our institutions can enhance Asian American programming across campuses in the region. Our Program is also in the process of establishing a long-needed relationship with the UW Foundation and a beginning to fundraising activities on behalf of the program. I may soon have good news on this front so watch this space and our website.

We have broadened our course offerings by adding Asian American Studies 252, "Gender and Sexuality in Asian American Literature and Culture" to our core and HDFS 474, "Racial and Ethnic Families" to our comparative array. Expanding the notion of what constitutes "comparative" work, we have also added History 244, "Introduction to Southeast Asia: Vietnam to the Philippines" and East Asian Studies 520, "Popular Culture and Film in 20th-C China" to our comparative offerings. In seeking greater collaboration between our program and Asian area studies reflective of current scholarship in the discipline and the interests of our students, we are pleased to welcome Professor Nicole Huang to our affiliated faculty (More on Nicole inside).

Despite these successes, last year was marked by bureaucratic snags. We are still seeking official cross-listings with other departments and working to ensure consistency across documents that represent our program both on and off campus—in concentration publicity, the course catalog, our website, and, significantly, the Office of the Registrar. Unfortunate oversights in our communication with that office are being corrected as we move forward to recruit concentrators. Of course, the biggest loss that our program faced last year was Professor Rhacel Parrenas' move to UC Davis. We wish her well. Our program's ability both to recruit and retain high profile junior faculty is one of the most pressing issues for the long-term viability of our program and its national reputation. In this loss, we are reminded that our program's central mission is an intellectual one that exceeds

the boundaries of our Madison campus.

I saved the best for last. I am particularly excited to welcome Professor Cindy I-Fen Cheng to our faculty as a joint appointment with the Department of History. Cindy received her PhD from UC Irvine, but comes to us from USC where she is currently a postdoctoral fellow. Professor Cheng will be adding long-awaited courses in Asian American History to our core curriculum. More-



Cindy I-Fen Cheng

over, her work on racial representation during the Cold War era is a model for interdisciplinary scholarship. I hope you will all join me in welcoming Professor Cheng to Madison (More on Cindy in our next newsletter). Her arrival on campus is the result of much collaboration between our program faculty and that of History; special thanks go to Hemant Shah whose proactive work on behalf of the program last year came to fruition.

This year, Asian American Studies has made strides forward in a time of continued belt-tightening at the University of Wisconsin. To call these "a series of fortunate events" belies the hard, behind-the-scenes work that made them possible. They are, nonetheless, as my daughter would say, *Seriously Fortunate Events* that move us into the future.

Leslie Bow

Director

Asian American Studies Program



Frank Chin at Wisconsin's State Capital
Photo: Atsushi Tajima

Nicole Huang Joins Faculty Steering Committee

Nicole Huang

is Associate Professor of Modern Chinese Literature and Culture, Department of East Asian Languages and Literature. Born



in China, she received a B.A. from Beijing University and a Ph.D. from the University of California at Los Angeles.

Prior to coming to UW-Madison, she spent a year as a postdoctoral fellow at the University of California at Berkeley. Professor Huang is the author of Women, War, Domesticity: Shanghai Literature and Popular Culture of the 1940s (Brill, 2005) and the coeditor of Written on Water: A Collection of Essays by Eileen Chang (Columbia, 2005).

In 2004-06, she is the recipient of an

Andrew W. Mellon New Directions Fellowship, which funds her current book project on visual culture, daily practice, and the demise of revolutionary mass culture in 1970s China.

She also has a pronounced interest in issues of race, gender, travel, diaspora, and transnational media cultures. She regularly teaches a course called "Popular Culture and Film in Twentieth-century China," designed to help students define the relevance of the knowledge of Chinese popular cultures beyond the geographical confines of either Wisconsin or China, and learn to grasp the process of circulating ideas, commodities, people, and practices in a global context.

A Word from Professor Huang

I came to Madison in 1998, and met my future husband, also a new faculty member at UW, at the buffet line at the Chancellor's luncheon for new faculty members in the beginning of Fall 98. My husband is Weiyuan John Kao, Associate Professor, the School of Pharmacy and Department of Bio-

medical Engineering. We grew to love Madison over the years. Our first child, a boy, was born in September 2003.

I think Madison has a steadily growing Asian community. I can see the program will also have a steady growth in the near future, both in student enrollment, faculty research, and program visibility. Leslie Bow and others are such energetic, innovative, and committed people. I am proud to be joining their ranks.

The Asian American Film Festival in conjunction with the Wisconsin Film Festival is a great thing, great publicity, and great efforts. I am trained as an Asian Studies specialist, but I am not happy with the long-standing gap between Asian Studies and Asian American Studies. I will use the opportunity to bridge the gap both in my research and teaching, with the goal to break area studies barriers. There is already an Asian American studies/ethnic studies component in my Chinese popular culture and film course. In the future, I plan to enhance that component and try to incorporate it in all my courses.

AASP Advisory Committee

Victor Bascara

Assistant Professor
Department of English and Asian American Studies Program

Leslie Bow

Associate Professor
Department of English and Asian American Studies Program

Peggy Choy

Lecturer
Dance Program & Center for Southeast Asian Studies

Grace Hong

Assistant Professor
Department of English and Asian American Studies Program

Nicole Huang

Associate Professor
Department of East Asian Languages and Literature

Stacey Lee

Professor
Department of Educational Policy Studies

Monita Manalo

Lecturer
Department of Languages and Cultures of Asia

Ella Mae Matsumura

Associate Professor
School of Business

Jan Miyasaki

Lecturer
Asian American Studies Program

Lisa Nakamura

Assistant Professor
Department of Communication Arts

Pamela Oliver

Professor
Department of Sociology

Hemant Shah

Professor
School of Journalism and Mass Communication

Michael Thornton

Professor
Department of Afro-American Studies

Lillian Tong

Instructional Program Manager
Center for Biology Education

Lynet Uttal

Associate Professor
School of Human Ecology

Asian Pacific American Students Council (APAC)

Two representatives

Faculty Activities Update, 2004-05



Victor Bascara

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

Professor Bascara's book, Unburdening Empire, is forthcoming from the University of Minnesota Press.

An article he wrote has just appeared in East Main Street: Asian American Popular Culture (NYU Press, 2005): "'within each crack/ a story': The Political Economy of Queering Filipino American Pasts."

He has a forthcoming entry on Milton Murayama in the Dictionary of Literary Biography (volume on Asian American Writers).

Another article appeared in MELUS: "Up From Benevolent Assimilation: At Home with the Manongs of Bienvenido Santos" (29:1, Spring 2004).

Professor Bascara was awarded a UW Research Service Grant to fund ongoing research on the teaching of American Literature at universities in extra-territorial holdings of the United States (U. Philippines, U. Puerto Rico, U. Hawaii) in the period between WWI and WWII.

Over the past year Professor Bascara presented papers at the following conferences: Association for Asian American Studies (Los Angeles), Multi-Ethnic Literatures of the United States [MELUS] (Chicago), Asian Americans and the Law (Urbana), American Studies Association (Atlanta), 7th International Conference on the Philippines (Leiden, Netherlands), and Multi-Ethnic Studies in Europe and the Americas [MESEA] (Thessaloniki, Greece).



Leslie Bow

Leslie Bow is Associate Professor in the Department of English and the Director of the Asian American Studies Program.

Professor Bow has been settling in to her first year as Director of the program. In the meantime, she is working on a manuscript that looks at the position of Asians, Latinos, and American Indians under segregation. Last year, she presented portions of this research at Vanderbilt University, Department of English in a talk titled, "Thinking Interstitially: Transgenderism, Transracialism, and the Context of Segregation," and in Atlanta at the annual meeting of the American Studies Association in a talk titled, "Interstitiality, Transracialism, Segregation." She was the keynote speaker at this year's East of California, Asian American Studies Conference presenting "Adjudicating Southern Anomaly: Asian American Interstitiality under Segregation." She taught a new interdisciplinary core course in Asian American Studies this year reflecting this research, AA 260, Asian American Interstitiality.

Professor Bow actively engaged issues about the discipline in two panel sessions this year: "Outsider--In?: Asian American Studies, Contingent Institutionalization, and the Uses of Difference, A Roundtable on Academic Migration" at the Association for Asian American Studies conference in Los Angeles and "Asian American Studies in the Midwest: State of the Field," for East of California in Nashville.

She has been elected to a five-year term of the Executive Committee for the Division of Asian American Literature within the Modern Language Association.



Peggy Choy

(Photo: Carl Hefner)

Peggy Choy is a Lecturer in the Dance Program.

Peggy Choy performed her recent piece, Turtle at City Center, New York, as part of the American Performing Arts Presenters conference in January 2005, and at the APAC Fashion Show at the Union Theater in April 2005. She choreographed "Spirit Rising" in collaboration with Jin-Wen Yu and Edi Gbordzi, that was featured in the grand opening of the Overture Center in September 2005.

Choy's Red Buddha was also performed last November in the Dance Program fall concert, and the Dance the Piano concert in the School of Music. Red Buddha was created in conjunction with Cathy Kautsky's outreach project funded by the Evyue Foundation.

She performed "Sung Mu," a traditional Korean folk dance for the Korean Night, sponsored by the UW-Madison KSSA in April 2005.

Choy's Passage of Oracles was the keynote performance for the American Minority Student Leadership Conference held at University of Wisconsin-Madison.



Peggy Choy (left) & Shani Sellman (right), from Passage of Oracles
Photo: Tom McInville

**Grace Hong**

Grace Hong is Assistant Professor in the Department of English and the Asian American Studies Program.

Professor Hong's book, Worlds of Difference: Race, Gender, and American Modernity, is forthcoming from University of Minnesota Press.

She was awarded a Minority Faculty Fellowship from the UW System Center for Race and Ethnicity and was on a research sabbatical in the Spring of 2005.

Professor Hong gave an invited lecture for the Center for Ideas and Society at UC Riverside entitled, "I Want a Movement: Women of Color Feminism and Comparative Race Analysis," April 18, 2005.

She served as one of the book award judges for the 2005 Cultural Studies Book Award for the Association for Asian American Studies and presented the award at the 2005 Association for Asian American Studies national conference in Los Angeles, April 23, 2005.

**Stacey Lee**

Stacey Lee is Professor in Educational Policy Studies.

Professor Lee published a new book, Up Against Whiteness: Race, School, and Immigrant Youth (Teachers College Press, 2005). See the boxed insert right.

**Monita Manalo**

Monita Manalo is a Lecturer in the Department of Languages and Cultures of Asia.

Dr. Manalo is among the teachers selected by the University of Wisconsin Teaching Academy to attend the summer institute to be held at the Frederick Center June 6-9, 2005. A recognition of a commitment to teaching excellence, the Teaching Academy Summer Institute provides participants time, atmosphere and tools "to reflect on teaching and learning" and an opportunity as well "to focus on the creation of... [an] individual or team project" during these scheduled sessions.

Dr. Manalo will also be the coordinator for the teaching of Filipino language and culture at the Southeast Asian Summer Institute (SEASSI) to be held June 13 - August 5, 2005 at the University of Wisconsin-Madison.

This summer, she will attend the international convention of Asian scholars (ICAS) sponsored by the International Institute of Asian Scholars (IIAS) in Shanghai, China. She is an active member of IIAS.

**Ella Mae Matsumura**

Ella Mae Matsumura is Associate Professor in the School of Business, Accounting and Information Systems.

Professor Matsumura has accepted an invitation to serve as 2006-2009 co-editor of Accounting Horizons, a journal published by the American Accounting Association. Accounting Horizons publishes articles that bridge accounting academia and practice.

Professor Matsumura has also been invited to present a research paper (co-authored with doctoral candidate Jae Yong Shin), entitled "An Empirical Analysis of an Incentive Plan Based on Relative Performance Measures: Evidence from a Postal Service," at Harvard Business School's Information, Markets, and Organizations Conference to be held June 13-14, 2005. The study reports analysis of data from the Korean Postal Service.

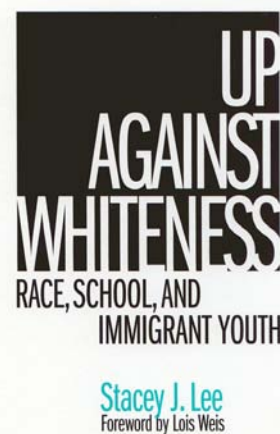
Up Against Whiteness: Race, School, and Immigrant Youth

Pushing the boundaries of Asian American educational discourse, this book explores the way a group of first-and second-generation Hmong students created their identities as "new Americans" in response to their school experiences. Offering an opportunity to rethink the "norm," this important volume pays particular attention to how race, class, and gender informed their experiences.

Revealing the complex dynamics between immigration and Americanization, this engaging volume:

- Shows how the culture of middle-class whiteness at a public high school in Wisconsin excluded and alienated Hmong American Students, and how these students responded.
- Focuses on the ways the academic and social experience at school, including peer relationships, extracurricular participation, relationships with teachers, and the academic achievement influenced identity construction.

- Makes connections between the experiences of one ethnic group of immigrant youth and the broader issues of race in the United States, showing how schools can be better serve immigrant students of color.
- (From Publisher's Press Release)



**Hemant Shah**

Hemant Shah is Professor in the School of Journalism and Mass Communication.

Professor Shah received a Vilas Associate award for 2005-07 to continue his work on the connections between race, mass communication and modernization in post-colonial states after WW II.

His recent publications include: (With Karin Wilkins) (2005), "Reconsidering Geometries of Development." *Perspectives on Global Development and Technology* 3(4): 395-416.

Review essay of David Gauntlett, *Media, Gender and Identity: An Introduction* (New York and London: Routledge, 2002) and Rebecca Ann Lind (Ed.), *Race, Gender, Media: Considering Diversity Across Audiences, Content, and Producers* (Boston: Allyn and Bacon, 2004). *Journalism and Mass Communication Educator* 5(2):429- 432.

Review of *Staging Growth: Modernization, Development and the Global Cold War*. (David C. Engerman, Nils Gilman, Mark H. Haefele, & Michael Latham, Eds., University of Massachusetts Press, 2003). *Journal of American History* 91, 692-693.

Professor Shah's UW service activity included the L&S Scholarship Committee, Task Force on Creating Comparative Ethnic Studies, University Research Scholars mentor, South Asia Center Advisory Committee, and South Asia Conference Coordinating Committee.

**Michael C. Thornton**

Michael C. Thornton is Professor in the Department of Afro-American Studies.

Professor Thornton's recent publications include: "Black and Asian American Relationships, 1993-2000: Perspectives of *India-West*." *Black Diaspora Meets Asia*, (Ed.) Heike Raphael-Hernandez. (NYU Press).

"African Diaspora Passages from the Middle East to East Asia." In *Roots, Routes and Redefinitions. Volume 1: Routes of Passage: Rethinking the African Diaspora*, (Ed.) R. Hamilton (Michigan State University Press).

(With Bruce Marino) "It's My World?: Exploring Black and White Perceptions of Personal Control." *The Sociological Quarterly* 45, 3: 597-612

Professor Thornton was invited to present at the University of Wisconsin-Whitewater; Northwestern University; and, Aristotle University, Thessaloniki, Greece.

Professor Thornton's campus activities include: Diversity Oversight Committee Co-Chair; Student Academic Affairs: "Professor Expectations of Students" ; Prospective Scholars Day; Academic Advancement Program: Mock Lecture; Multicultural Learning Community: Asian and Black relations; POSSEE Program Summit; Social Studies Divisional Committee.

Professor Thornton will serve as the first faculty co-director of the Morgridge Center for Public Service.

**Lillian Tong**

Lillian Tong is Undergraduate Education Coordinator and Director of Faculty Programs for Center for Biology Education.

Dr. Tong's duty is to improve undergraduate biological sciences education, and one aspect of it involves equity and diversity issues in the sciences. To help encourage leadership of Asian American women on campus, she organized a meeting of Asian American women on the faculty and academic staff with Prof. Phyllis Wise, Dean of the Division of Biological Sciences and Distinguished Professor of Neurobiology, Physiology, and Behavior at University of California, Davis in association with Women in Science and Engineering Leadership Institute (WISELI) at UW-Madison. As a member of the WISELI leadership team, she hopes to encourage more discussion about ethnicity and leadership.

Dr. Tong is also a member of the Diversity team of the Center for Integration of Research, Teaching, and Learning (CIRTL), which has been developing materials for inclusive teaching in STEM (Science, Technology, Engineering, and Math) disciplines. The UW-Madison version of CIRTL, Delta, offers a course on Instructional Materials Development in Science which she co-teaches. In this course, they have been using case scenarios to promote discussion about gender, race, and ethnicity bias and stereotypes.

**Lynet Uttal**

Lynet Uttal is Associate Professor in the Department of Human Development and Family Studies.

Professor Uttal studies parent-childcare provider relationships and how culture, race, and ethnicity inform these relationships. She regularly teaches courses about racial ethnic families including HDF5 474 Racial Ethnic Families.

Professor Uttal is collaborating on a University-Community partnership project working with Latino families and childcare providers to address childrearing and childcare issues in the Latino immigrant community in Dane County. She is developing techniques for integrating data collection and community education

programs in workshops.

She is also interested in developing institutional practices that support academic faculty who want to define themselves as activist scholars and develop university-community partnerships.

She has conducted action research projects with Madison Metropolitan School District on Southeast Asian teenagers and a Dane County Hmong Educational Needs Assessment Project. Professor Uttal was nominated for a TRIO award.

Asian American Studies Program Sponsored Events 2004-05

October 8, 2004

Passage of Oracles

Peggy Choy, Lecturer in Dance Program, UW-Madison

Passage of Oracles was the keynote performance for the American Minority Student Leadership Conference. Also performed for Wisconsin 7th through 12th graders in a matinee in the Wisconsin Union Theater.

Cosponsored with East Asian Studies Program, UW-Madison; UW-Anonymous Fund, Student Affairs Pre-College Grant, American Minority Student Leadership Conference, UW Brittingham Fund, and School Fees.

About Passage of Oracles

Using the languages of dance, martial arts and jazz music, the experiences of those who made the difficult journeys to and within this country come alive: Asian and African myths, multicultural stories-- an enslaved African woman on a "Death Ship" traversing the Middle Passage to America's southern cottonfields; Chinese immigrant workers who lay railway tracks for the Transcontinental Railway as high up as the Sierra Nevadas; a Korean woman (Choy's own grandmother) escapes from Japanese-occupied Korea into China and San Francisco; the mythic American hero, John Henry, who matches his strength and speed against a steam engine to laying railway tracks to oblivion. The company went on tour to Notre Dame, Indiana in November.

October 15, 2004

"Theorizing Diaspora: Locations and Subject Positions"

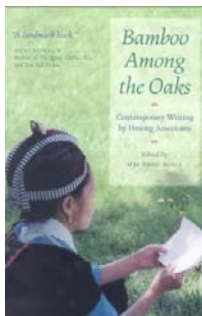
Radha Radhakrishnan, Professor of English and Comparative Literature and Chair of the Department of Asian American Studies at the University of California, Irvine.

Cosponsored with the African Diaspora Research Group.

December 1, 2004

Bamboo Among the Oaks, a literary evening with **Mai Neng Moua & Kou Lor**

Mai Neng Moua is the editor of an anthology of Hmong-American writings, Bamboo Among the Oaks (Borealis Books, 2002), and Kou Lor is a Wisconsin-based poet.



Cosponsored with South Asian Studies Program.



Mai Neng (right) & Kou (left) signing their books
Photo: Atsushi Tajima

March 31, 2005

Film Showing and Interactive Discussion of Monkey Dance with Filmmaker Julie Mallozzi

Julie Mallozzi is a documentary filmmaker based in Cambridge, Massachusetts.

Cosponsored with UW Anonymous Fund and Wisconsin Film Festival.

April 11, 2005

"Engendering Culture"

Leti Volpp, Associate Professor at Washington College of Law, American University

Cosponsored with the UW Law School

April 19-20, 2005

"When the Cobbling Began: Photography, Immigrants, Factories, and post-Civil War America"

Anthony Lee, Associate Professor of Art History at Mount Holyoke College

Cosponsored with the Art History Grad Forum, the Associated Students of Madison, Department of Art History, Visual Culture Studies Cluster, and the Elvehjem Museum of Art.

UW Madison Asian American Studies Program Presents

Monkey Dance

with filmmaker
Julie Mallozzi
in person

Thursday, March 31, 2005
11:00-12:30
6191 H.C. White

MONKEY DANCE
A Documentary Film by Julie Mallozzi

Three Cambodian-American teenagers come of age in a world shadowed by their parents' nightmares of the Khmer Rouge. Traditional dance links them to Cambodian culture, but fast cars, American consumerism, and new romance pull harder. Gradually coming to appreciate immigrant sacrifices, the three teens find a balance between their parents' dreams and their own.

Julie Mallozzi is a documentary filmmaker based in Cambridge, Massachusetts. Her films explore the interactions between cultures thrown together by history, and between politics and personal stories. Julie's debut film, "Once Removed," premiered at Boston's Museum of Fine Arts, won awards at numerous festivals, and aired on public television. Julie studied filmmaking at Harvard University, where she currently teaches.

Free - Open to Public

Sponsored by the Asian American Studies Program
& the Wisconsin Film Festival

For more information: 262-237-6000 or ajmallo@wisc.edu

2005 Asian American Film Series

The Asian American Film Series, "Beyond Racial DMZ," was held March 31 to April 3. This year, the Festival was part of the 2005 Wisconsin Film Festival. All six of the Asian American Film Series were well attended, with some shows completely sold out and with people sitting in the aisles. With funding from the UW Anonymous Fund, Asian American Studies Program was able to help bring a number of Asian American film directors, screenwriters, and special guests to the Festival. They included Cutis Choy, Frank Chin, Sabrina Dhawan, and Julia Mallozzi. Special thanks go to Mary Carbine, Wisconsin Film Festival Director.

Wisconsin Film Festival, 2005 Asian American Films: Beyond the Racial DMZ

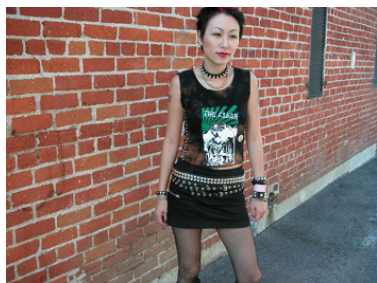
Synopses by Mary Carbine

American Seoul

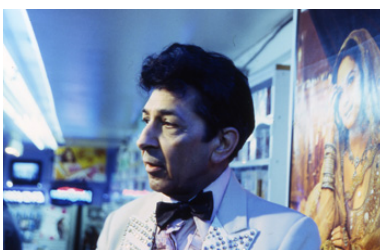
Narrative Short | USA | 2003 | 7 min | Color |

Director: Jason Moore

(Wisconsin Premiere) A biting and humorous look at four young Asian-American women living in Los Angeles: a fresh-off-the-boat punk rocker, a jaded aspiring actress, a hip-hop gangster girl, and a whitewashed beauty contestant.



magic of rediscovered love. Based on a short story by Akhil Sharma. "Charming." —Time Out New York. "A wry romantic comedy." —Newsday. "Vivid and hilarious!" —The South Asian.com.



Monkey Dance

Documentary Feature | USA | 2004 | 65 min | Color |

Director: Julie Mallozzi

(Midwest Premiere) The Cambodian monkey dance celebrates a pan-Asian folk hero, part trickster, adventurer and warrior, whose mind is as agile as his body. The subjects of this documentary, three charismatic Cambodian-American teenagers growing in Lowell, MA, are equally agile in negotiating between the lures of American youth culture and the expectations of their parents who survived the Khmer Rouge atrocities of the 1970s. Traditional Cambodian dance links them to their parents' culture, but fast cars, hip consumerism, and new romance pull harder. Filmmaker Julie Mallozzi, the daughter of a Chinese mother and Italian-American father, creates a moving portrait of these teenagers as they navigate the landscape of urban adolescence.

Lilo & Me

Narrative Short | USA | 2003 | 10 min | Color |

Director: Kip Fulbeck

(Wisconsin Premiere) What celebrity do you most resemble? For artist Kip Fulbeck this question starts a rollicking ride that is part autobiography, part family portrait, and part pop-culture survey. Hilarious and touching, this piece examines the muting of race in mainstream media and its effects on multiracial Americans. Kip Fulbeck's award-winning work been featured in the Singapore International Film Festival, Bonn Videonale, and Whitney Biennial.

Cosmopolitan

Narrative Feature | USA | 2003 | 53 min | Color

Director: Nisha Ganatra

Screenplay By:
Sabrina Dhawan

(Midwest Premiere) A suddenly single bachelor, an oddly attractive neighbor, and a popular women's



Sabrina Dhawan at her film screening (Photo: Atsushi Tajima)

magazine are the ingredients of this delicious romance that pays homage to classic Bollywood while spinning a modern love story that is uniquely its own. From the director of Chutney Popcorn (Nisha Ganatra) and the writer of Monsoon Wedding (Sabrina Dhawan), and starring Genie award-winner Roshan Seth (Monsoon Wedding, My Beautiful Laundrette) and Academy Award-nominee Carol Kane (Hester Street), Cosmopolitan mixes the bittersweet comedy of real life with the



North Korea: Beyond the DMZ

Documentary Short | USA | 2003 | 56 min | Color |

Director: JT Takagi, Hye-Jung Park

While North Korea is demonized in America as part of the "axis of evil," few have any first hand knowledge of what is it like on the other side of the 38th parallel. How do North Koreans view this past decade, with the fall of Soviet communism, natural disasters that brought famine, and a dangerously hostile relationship with the United States? What are the concerns of the Korean-American community — many of whom have family in the north? This documentary follows a young Korean-American woman to see her relatives in North Korea, and through unique footage and interviews with ordinary people and scholars, opens a window into this nation and its people. "Brisk, wry, and highly enjoyable...casts Korea's North-South dynamic in a whole new light." —Ronnie Scheib, *Variety*.



Seoul Train

Documentary Short | USA | 2004 | 54 min | Color |

Director: Jim Butterworth, Aaron Lubarsky, Lisa Sleeth

"Often described as the world's largest prison camp, no country is more deserving of international condemnation on human rights than North Korea." —Human Rights Watch, 2004.

There are an estimated 250,000 North Korean refugees living in China. With riveting footage of a secretive "underground railroad," *Seoul Train* is a gripping documentary of the lives and deaths of North Koreans as they try to escape their homeland and China. Combining vérité footage, personal stories and interviews with experts and government officials, the film delves into the complex geopolitics behind this growing and potentially explosive humanitarian crisis. Winner, Best Documentary, Fort Lauderdale Film Festival, 2004.

What's Wrong with Frank Chin?

Documentary Feature | 2005 | 97 min | Color |

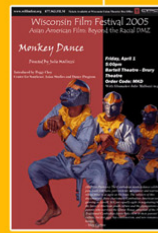
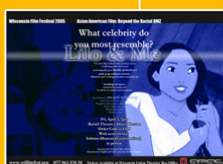
Director: Curtis Choy

(Midwest Premiere) *What's Wrong With Frank Chin?* is a wide-ranging biography of the god-father of modern Asian-Americanism: writer, playwright, scholar and original thinker Frank Chin. The son of



Frank Chin at his film screening
(Photo: Atsushi Tajima)

an immigrant Chinese father and a fourth-generation Chinatown mother, Chin got his BA in English in 1966, and then became the first Chinese American brakeman on the Southern Pacific since the Chinese built the Central Pacific Railroad over the Sierras. The American Place Theatre in New York mounted his play, *The Chickencoop Chinaman*, in 1972, making him the first recognized Chinese-American playwright. Chin founded a theatre in San Francisco, where he directed until 1977, and wrote about Chinese- and Japanese-American history and culture, literature and theatre while teaching and lecturing throughout the country. He was the main editor of *Aiiieeeee!*, the most influential anthology of Asian-American literature, and published short stories (*The Chinaman Pacific & Frisco R.R. Co.*), novels (*Donald Duk* and *Gunga Din Highway*), and a documentary novel (*Born in the USA: A Story of Japanese America, 1889-1947*). Blunt, prolific, hilarious and infuriating, Chin is a true original, for whom selling out is not an option. *What's Wrong With Frank Chin?* does not shy away from the controversies Chin has provoked during the past 30 years, and expands beyond the range of typical biographies to explore larger literary, ideological, and cultural changes in Asian America.



Interview with Julie Mallozzi By Atsushi Tajima

Julie Mallozzi is a documentary filmmaker based in Cambridge, Massachusetts. Her films explore the interactions between cultures thrown together by history, and between politics and personal stories. Julie studied filmmaking at Harvard University, where she currently teaches. She was one of the guest filmmakers AASP invited for the 2005 Asian American Film Series.

Q: Tell us about yourself. How did you start filmmaking?

I started out studying English in college, and realized that I really wanted to make things, make films. I was going to the film screening at the Harvard Film Studies. These were of past filmmakers who studied at Harvard. I got very inspired. I thought it would be really cool; you could make films while you were in college. So I took some film classes. I had been working with a bunch of different people there, and I gradually became a better filmmaker. After college, I did do some more writing. I also worked for a public television in WGBH Boston. And I started out making my first film.

Q: How did your education help you to pursue your career as a filmmaker?

First, some filmmakers go to film school, but I did not go to film school either as an undergraduate or a graduate student. I went to a liberal arts college. I find it is an interesting thing to look at filmmaking as a way of looking at the world, the same way that science is a way looking at the world. Like biology is a way looking at the world. I find it interesting to think of filmmaking in that way. If you think of it as commerce, which is what any kind of film school feeds into Hollywood, you're making a product for consumption. Or some other people having an art-school mentality might think of film as a purely art. I am interested in all of those things. But, I am also interested in film as a way to approach the world, to understand the world. It can inspire people and discussion about the world.

Q: Does this mean you have an analytical stance in filmmaking?

Yes. That is one of the reasons I am interested in documentary. I am also interested in making fiction films someday. But my

films are always being very grounded in reality. Maybe (they are) fiction versions of real-life stories with non-professional actors acting as themselves. I guess that's what my education, not going to film school, was about. That was a certain decision I made. I am not sure if I'd have been happy gone to a regular film school.



Q: What are some difficulties as an independent filmmaker?

The biggest difficulty for everyone is funding for independent media. Just kind of figuring out not only how to fund your work, but also how to fund your life, and how to piece together a living. Many people never manage to do this. So they either give up on filmmaking, or just make film as a hobby. They never get really to devote themselves to this.

Q: Do you have any special focus on Asian Americans? If any, what is the significance?

I've only made two big feature films and they both happened to be Asian American topics. And I am half-Chinese myself. But I do not think I'm going to make a whole career of making only films about Asian Americans. On the one hand, you have a certain credibility, when you are making films within your community, and you have a certain access that the other people don't have, and I enjoyed that. Furthermore, you have a certain amount of ease to get funding. People want to encourage minority film makers to make films. So those things are all good. Those things all make me want to make more films about Asian Americans.

On the other hand, we shouldn't be limited to making films only about our own group. This is a "ghetto-ization." I feel people should make films about whatever they find interesting. No one ever forces white filmmakers to only make films about white people. I am sure I will make more films about Asian Americans, but I hope to make films about other things too.

Q: Why did you choose Cambodian immigrants? What is significant or different about their experience versus other immigrants'?

I chose the Cambodian topic because I found a real fascinating story. And this town Lowell, which is an hour from where I

I am also interested in film as a way to approach the world, to understand the world. It can inspire people and discussion about the world.

— Julie Mallozzi

I work incrementally every year. I try to make a greater percentage of my work be the things I love to do and the things related to films. I've been pretty happy. I do a combination of teaching, freelance work, and sometimes freelance production. I have been commissioned to make small videos for non-profit organizations, which are almost like documentaries. They are not very commercial. I feel pretty happy with that. But it took me at least five years to get the things up in rolling.

live, is a huge Cambodian city. It is the third largest Cambodian city in the world after Phnom Penh and Long Beach, California. It is culturally and historically an interesting thing for me.

I guess one connection that I found really interesting to my last film is that of the whole Khmer Rouge and Pol Pot history. My family that I portrayed in my first film had to suffer the Cultural Revolution. The Khmer Rouge period was of course much more horrible than the Cultural Revolution. But there are definitely ideological ties to what happened. It is the whole idea of how politics affects peoples' personal lives.

In terms of comparing immigrant experiences, there is a huge difference in coming to America as a refugee versus as an immigrant. Cambodians came as refugees. They were not coming by choice, nor to find a better job. They were fleeing from something horrible. And they are not usually prepared. They don't have language skills, job skills, or literacy. I think refugees have a much harder time in America. It is much harder to achieve American dream. Maybe it takes a whole extra generation to achieve it compared to other immigrants.

Q: What is an "Observational Documentary" and why did you choose this format of film making?

It's basically using the camera to record events that are occurring, not staging anything. My film making is not purely observational because I do a lot of interviews. But I am interested in the whole idea of capturing life as it's happening, not setting anything up, scripting anything ahead. I found it very exciting not to know what's going to happen, and then try to piece together the story from the materials you get.

Q: What was your experience in filming these Cambodian kids?

As teenagers, it was often considered cool to not like being filmed. But to me they were always open to be filmed. One obstacle was they thought of me as a teacher or a role model in some way, so they never wanted to show me themselves doing things wrong, or at their weak moments, or at the moments they

were making bad judgments.

But at a certain point, I had to sit down with them and say "You need to show me some of the challenging or difficult parts of your life, or times you do things wrong because otherwise no one is going to believe you." Everybody makes mistakes and everybody has weak points. But overall, they like the project.

Q: How did your own identity help/influence your filmmaking?

My mother is from China, and my father is an Italian American. I also grew up in this roadside tourist attraction my family runs. That was a Native American historical site. That's where my interest in the indigenous people in Americas and Latin America came from.

Also I've always found it cool to be of mixed heritage. I can go anywhere in Latin America. People don't necessarily think I am a Mexican or something. But if I am in Mexico, they might think I am from Peru. If I am in Peru, they might think I am from Chile. When I am in China, they don't think I am a Han Chinese, because I don't look like Han Chinese. But they might think I look like Uy-gur or people from western China because those people are mixed also in a certain way.

I enjoy playing multiple ethnicities. I speak four languages. I enjoy being able to go somewhere and get to know culture, to be a part of it, not to try to be someone else, but just to integrate in a way that I can get to know people.

I guess the fact of growing up in rural Ohio where there was nobody who wasn't white made me interested in the issue of cultural displacement. That is part of why I was interested in the Cambodians in Lowell, a small city in Massachusetts. The Cambodians have come from rice fields of Cambodia to be living in a small city in Massachusetts. That's definitely an issue of cultural displacement.



Julie Mallozzi in her film showing and discussion in UW-Madison
(Photo: Atsushi Tajima)

Q: Do you hope to continue inspiring youth and their parents?

I got more and more interested in youth while I was making this. Toward the end of making this film, I realized actually, documentary could potentially have an impact on young people. That's why I was actually spending a lot of time making a teacher's guide. I am trying to get some funding to do outreach to have more youth-based screenings. I've got funding. There will be thousands of kids in Massachusetts who will be seeing the films in next month or two.

I think showing a film in film festivals, museums, and universities is great. But I really also enjoy to have the film get out to people who don't usually see documentaries and who look at it as more from an inspirational perspective, like as a good story rather than as like an intellectual item, or like an art item. I don't know if I am going to change anyone's life by showing things at a film festival. Whereas, showing it to young people who are on the verge of making really important decisions in their lives, then if it influences one young person, I feel like it's made an impact.



Three Cambodian-American youths in *Monkey Dance*: (from left) Sochenda Uch, Linda Sou, and Samnang Hor (Photo: Andrew Page)

Upcoming Asian American Studies Courses

Summer 2005

662 Mass Media and Minorities

(Crosslisted with Journalism and Mass Communication)

Instructor: James Danky, 4 cr

This course considers the cultural history and experiences of racial and ethnic minorities, explores the way these groups are portrayed in mainstream mass media, and analyzes how and why minority groups have created systems of mass media self-representation to counter the mainstream mass media. We will focus on mass media channels: print, Web, radio, television and film; and on two communication forms: news and entertainment. Our primary geographical focus is on the United States, but we may consider other multicultural societies as time and current events warrant.

Fall 2005

101 Introduction to Asian American Studies

Instructor: Jan Miyasaki, 3 cr

This course introduces major themes in Asian American Studies from the beginning of Asian immigration to the United States in the mid-nineteenth century to the present. We will examine why Asians come to America and what happened to them in America in relation to issues of immigration, civil rights, race relations, ethnic identity, gender and family relations, class and community.

153 Asian American Movement

Instructor: Peggy Choy, 3 cr (Crosslisted with Dance)

This course introduces several Asian movement traditions and dance forms which have been brought into the United States where the forms have been taught, passed-on and transfigured. All forms studied focus on the transformation of internal life-force energy ("ki" or "chi") into movement. Meditation and movement techniques will be taught in the context of Asian cultures and philosophy, Asian American history, and a creative/imaginative process of movement choreography. A primary focus is the exploration and expression of ethnic and cultural identity with attention to the diversity of Asian American experiences in the context of racial and ethnic contestation in America. Students will learn move-

ments from several of the following forms: the Chinese forms of *t'ai chi chuan*, *wushu*, the contemporary dance technique of Zen Dance/*Son Mu*, Korean dance and music, and introduction to a form of *Butoh* (originally from Japan).

220 Ethnic Movements in the United States

(Crosslisted with Sociology)

Instructor: Pamela Oliver, 4 cr

This course uses a social movements and group conflict approach to explore the experiences of African American, American Indian, Hispanic/Latino (especially Mexican American), and Asian American people in the US. Part of the course is a history of the formation of the United States as a racial state and an overview of the history and politics of each of the groups. The course also emphasizes racial controversy: projects require you to research and analyze the opinions of people on both sides of controversial issues. Our goal is to understand current issues and conflicts by locating them in their historical and political/economic context. We will pay close attention to the resource mobilization and political opportunity questions: who controls the situation, what resources and capacities do aggrieved groups have to affect the situation?

240 Topics in Asian American Studies: Asian American History, 1847-1965

Instructor: Cindy I-Fen Cheng, 3 cr

The study of Asian American History is a multifaceted endeavor. Apart from providing a glimpse into the activities of Asian Americans of years past, it critically considers how and why certain activities were (or were not) remembered. This inquiry further highlights the process of creating "race" and how these processes shaped who counted as an American. Namely, it explains how people originating from disparate nations have come to be collectively categorized in the U.S. as "Asian Americans"; why in certain instances, for example, the Chinese and Filipinos were racialized as distinct and separate groups; how Asian Americans were defined in relation to other racialized identities such as Blacks, Mexicans, and ethnic whites; and how race worked together with gender, class, and sexuality to legitimate certain identities over others.

Understanding the various strains of racial formation, moreover, provides an incisive look into the development of American capitalism and how it both

shaped and was shaped by Asian immigration, labor, and settlement patterns.

Finally, this study involves a self-conscious analysis of the ways scholars have used Asian American history to bring to the fore issues related to racism, class exploitation, sexism, and homophobia as well as the limitations and potentials of such approaches.

Within the course of this semester we will examine various films, literatures, sociological studies, and historiographies that help develop our understanding of Asian American History.

270 Survey of Asian American Literature

(Crosslisted with English)

Instructor: Leslie Bow, 3 cr

This course analyzes contemporary fiction, poetry, autobiography, and film produced by Chinese, Japanese, Korean, Vietnamese, South Asian, Hmong, and Filipino Americans. Looking at Asian racial construction in the U.S., we will pay particular attention to the acculturation experience of immigrants and the negotiation between integrating and maintaining ethnic tradition. We will investigate the role of sexuality and sexual orientation in representing ties to nation and family. In addition, we will explore colonial legacies in Asia that precipitate migration and the ways in which literature can serve as a forum for global advocacy.

443 Mutual Perceptions of Racial Minorities

(Crosslisted with Afro-American Studies)

Instructor: TBA, 3 cr

This is a comparative survey course of readings on the mutual perceptions of people of color. Its primary focus is people of Asian, African and/or Latino ancestry and how they have evaluated, perceived and interacted with each other and other groups. Given the nature of this undertaking, the course pulls from an eclectic set of material, primarily secondary data sources, recent research and historical evidence. Sociological perspectives are highlighted, although anthropological, historical and psychological views will also be evident. While primarily a domestic focus, we also examine international perspectives.

560 Humanities Topics: Asian Americans and War

Instructor: Victor Bascara, 3 cr

This course examines the 20th century by looking at the convergence of two concepts: Asian Americans and War. The history of Asian Americans can be called a history of United States involvement in wars in Asia. These events have shaped everything from national boundaries and migratory patterns to historical periodizations and gendered racializations. At the same time, these grand and violent mobilizations have been shaped by cultural conditions that legitimated the contested necessity of these conflicts.

Readings and screenings for this course draw on a multiplicity of disciplines to grasp the conceptual concerns and historical details of, in chronological order, the Spanish American War/Philippine Insurrection, World War II, the conflict in Vietnam, and the Cold War. The main assignment is a research project examining a specific aspect of the convergence of Asian Americans and a war.

Other Fall 2005 courses meeting Asian American Studies Certificate requirements

HIST 244 Introduction to Southeast Asia: Vietnam to the Philippines

Instructor: Michael Cullinane, 3 cr

This course explores Southeast Asian history, religion, folklore and literatures, educational systems, and politics from the early classical states to contemporary social, literary, and political developments.

HDFS 474 Racial and Ethnic Families

Instructor: Lynet Uttal, 3 cr

(HDFS: Human Development and Family Studies)

This course studies contemporary family issues and human development for racial ethnic families and individuals. The first part of the course addresses cultural awareness, cultural conflict, and cultural competency and how contemporary situations are rooted in historical experiences. Then we will examine how racial status, ethnic identity, and transforming cultural practices and beliefs shape family life and human development across the lifespan. Topics will focus on biculturalism (psychologically, in interpersonal relationships, and inter and intra group

relations) and how our understanding of different family matters shift when we take race, ethnicity and culture into account. Asian American and Latino families are focused on.

Spring 2005

(Note: All courses are subject to change)

101 Introduction to Asian American Studies

Instructor: TBA, 3 cr

This course will explore specific historical moments that have particular relevance to Asian Americans and serve to reveal the embedded workings of culture, economics, and state interests. In looking at fiction, poetry, autobiography, history, legal documents, sociology, and film produced by and about Asian Americans, this course seeks to understand the processes of racial formation in the U.S. and beyond. We will cast a lens on the nature of governmentality, citizenship, and civil rights, as well as exploring issues such as cultural appropriation, national identification, and sexuality. In addition, we will look at how the presence of Asian immigrants reveals the legacies of American colonial endeavors in Asia.

260 Asian American Cultural Politics

Instructor: Victor Bascara, 3 cr

The focus of this course is Asian American cultural politics. "Cultural politics" is a phrase that seems both self-evident and elusive. We examine the extent to which social, political, economic, legal, and educational transformations are all made legible and meaningful through culture. In approaching "Asian American" trans-disciplinarily, we assess the capacities of "Asian American" as a category for synthesizing the separated spheres of knowledge production, such as the law, political economy, demographics, anthropology, and aesthetics as each of these fields have codified the meaning of "Asian American" in unique and interrelated ways.

420 Asian Americans and Media

(Crosslisted with Communication Arts)

Instructor: Lisa Nakamura, 3 cr

According to data collected in 2001 by the Pew Internet and American Life Foundation, Asian Americans use the

Internet in much greater numbers than any other ethnic group. Yet at the same time, Asians and Asian culture are often depicted on the Internet and in other new media, such as popular video games, in reductive, stereotyped ways which reinforce images of Asian men as sexless and exotic and Asian women as mysterious and erotic. Of course, these images have their root in older media, such as literature, film, photography, and other pictorial arts that have depicted Asians in these ways. This class will explore the implications of this seeming paradox by focusing on theoretical texts on racial identity and new media. In addition, we will conduct live research in new media, focusing on representations of Asian American identity on websites, video games, and other digital communication forms.

595 Asian American Women Writers

(Crosslisted with English and Women's Studies)

Instructor: Leslie Bow, 3 cr

This course examines contemporary Asian American women's literature including writing by Chinese, Japanese, Korean, Vietnamese, South Asian, and Filipina Americans. Cultural analysis provides a center for the course; one of our goals will be to understand the ways in which Asian American women negotiate communal affiliations and overlapping identities. We will focus on issues such as the impact of class identity, acculturation to the U.S., the policing of women's sexuality, and the formation of collective political consciousness. In addition to looking at works that engage issues of immigration and acculturation in the U.S., we will focus on the historical and unfolding political situations in Asian home countries. The course will investigate the ways in which literature can be a forum for interventionist critique of both domestic race relations and international politics.

Other Spring 2006 courses meeting Asian American Studies Certificate requirements

HIST 244 Introduction to Southeast Asia: Vietnam to the Philippines

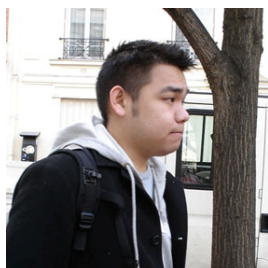
Instructor: Michael Cullinane, 3 cr

HDFS 474 Racial and Ethnic Families

Instructor: Lynet Uttal, 3 cr

Profiles of Certificate Awardees

Henry Ton is a Chinese-Vietnamese American graduating major in sociology and will seek a career in college student services or other non-profit organizations.



Alyssa Truong is a senior dual-major in biology and zoology. A first-generation Vietnamese-Chinese American, she immigrated to the U.S. in 1984, and is from Milwaukee.



We posed some questions to our two certificate awardees. Here's what they had to say:

Q: What is the most valuable thing that you took away from your classes in Asian American Studies?

Henry: Asian American Studies has allowed me to understand my own history and background. Through the courses I have taken, I have realized the struggle and accomplishments of Asian America. As a growing community, we are destined for many more stories of success that is a testimony to our perseverance. Asian American Studies provides a much needed environment for students to engage academic discourse of pertinent social justice issues.

Alyssa: One of the most valuable things I learned from my Asian American Studies classes is how to treat Asian American Studies as lens through which I can begin to view issues that affect all of us in America. Rather than narrowly defining Asian American Studies as a concentration that focuses on strictly the issues of Asians in America, I have now come to value the Asian American response, movements, and unique culture in America as another perspective through which I can interpret and understand issues of other disciplines.

Q: How might it enhance the way you think about the career path/major you've chosen?

Henry: Because of my involvement with the Asian American Studies program, I have a strong desire to choose a career path that relates to multicultural and diversity issues. Additionally, I would also like to work for a nonprofit organization that deals specifically with Asian American issues.

Alyssa: My experiences and identification with the "invisible" sector of society, has drawn my interest to displaced populations in the United States that may not be able to afford the luxury of quality healthcare. As the diversity in the United States increases, the demand for health practitioners who are sensitive to the needs these populations is greater. Having had similar experiences as a first generation immigrant, I hope that I will be able to better relate to and mediate the concerns of patients, who despite having conceptions of health and disease foreign to our own, still deserve the same quality of healthcare. Taking the series of Asian American Studies courses at the university has enhanced my approach to medical care in America. By reading the literature and examining the different cultures and schools of thoughts of diverse groups, I have learned that the ideas of health and wellness, which are often rooted in unique cultural beliefs, will vary among groups. As a future medical practitioner, I can now be more sensitive to these conceptions of health that may seem foreign and "backward" to our own scientifically based Western medical school of thought, but nevertheless be the best treatment for the patient in need of care.



Amy Ling Legacy Fund for Asian American Studies

The Asian American Studies Program has initiated a fundraising campaign in recognition of its founding director, Professor Amy Ling. If you would like to honor Professor Ling's memory and the work she began at the University of Wisconsin-Madison, please consider a donation to the Amy Ling Legacy Fund for Asian American Studies. Checks can be made out to:

Amy Ling Legacy Fund for Asian American Studies
University of Wisconsin Foundation
US Bank Lockbox
PO Box 78807
Milwaukee, WI 53278-0807



Contributions are tax deductible and will build an endowment fund to support the educational mission of the Asian American Studies Program.



Asian American Studies Certificate Program

University of Wisconsin-Madison
303 Ingraham Hall (608) 263-2976

The Asian American Studies certificate program provides students with an opportunity to develop a sustained intellectual focus on Asian American racial formation, communities, and culture. Interdisciplinary in nature, the certificate can be obtained by completing 15 credits of coursework in the humanities, social sciences, and education.

The certificate program is open to any undergraduate student regardless of major or college who has an interest in Asian American Studies and is in good academic standing at the University of Wisconsin-Madison. Interested students should contact the Asian American Studies Program (303 Ingraham Hall) and meet with the Director to discuss their study plans and understand the administrative process for obtaining the certificate.

Requirements:

To earn a Certificate in Asian American Studies, a student must earn a minimum GPA of 2.75 in 15 credits of coursework:

⇒ 3 credits of foundation

ASIAN AM 101 Introduction to Asian American Studies

⇒ 9 credits of "core courses" devoted exclusively to Asian American issues

ASIAN AM 153 Asian American Movement

ASIAN AM 240 Topics in Asian American Studies

ASIAN AM 252 Gender and Sexuality in Asian American Literature and Culture

ASIAN AM 260 Topics in Asian American Culture

- Asian American Cultural Politics
- Asian American History
- Asian American Popular Culture
- Asian/Asian American Dance
- Creative Writing Workshop
- Asian American Interstitiality

ASIAN AM 270 Introduction to Asian American Literature

ASIAN AM 420 Asian Americans and Media

ASIAN AM 470 Asian Americans in U.S. Schools

ASIAN AM 540 Special Topics

ASIAN AM 560 Topics in Humanities

ASIAN AM 595 Asian American Women Writers

ASIAN AM 699 Independent Study: Directed Readings in Asian American Studies

⇒ 3 credits of "comparative" courses

ASIAN AM 220 Ethnic Movements in the United States

ASIAN AM 443 Mutual Perceptions of Racial Minorities

ASIAN AM 662 Mass Media and Minorities

History 244

Introduction to Southeast Asia: Vietnam to the Philippines

HDFS 474

Racial Ethnic Families in the U.S. (*HDSF: Human Development and Family Studies*)

E ASIAN 520

Popular Culture and Film in Twentieth Century China

Regularly offered courses from Afro-American Studies, American Indian Studies, Chicano Studies, East Asian Studies, Southeast Asian Studies, South Asian Studies, or Languages and Cultures of Asia may count toward the fulfillment of the comparative requirement with the Director's approval. Student must file a DARs exception form with L&S upon approval.

There is no language requirement for the certificate.

Asian American Studies Program
University of Wisconsin- Madison
303 Ingraham hall
1155 Observatory Drive
Madison, WI 53706

ADDRESS CORRECTION RE-
QUESTED



Asian American Studies Program

University of Wisconsin, Madison

Mission Statement

The Asian American Studies Program at the University of Wisconsin, Madison is an interdisciplinary program committed to teaching and scholarship about Asians in the U.S., and to programming cultural events promoting Asian American issues and creative arts. It seeks to educate about the processes of racialization, systems of representation, economic structures, and domestic and foreign policies that impact immigrant populations. In addition to a core faculty, the Program draws upon the interests and expertise of affiliated faculty and academic staff across disciplines and academic units.

The Asian American Studies Program offers an array of courses devoted to the historical, political, literary, sociological, psychological, artistic, and educational concerns of Asian Americans. The Program sponsors lectures, readings, and performances that enhance the work it does in the classroom, including an annual Asian American Film Festival. It maintains a collection of book and video resources to benefit education about Asian American communities. The Program's scholarly mission extends to both the University community and well beyond it.

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