

**East Asian American Literature:
A Unit of Study and Lesson Plan**

By

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For

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Rationale

According to Peter Smagorinsky, the majority of literature in most American classrooms has its authorial origins in “dead white men (DWM)” mainly as the result of issues of open copyright, historical prejudices, and modern standards of “classic” literature (56). As a result, those students who do not occupy the highest level of our traditionally perceived social hierarchy may, consciously or unconsciously, have a sense of alienation from the material of the class, have difficulty contextualizing the material, and may feel marginalized or ignored in the classroom and the texts. Also, students with homogenous relationships to their communities receive an education which insulates their experiences of culture, custom, and acceptability, reinforcing an antipathy towards or distrust of tolerance and a lack of understanding of novel perspectives. In other words, all students suffer in their development and education from a lack of diversity in the curriculum.

The issue of race relations has traditionally been framed in terms of slavery and the problem of African Americans’ disenfranchisement. While this perspective offers one important view of social tensions in the U.S., a broader perspective is necessary. Such a perspective would show that America has never had an originary ethnic or racial group, and that therefore its literature should be viewed with a general and kaleidoscopic critique of all its discrete elements. One of the most underrepresented of these elements is East Asian American literature.

For an ethnic group that has had a presence of more than 150 years in the U.S., and a literature going back nearly that far, it has a startling paucity of ethnic and cultural mainstream familiarity. Much like other minority groups, East Asian Americans have

been marginalized and funneled into stereotypes such as the “weak whiz kid,” or the “dangerous, inward looking master of martial arts.” This unit will target East Asian American literature as a defiance of both these common stereotypes of East Asians and of the minority stereotypes associated with most American “diverse” literature, which focuses on wide-scale failure, poverty, and oppression, as these do not generally reflect the reality of most East Asians’ lives in the U.S.

This unit is grounded in Ronald Takaki’s idea that American history is the history of its common people (6), not its leaders and aristocratic class, with the most commonly recurring theme being that of immigration or relocation and alienation.* These themes are most apparent in the narratives, both fictional and real, of Native, African, Chinese, Irish, Italian, Jewish, and Japanese Americans from pre-WWII perspectives. Hence, this unit will focus on the East Asian American experience as a nuanced but still general metaphor for the American experience.

Some critics will argue that the main purpose of public education in America is to establish a common literacy so that America’s diverse peoples will have a universal set of reference points and a common language through which to understand and relate ideas to each other. A common body of literature would create these reference points and language and would therefore unify people’s experiences and simplify the flow of communication (Takaki 3).

Other critics will argue that educational goals should be set by “ahistorical” and neoclassical standards of what constitutes great literature. Such a critic might ask, “Why read great Asian American literature when you can read great literature?” In this view,

* Personal communication with Nick Tang, March, 2002.

the role of ethnicity in the origination of a piece of literature is incidental to the question of whether or not it is “great” and worthy of study in our classrooms.

Against both of the preceding arguments, we contend that learning is contextualized and that diverse literature is more relevant to a wider audience, that *because* of the myriad of ethnically nuanced themes in this literature, it is more universal in its relevance than its critics suggest. Furthermore, our selection of works is more representative of a unified perspective on American life and literature. The aforementioned critiques, if applied, create large gaps in students’ knowledge of the entirety of the fabric of American life. Our approach attempts to cover those gaps, and East Asian American literature is particularly important in that attempt because it is so thoroughly ignored in mainstream media and most classrooms.

Specifically, Mark Twain’s “The Disgraceful Persecution of a Boy” illustrates the role of marginalized groups in mainstream writers’ works. *The Flower Drum Song* will be presented as a historically significant piece, as the beginning of East Asian American literature. Also, the film based on Amy Tan’s *The Joy Luck Club* will show the role of commercially successful literature as a parallel with the rise of ethnic literature in the U.S.

The importance of multiethnic literature, diversity in study, and the changing composition of student bodies can be seen on all levels of education. The traditional, isolated curriculum focused mostly on “dead white males” no longer serves the needs of the whole of the American student body, either on its course to responsible citizenship or as a group of advancing scholars. Ramirez and Lee** argue that two types of multiethnic literature exist: melting pot literature focused on the interaction of cultures in America,

** See <http://falcon.jmu.edu/~ramsevil/asialit.htm#A>

and literature with an emphasis on the unique ethnic perspectives of the narrator and/or characters. Both types serve a crucial role in the development of students as socially responsible participants in a diverse country. We therefore offer both types in the selection for this unit. This tactic will provide at least a step in the direction of a sorely needed holistic perspective on the various realities of the American experience as reflected in literature. East Asian American literature in particular represents a perspective that is not well known and not easily pigeonholed. Therefore, it is an eminently worthy part of a literature course on the diversity of the American experience.

References

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Goals and Rubrics for East Asian American Literature

This course develops a multicultural approach to literature. The unit looks at the role of East Asian American literature within the fabric of American literature as a whole. Therefore, the main goal of the unit is a synthesis of perspectives involving the recoding of information represented in literature about the presence of East Asians in the U.S. This new schema, to be brought forth as a synthesized new perspective, will be assessed by a graphic collage and an accompanying explication paper.

Given the material you have read, you should be able to demonstrate some understanding of what the U.S. looks like through East Asian eyes. Create a collage as a visual representation of your new understanding and learning. Your collage should be organized around a theme of your choosing from the literature we have covered. Themes may include but are not limited to Asian perspectives on the body, the commonality of the immigrant experience, the conflict between tradition and modernity, and the melting pot as experienced by East Asians particularly in the Western U.S. Your collage should include at least three media *or* styles of production with relevance to the representation of your perspective and the literature. Your collage should be accompanied by an explication essay of at least four double-spaced pages describing the meaning of and reasoning behind each production within your collage. If you choose to do this project in collaboration with another student, be sure to integrate your ideas as well as your skills and work. If you use outside sources in your essay, you must reference them properly using the MLA format.

Your collage and essay together should do the following:

- Show your awareness of the general history of East Asians in the U.S., and represent key historical events, symbols, and images from your reading. Use your chosen theme to guide the selection of these events, symbols, and images.
- Explain how the works we have read have shaped or changed your perspective on the role of immigrants in the U.S. with specific reference to East Asians.
- Show how you think daily life in the U.S. is experienced by East Asians.
- Indicate how you think discrimination has affected East Asians in the U.S.
- Try to incorporate what you learned from Tanizaki's essay "In Praise of Shadows" in the organization of your collage, and be sure to explain in your essay how you went about this. (Remember that you are not expected to become a master of Asian aesthetics, but do try your best to use what you have learned!)
- You may work with no more than one other person, or you may work alone.
- You will have three class periods to work on your projects. During that time you may go to the library to do research if you wish. I will be available during those periods to answer questions and consult with you on your work. All additional work must be done outside class. Additional consultation is encouraged and will be available before or after class and after school by appointment.

Criteria for those working alone will be one letter grade lower than for those working together.

To receive an “A,” you must:

- Demonstrate awareness and cogent understanding of at least five important historical events with clear relationships to the framework of your piece and East Asians in this country. Your examples should be explained in your paper, documented, related to the theme or themes of your piece, and related to each other.

For example, “The narrow, hilly streets in the foreground of the picture represent the shift in Chinese immigration in the late 1800s from mining jobs associated with the gold rush to rented shop fronts, usually laundry, in San Francisco, corresponding with the formation of autonomous communities, the first China Towns. This scene corresponds with the reification of the identity of the Asian American community, and my character, a teen trying to separate himself from his domineering father.”

- Show the role of perspective in your piece as it relates to composition choice. You should incorporate at least five of the approaches, such as those described below.

Try using a variety of media, such as photographs, paint, drawing, color vs. black and white, etc. For example, “I used a photograph of an Asian family eating dinner, wearing clothes, and eating food generally associated with European American families. This image contrasts with the simple drawing of an East Asian American family eating the same food in a traditional manner, with chopsticks, sitting on pillows and leaning over their plates. This image represents

the subtle aesthetic differences in approach to something as simple as enjoying food.”

- Use a variety of stylistic approaches.

For example, “The drawings of the boy have different styles. The first is “Anime” style. The abstract method allows the viewer an easier time relating to the character because his features are not realistic or bland. The introduction also represents the light and superficial aspects of introduction. The shift to greater realism of the character represents the separation of the character from his friends as he learns more about himself.”

- Use a variety of stylistic productions.

For example, “The pervasive use of red in the bottom left panel represents the virulence of communism as the girl is finally crushed by her conformist antagonists,” or, “The brightness and persistence of light at the left side of the collage shows a Western perspective of beauty, which eventually devours the shadows, which represent the Eastern perspective.”

- You should give at least three examples from contemporary or early modern life of East Asians’ experiences of challenges from the dominant American culture or of the effects of racial discrimination.

For example, “The boy sitting on the bench during the kick ball game has black hair, while the players are blonde. This image demonstrates the subtlety of discrimination. The boy looking upwards shows his confusion over his exclusion as he has not come to terms with his differences,” or, “The nuclear symbol tattoo on the character’s arm represents the discrimination Wen Ho Lee received from

the federal government's inquisition of Chinese expatriates," or, "the boy in the cafeteria is looking down because he is ashamed to be eating his noodles with a fork."

- You must incorporate at least three in-class readings and at least two outside sources into your presentation.
- It should be apparent that partner work was the product of collaboration, with input received from both partners and discussion of each choice of the visual and the paper. You may give brief explanations of these collaborative processes either appended to the end of the paper or worked into the text of the paper.
- The paper should be at least five pages. You may submit early drafts to receive support for the germination of ideas. The paper should be well developed, organized, and edited.
- The collage will demonstrate effort and care for detail in its creation.

To receive a "B," you must:

- Demonstrate an awareness and understanding of at least three important historical events related to the theme of your piece. Your examples should be explained in your paper, documented, and related to the theme or themes of your paper.
- You should show the role of perspective as it relates to your composition in at least three approaches.
- You should give at least two examples of East Asian American experiences with discrimination.

- You should incorporate at least two in-class readings and one outside source into your work.
- Partner work will appear be somewhat lacking in collaboration.

For example, both partners discuss and outline the project, but one writes all of the paper and the other creates all of the collage.

- The paper should be at least four double spaced pages. The paper should be well developed, organized, and edited.
- The collage will demonstrate effort and care in its creation.

To receive a C, you must:

- Demonstrate awareness but little understanding of at least three key historical events for East Asians in this country. The events will not relate clearly to the other ideas represented in that section of the collage. The documentation of sources will be underdeveloped. The historical events will be unrelated to each other and show little overarching connection.
- You should incorporate at least two approaches. The approaches may not convey much additional meaning to the images they represent.
- You must use at least two in-class readings and no outside sources.
- Partner work will appear somewhat disjointed. Each partner will have done one section with little collaboration on ideas, except perhaps in the initial basic concepts and editing.
- The paper should be at least three pages long. The ideas will lack clear organization, the flow of ideas will be strained and lack solid transitions from point to point, the

paper will have an apparent lack of considerate revision, and will show a lack of development in the depth of ideas.

- The collage will demonstrate a mediocre effort in its creation.

To receive a “D,” you must:

- Demonstrate awareness of some historical events for East Asians in America. The events will have little coherence or relevance to the theme of your collage or paper.
- You will demonstrate at least two approaches. The approaches may add little or nothing to the meaning and themes they are meant to express.
- Partner work will demonstrate little or no collaboration.
- The paper must be at least three pages long. Its ideas will lack organization and transitions, and it will not have a coherent theme relating to the overarching goals of the piece. The ideas will lack depth and will show only superficial representation, and you will give poor descriptions and explanations. The paper will lack revision.
- The collage will appear undeveloped and hastily produced.

For better or for worse, traditionally structured writing assignments are expected of many English classes, and so we include a “Compare and Contrast” essay in our assessment. The rubric is designed to help the students pay close attention to the nature of writing itself, both in that of their subjects and their own. This should make for a useful and interesting exercise for the students.

To receive an “A” on the “Compare and Contrast” essay you must:

- Compare any two short works assigned in the unit, e.g., any of the poems, short stories, or essays.
- Demonstrate a thorough and detailed knowledge of and careful thinking about the texts you have chosen. Originality of insight will be rewarded.
- Clearly draw, explain, and show understanding of at least one thematic connection between the two works, with attention given both to similarities and differences.
- Demonstrate some understanding of the purpose for which each author chooses his or her genre, and be sure to include this as part of your comparison and contrast. E.g., ask yourself why two poets employ poetry to different ends, or maybe whether the difference is really so great between a poet and an essayist.
- Turn in a minimum of four double-spaced pages, with each page meaningfully used.
- Show an attempt to exercise restraint in your style. E.g., ask yourself if you really need all those adjectives to say what you want to say. (But also remember that you need not write like a professional academic or journalist. It is equally important to show enthusiasm.)

To receive a “B” you must:

- Compare any two short works assigned in the unit.
- Demonstrate thorough knowledge of the texts you have chosen.

- Clearly explain at least one thematic connection between the two works, with attention given both to similarities and to differences.
- Demonstrate awareness and some understanding of the purpose to which each author puts his or her chosen genre.
- Turn in a minimum of three double-spaced pages, with each page meaningfully used.

To receive a “C” you must:

- Compare any two short works assigned in the unit.
- Show that you have read the texts you have chosen with some attention to the details of those texts.
- Draw some thematic connection between the two works.
- Show some awareness of the importance of each author’s choice of genre.
- Turn in a minimum of three double-spaced pages.

To receive a “D” you must:

- Compare any two short works assigned in the unit.
- Show that you have read the texts you have chosen.
- Draw some connection between the two works.
- Show that you know the differences between genres.
- Turn in a minimum of two double-spaced pages.

To receive an “F” you must:

- Not compare two works from the unit.

- Show that you have not read or have given only cursory attention to the texts you have chosen.
- Not draw much if any connection between the two works.
- Pay little or no attention to genre.
- Turn in less than two double-spaced pages.

Visual art is central to the thematic logic of this unit, and so we include two art quizzes with a grading twist. Since drawing takes unusual talent and involves skill which will not be taught in this class, your drawings will only be graded according to what you are *attempting* to accomplish based on your understanding of Scott McCloud's book. But since it will be necessary to understand some of the principles of art from an Eastern perspective and to apply those principles in order to do a successful final project, you will also receive grades of critiques you give to your peers' quiz drawings. That is, the grading of the art quizzes will be two-tiered. This is scaffolding in the interest of successful final projects.

To get an "A" on the art quiz drawing, you must:

- Show that you grasp the principles that the quiz address from *Understanding Comics*.
- Show care and effort in the creation of your drawings.
- Show that you are attempting to apply what you have learned about art.

To get a "B" you must:

- Show a decent understanding of the principles the quiz address from *Understanding Comics*.
- Show care and effort in the creation of your drawings.
- Show some attempt to apply what you have learned about art.

To get a “C” you must:

- Show that you have read the assigned portion of *Understanding Comics* for the day of the quiz.
- Show little care for the creation of your drawings.
- Show little attempt to apply what you have learned.

To get a “D” you must:

- Show that you have partly read *Understanding Comics*.
- Show little or no care for your drawings.
- Show little or no attempt to apply McCloud’s principles.

To get an “F” you must:

- Show that you have not read *Understanding Comics*.
- Show no care for your drawings.
- Show no attempt to apply anything you might have learned from the book.

To get an “A” on the critique of your peer’s drawings you must:

- Thoughtfully use what you have learned from *Understanding Comics* to comment intelligently and graciously on your peer’s work.
- Clearly state your reasons for each part of your critique.

- Show a diligent effort to understand your peer's drawings from his or her own perspective.

To get a "B" you must:

- Use what you have learned from *Understanding Comics* to make some insightful comments on your peer's work
- State some reasons for each part of your critique.
- Show a decent effort to understand your peer's drawings from his or her own perspective.

To get a "C" you must:

- Show that you have tried to apply *Understanding Comics* in your critique.
- State some of the reasoning behind your opinions.
- Show that you are interested in understanding your peer's work from his or her own perspective.

To get a "D" you must:

- Mention something you have learned from *Understanding Comics* in your critique.
- Show little or no reasoning behind your opinions.
- Show little or no effort to understand your peer's work from his or her own perspective.

To get an "F" you must:

- Not have read *Understanding Comics*.
- Show no reasoning behind your opinions.

- Show no effort to understand your peer's work.

In addition to these grades you will have occasional short essay quizzes in class. These will be on topics given on the days of the assignments, and will be designed to show the depth of your engagement in the reading. You will be given topics for these essays. You may suggest topics of your own, but these must be approved by me, and any such topic will be made available as a choice to the whole class. Grades of “check+,” “check-,” and “0” will be given to these essays. These grades will be taken into account in the final assessment of your grade for the unit, especially in borderline cases.

To receive a “check+,” your essays must do the following:

- Demonstrate that you have kept up with the readings.
- Show that you are paying attention to the details of the texts and that you are trying to assess their meanings and importance.
- Show a developed conception of why the works named in the topics have been included in the unit.

To receive a “check-,” your essays must do the following:

- Demonstrate that you have kept up with the readings.
- Show that you are paying some attention to the details of the texts.
- Demonstrate some awareness of why the works named in the topics have been included in the unit.

To receive a “0,” your essays must do the following:

- Show that you have not kept up with the readings.

- Show that you have not paid attention to the details of the texts.
- Show that you have not considered why the works named in the assigned topics are relevant to the unit.

Introductory Activity

The goal of the introductory activity is for the instructor(s) to assess what knowledge in the target subject area the students already possess. Students come to the classroom with a wide array of preconceived notions of various aspects of the material they will deal with throughout the unit. Some of these assumptions may show great insight or complex relationships to the information, experiences, and interests they have already developed. Some of their information might be more loosely based on social stereotypes, fictionalized media representations, or general and random misinformation. Like the idea of an Opinion Survey, this activity is meant to help students examine the notions they have developed regarding East Asian Americans or East Asians in general.

The activity is simply that the students will “Draw an Asian picture.” If some students do not feel comfortable drawing, those may write two or more pages describing their perceptions of East Asians. This assignment may be completed in class, or the students may take it home for revision and completion.

We think that giving the students the choice to write or draw is an empowering act which will give them the ability to express themselves in the way to which they feel best suited. Also, giving a drawing assignment in an English classroom opens up the horizons of intertextuality between academic disciplines: the visual arts have meaning and require inventiveness in ways similar or at least analogous to writing. Connecting these things for students may give them more information and experience to connect their reading and writing to other activities. Also, some students may have

difficulty making visual connections to the act of reading: words may exist in an un-networked void, where they are easily acquired and forgotten. We want to encourage an approach to texts which connects a variety of experiences, senses, and ways of knowing to understanding and appreciating literature and reading.

Finally, some students may not feel comfortable with developing, organizing, and displaying the ideas asked of them within the confines of the time they will be allotted for the activity in class, so we have given students the option of taking the work home. It is possible and perhaps likely that some students have never considered the question of what it is to be Asian in the abstract. As a result, a series of ideas which seem unconnected, random, or confusing, may come to mind. Some students may feel more comfortable considering a wide range of ideas for selection and development. Such a process takes time, and it would be a mistake to stifle a genuinely interested student with a more or less arbitrary time limit, particularly when the point of the exercise is to let the students freely reveal what they think about the subject matter of the unit *before* teaching them about it.

The teacher will then use the next class period (or that first class period if time and opportunity permit) to discuss with the students the origins of the students' choices for production.

For example, if a student were to draw an exotic flower, perhaps a lotus blossom, the teacher could discuss the origins of the domestic garden in Chinese culture. Palace gardens have been a commonplace for millennia. However, gardens in common homes are a tradition started by the Chinese about two thousand years ago and exported by the British about four hundred years ago. The practice was rooted in

a study called *feng shui*, which is a philosophy grounded in the belief that a properly situated environment affects the way people think and live. The philosophical underpinnings of this practice come from a combination of Taoism and Confucianism. Taoists believe that there is a flow or way of life and the energy around us. Hence, they developed the medical practice of acupuncture, where needles are used to connect energy lines. Confucianists believe that there is a proper way to present oneself in society, that tradition and social context are the key to prosperity and the success of a society, household, or individual; and a well made garden greatly enhances the presentation of one's home.

Additionally, the Chinese began the practice of orchid collection. Many botanists consider orchids to be one of the most diverse species in the world. The practice of collecting different types spread, especially to Germany, England, and the Americas. People to this day risk their lives, are imprisoned, or gamble fortunes on the collecting of exotic plants. The film *Adaptation* and the book *The Orchid Thief* discuss this topic in some depth. Most Asian orchids exported to America currently come from Thailand. This is a tropical country with great diversity in animals and vegetation. Also, flowers played an important role in Japanese society. Samurai, in keeping with their warrior-scholar tradition, practiced flower arranging as part of their training. These soldiers' ability to combine flowers artistically was one of the skills which established their positions in court life. This issue is loosely covered in the film *The Last Samurai*.

Daily Plans

Week One

Day One (Monday)

Daily Goals: Introduce the students to the unit's subject of East Asian American literature. Have students relate their previous experience and knowledge of East Asian and Asian American culture, stereotypes, social roles, and other information, so the teacher can better relate to their information and share with the students. Expand and relate understanding beyond composition and speech.

Materials: Work Sheet for Introductory Activity (See below.)

Introductory Activities:

3 min: Role taking and other housekeeping.

15 min: Assign the Introductory Activity (hand out sheet).

Developing Activities:

10 min: Allow students to finish their work at home. Have students volunteer to share and explain their pictures or writings. Discuss any patterns, themes, or how students' information relates to a broader social or academic context.

5 min: Vocabulary lesson on the etymology of "oriental" and "occidental." Have students write down what they think the words mean and the contexts in which they have seen these words. Ask students to volunteer their examples and definitions. Have students compare their meanings with the dictionary definitions.

Culminating Activity

2 min: Wrap up. Have students turn in work or remember to bring it tomorrow.

Homework: Assign reading the Twain essay. There will be a quiz tomorrow.

Handout for Introductory Activity Assignment:

Draw an Asian picture. I intend this assignment to be open-ended. The purpose of this assignment is to examine your perceptions of Asia and Asian people. Feel free to capture any aspect of perception, including stereotypical or derogatory forms. It is important for us to understand the kinds of negative perspectives which people hold and put forth. Your picture can be complex or simple, but make sure you spend all or a large majority of the allotted fifteen minutes on your task.

If you do not feel comfortable drawing, you may write 2 or more pages on what you believe it is to be “Asian,” or a related topic, which you should clarify within the paper.

Please work diligently. You may ask questions, discuss or share some of your ideas with a friend quietly and briefly.

THE GALAXY, May 1870

MEMORANDA.

BY MARK TWAIN.

DISGRACEFUL PERSECUTION OF A BOY.

In San Francisco, the other day, "a well-dressed boy, on his way to Sunday school, was arrested and thrown into the city prison for stoning Chinamen." What a commentary is this upon human justice! What sad prominence it gives to our human disposition to tyrannize over the weak! San Francisco has little right to take credit to herself for her treatment of this poor boy. What had the child's education been? How should he suppose it was wrong to stone a Chinaman? Before we side against him, along with outraged San Francisco, let us give him a chance -- let us hear the testimony for the defence. He was a "well-dressed" boy, and a Sunday-school scholar, and, therefore, the chances are that his parents were intelligent, well-to-do people, with just enough natural villany in their compositions to make them yearn after the daily papers, and enjoy them; and so this boy had opportunities to learn all through the week how to do right, as well as on Sunday. It was in this way that he found out that the great commonwealth of California imposes an unlawful mining tax upon John the foreigner, and allows Patrick the foreigner to dig gold for nothing -- probably because the degraded Mongol is at no expense for whiskey, and the refined Celt cannot exist without it. It was in this way that he found out that a respectable number of the tax-gatherers -- it would be unkind to say all of them -- collect the tax twice, instead of once; and that, inasmuch as they do it solely to discourage Chinese immigration into the mines, it is a thing that is much applauded, and likewise regarded as being singularly facetious. It was in this way that he found out that when a white man robs a sluice-box (by the term white man is meant Spaniards, Mexicans, Portuguese, Irish, Hondurans, Peruvians, Chileans, etc., etc.), they make him leave the camp; and when a Chinaman does that thing, they hang him. It was in this way that he found out that in many districts of the vast Pacific coast, so strong is the wild, free love of justice in the hearts of the people, that whenever any secret and mysterious crime is committed, they say, "Let justice be done, though the heavens fall," and go straightway and swing a Chinaman. It was in this way that he found out that by studying one half of each day's "local items" it would appear that the police of San Francisco were either asleep or dead, and by studying the other half it would seem that the reporters were gone mad with admiration of the energy, the virtue, the high effectiveness, and the dare-devil intrepidity of that very police making exultant mention of how "the Argus-eyed officer So and-so" captured a wretched knave of a Chinaman who was stealing chickens, and brought him gloriously to the city prison; and how "the gallant officer Such-and-such-a-one" quietly kept an eye on the movements of an "unsuspecting almond-eyed son of Confucius" (your reporter is nothing if not facetious), following him around with that far-off look of vacancy and unconsciousness always so finely affected by that inscrutable

being, the forty-dollar policeman, during a waking interval, and captured him at last in the very act of placing his hands in a suspicious manner upon a paper of tacks left by the owner in an exposed situation; and how one officer performed this prodigious thing, and another officer that, and another the other -- and pretty much every one of these performances having for a dazzling central incident a Chinaman guilty of a shilling's worth of crime, an unfortunate whose misdemeanor must be hurrahed into something enormous in order to keep the public from noticing how many really important rascals went uncaptured in the mean time, and how overrated those glorified policemen actually are. It was in this way that the boy found out that the Legislature, being aware that the Constitution has made America an asylum for the poor and the oppressed of all nations, and that therefore the poor and oppressed who fly to our shelter must not be charged a disabling admission fee, made a law that every Chinaman, upon landing, must be vaccinated upon the wharf, and pay to the State's appointed officer ten dollars for the service, when there are plenty of doctors in San Francisco who would be glad enough to do it for him for fifty cents. It was in this way that the boy found out that a Chinaman had no rights that any man was bound to respect; that he had no sorrows that any man was bound to pity; that neither his life nor his liberty was worth the purchase of a penny when a white man needed a scapegoat; that nobody loved Chinamen, nobody befriended them, nobody spared them suffering when it was convenient to inflict it; everybody, individuals, communities, the majesty of the State itself, joined in hating, abusing, and persecuting these humble strangers. And, therefore, what could have been more natural than for this sunny-hearted boy, tripping along to Sunday school, with his mind teeming with freshly-learned incentives to high and virtuous action, to say to himself:

"Ah, there goes a Chinaman! God will not love me if I do not stone him."

And for this he was arrested and put in the city jail. Everything conspired to teach him that it was a high and holy thing to stone a Chinaman, and yet he no sooner attempts to do his duty than he is punished for it -- he, poor chap, who has been aware all his life that one of the principal recreations of the police, out toward the Gold Refinery, was to look on with tranquil enjoyment while the butchers of Brannan street set their dogs on unoffending Chinamen, and make them flee for their lives.*

Keeping in mind the tuition in the humanities which the entire "Pacific coast" gives its youth, there is a very sublimity of grotesqueness in the virtuous flourish with which the good city fathers of San Francisco proclaim (as they have lately done) that "The police are positively ordered to arrest all boys, of every description and wherever found, who engage in assaulting Chinamen."

Still, let us be truly glad they have made the order, notwithstanding its prominent inconsistency; and let us rest perfectly confident the police are glad, too. Because there is no personal peril in arresting boys, provided they be of the small kind, and the reporters will have to laud their performances just as loyally as ever, or go without items. The new form for local items in San Francisco will now be: "The ever vigilant and efficient officer So-and-So succeeded, yesterday afternoon, in arresting Master Tommy Jones, after a determined resistance," etc., etc., followed by the customary statistics and final hurrah,

with its unconscious sarcasm: "We are happy in being able to state that this is the forty-seventh boy arrested by this gallant officer since the new ordinance went into effect. The most extraordinary activity prevails in the police department. Nothing like it has been seen since we can remember."

*I have many such memories in my mind, but am thinking just at present of one particular one, where the Brannan street butchers set their dogs on a Chinaman who was quietly passing with a basket of clothes on his head; and while the dogs mutilated his flesh, a butcher increased the hilarity of the occasion by knocking some of the Chinaman's teeth down his throat with half a brick. This incident sticks in my memory with a more malevolent tenacity, perhaps, on account of the fact that I was in the employ of a San Francisco journal at the time, and was not allowed to publish it because it might offend some of the peculiar element that subscribed for the paper. -- EDITOR
MEMORANDA.

From <http://www.twainquotes.com/Galaxy/187005e.html>

Day Two (Tuesday)

Daily Goals: Introduce satire in writing. Relate the role of minority groups in literature: even as groups without a volitional voice in literature, they do appear within the “classics.”

Materials: Twain essay, quiz handout (See below.)

Introductory Activities:

3 min: Role taking and other housekeeping.

10 min: Finish Introductory Activity presentations and discussion from the previous day

5 min: Quiz

10 min: Have the class give their own definitions of irony, parody, and satire. Discuss examples from other literature or personal experience. Vocabulary lesson: Define and differentiate Horatian and Juvenalian satire.

Developing Activities:

5 min: Read some of the Twain essay aloud.

20 min: Have the students get into small groups to develop a satirical story about a teacher, parent, or other adult, who did some particular act which inspired the student to do something (s)he was not allowed to do. Tell them to please keep these examples appropriate for the school environment.

Culminating Activities:

2 min: wrap up. Assign reading “The Discovery of Tradition” by Lawson Inada for tomorrow. Inform students that they should begin reading *The Flower Drum Song*.

Quiz Handout

In a brief essay of two or three paragraphs, give an example of an adult setting a poor example for you, where, if you were to extrapolate on their actions, you would do something inappropriate. Or, give an example of someone doing something inappropriate based on a poor example. Compare the experience you describe with the Twain essay. Please use specific examples from the text. Three approximate but not necessarily direct quotes or clear references will be required to receive full credit.

“The Discovery of Tradition,” by Lawson Fusao Inada, is in
The Big Aiiiiieeee pp. 602-8

Inada was born a third-generation Japanese American. In May 1942 his family joined over 100,000 other Japanese-Americans in camps where they were confined for the duration of World War II. He was first incarcerated at the Fresno County Fairgrounds, then moved to a Concentration Camp in Arkansas, and finally was interred at a camp in Colorado at the end of the war.

From http://www.english.uiuc.edu/maps/poets/g_l/inada/about.htm

Day Three (Wednesday)

Daily Goals: Introduce the students to poetry both as a conventional structure of writing and as a medium for multicultural and political writing much like the essay and the novel.

Materials: Inada's poem "The Discovery of Tradition"

Introductory Activities:

3 min: Role taking and housekeeping.

10 min: Have students make lists of unfamiliar vocabulary from the poem, such as: crevice, continuum, burrow, tributary, meander, tatami, pamper, wisteria, and mochi.

Developing Activities:

30 min: Have the students read the poem aloud and then do a fishbowl discussion, where four students are in the center discussing the work, and other students can tag them to take their places. Help the students begin the discussion by directing them to consider the notion of history and tradition in their own culture and what these mean to them personally in order to better relate to Inada's poem.

Culminating Activities:

2 min: Wrap up. Remind students to read Cheu and Song for tomorrow and to continue reading *The Flower Drum Song*.

Materials

“Caught Prey” by Johnson Cheu is in *Screaming Monkeys*, pp. 407-8.

This poem was written using quotes from the *LA Times* of a letter written by Gunner Lindberg of his participation in the hate crime murder of Thien Minh Ly:

“First, finger the prey,

Oh, I killed a jap a while ago.

Dominic was with me.

Secure your position

We walked into the tennis court

Where he was. I walked up to him”

“Television” by Soon Tae Song is in *Surfacing Sadness*, p. 48.

Soon Tae Song is an editor for the Korean Associated Press

This poem relates the whiz kid stereotypes and identity formation of Asian American youth compounded with the role of the popular media.

Day Four (Thursday)

Daily Goals: Compare the works of two similar authors. Through Socratic discussion, examine the breadth and pervasiveness of Asian stereotypes.

Materials: The Cheu and Song poems.

Introductory Activities:

3 min: Role taking and housekeeping.

10 min: Cover style and grammar. Discuss the ambiguity of commas and conjunctions. For example, the sentence: “The panda eats shoots and leaves” versus “The panda eats, shoots, and leaves” versus “The panda eats, shoots and leaves.” Discuss the role of ambiguity in determining grammar.

Developing Activities:

20 min: Read “Caught Prey” aloud and do a Socratic discussion.

20 min: Read “Television” aloud and do a Socratic discussion.

Keep the discussion focused on the similarities and differences between the two poems.

2 min: Wrap up. Remind students to read *The Flower Drum Song*.

Day Five (Friday)

Daily Goals: Create a reiterative environment of learning where students demonstrate recall and application of previously learning on a regular and systematic basis. Begin discussing *The Flower Drum Song*. Expose students to an extra-literary medium, music, as a means of relating and contextualizing their literary analyses.

Materials: Compact Disc player, *The Art of the Japanese Bamboo Flute and Koto*, *The Flowerdrum Song*

Introductory Activities:

3 min: Role taking and housekeeping.

10 min: Listen to any of the traditional Japanese songs from the album *The Art of the Japanese Bamboo Flute and Koto*. Discuss how its themes and musical construction are similar to or different from Western popular and “classical” music. For example, ask the students to describe what they think of the rhythms and melodies in the Japanese music as compared to their favorite Western songs or pieces.

Developing Activities:

15 min: Review the material that has been covered for the last week. Allow students to ask questions about material that might still be unclear.

25 min: Have students choose groups of four for literary circles to discuss *The Flowerdrum Song*. These groups will carry over. They also need to consider a partner for the final project. They may opt to read silently in lieu of joining a discussion group.

2 min: Wrap up. Assign the Song reading. There will be a quiz tomorrow.

Materials

“Echo,” by Sang Ok Song, is in *Surfacing Sadness*, p. 129.

Song is the founder of the Korean Literary Society. He has written several collections of short stories and novels. His story “Echo” begins thus:

“It was late November when he called me from New York. He said that he was going to visit Korea passing through Los Angeles, and that he wanted to see me on his way. Because he had no other reason to stop in Los Angeles, if I was not available, he could go to Seoul straight from New York. As he said there was no burning necessity, it seemed that he just wanted to see me. Since I thought of him from time to time and was wondering how he was doing, I wanted to see him, too. Besides, I had no plan to go somewhere else, and there was no reason to keep me from seeing him.

One thing I was wondering was what on earth made him want to go visit the homeland. When I met him long time ago in New York, for whatever psychological motive it was, he didn’t hesitate to say that he had no particular reason to go to Korea—not many thoughts of it came to his mind—and that he didn’t want to go to the country. His attitude was so firm that I couldn’t even ask him why.”

“Pat and Pan,” by Sui Sin Far (1867-1915), is in *Growing Up Asian American*, p.21.

Sui Sin Far is a prolific and well respected Chinese American writer. Her real name was Edith Eaton, but she published under the pseudonym meaning “water lily.” She was half Chinese, half European, and was born in the U.S.

This story is about a similar conflict of identity as a white boy is, for a while, raised by a Chinese family after his parents die.

“Through Anger and Love,” by Toshio Mori, in *Growing Up Asian American*, p. 53.

Mori was born in the U.S. and was in the internment camps during World War II.

“Ancient Chinese Secrets and Little White Lies,” by Lynn Lu, in *Screaming Monkeys*, p. 267. This essay examines how Asian Americans position themselves in terms of other groups’ stereotypes and racist expectations. Lu maintains that this false assimilation

serves as a means of coping, resisting, and defining oneself without creating a counterculture perspective where the self is defined in opposition to another.

Quiz:

Write a short paragraph or two relating scenes from “Echo” to an experience you have had either with a place you have missed or a place to which you would never like to return even though it was home. Use at least two references to the text.

Write a short paragraph or two either on what you think it would be like to live in a house created by a different culture or an experience you have had wherein you have been immersed in a different household or culture. Compare this with “Pat and Pan.” Use at least two examples from the text.

Write a short paragraph or two about an experience wherein you felt abandoned or isolated. Compare this with “Through Love and Anger.” Use at least two examples from the text. Instead, you could write about an experience of a friend, or an example in a movie or other reading, or you could use a historical example.

For all these writings, please use your responses as a means of demonstrating your familiarity with the texts.

Week Two

Day Six (Monday)

Daily Goals: Introduce students to short stories as another medium of approaching multicultural literature. Help students become critical of language use in terms of the construction of meaning.

Materials: “Echo”

Introductory Activities:

3 min: Role taking and housekeeping.

5 min: Discuss the role of Latin roots in deciphering unfamiliar words. For example, “tacere” in Latin, “to touch,” relates to tact, tacit, and contact. Go over the roots with which different students are familiar and create lists of related words.

10 min: Quiz.

Developing Activities:

15 min: Students will be asked to interpret the text. They will be asked to defend their interpretations citing specific examples from the text. These points will be written on the board as talking points for the panel discussion. The class will be asked to evaluate responses and decide on what the important themes of the story are and how they relate to the other readings of this unit.

Culminating Activities:

20 min: Have a panel discussion. Student volunteers will volunteer as “experts” on the text. Their classmates will then ask questions or present differing opinions on particular points in the story. Each expert will be asked to pick a particular scene, line, or image in the story around which they should frame their answers and approach.

2 min: Wrap up and assign the Far and Mori stories.

Day Seven (Tuesday)

Daily Goals: Introduce additional short story readings so students can develop a critical perspective by way of comparing similar conventions in literature among several authors.

Materials: Far text and Mori text.

Introductory Activities:

3 min: Role taking and housekeeping.

5 min: Discussion of homophones and homonyms, such “affect” and “effect” or “their” and “there.” Have the students develop examples and put them on the board.

Developing Activities:

20 min: Split into small groups of three or four. Pick one of the two stories from the day’s readings. Develop a found poem by taking words, phrases, clauses or sentences from the text to create a poem, which encapsulates the meaning behind the text. In order to receive a full participation grade, the group must present and demonstrate a clear understanding of the text, relate information to classmates, and include all group members in the development and explication of its poem.

Culminating Activities:

25 min: Groups will present their poems to the class and answer questions about the poems.

2 min: Wrap up.

Material

“Ancient Chinese Secrets and Little White Lies,” by Lynn Lu, in *Screaming Monkeys*, p. 267. This essay examines how Asian Americans position themselves in terms of other groups’ stereotypes and racist expectations. Lu maintains that this false assimilation serves as a means of coping, resisting, and defining oneself without creating a counterculture perspective where the self is defined in opposition to another.

“Headlines and Quotes from Mainstream America” is also in *Screaming Monkeys*, p.291. Compiled by Anida Yoeu Esguerra, it is “a sampling of headlines and quotes taked (sic) from magazines, newspapers, kiosks, and celebrities in America” (291).

Day Eight (Wednesday)

Daily Goals: Introduce additional nonfiction (essay) reading. Compare the motivations and styles of writing between satirical essays (such as Twain’s) and academic or scientific essays (Such as Lu’s).

Materials: “Headlines and Quotes from Mainstream America,” and Lu’s essay.

[Note: You could compile your own Headline Handout, but it should be topical and recent. Yours might include things like Shaquille O’Neill’s comments about Yao Ming or John McCain’s use of “gook.”]

Introductory Activities:

2 min: Role taking and housekeeping.

10 min: Distribute the Headlines Handout. Have students read it aloud. Have a brief discussion of their impressions, or related experiences or knowledge. Connect it thematically to “Caught Prey” and “Television.”

Developing Activities:

20 min: Have students pair with partners to develop concept maps of the Lu essay. They are to develop a central theme to the text with planks and lines to indicate relations between sub-points.

Culminating Activities:

5 min: Have students superimpose concepts from the Headlines Handout onto the concept map of the Lu essay. They can also relate information from other readings, possibly the Twain essay, "Caught Prey," or "Television."

15 min: Have the partners volunteer to give a brief presentation to the class. All partners' work will be turned in at the end of class and developed structures will receive satisfactory participation grades.

3 min: Wrap up. Remind students to read *The Flower Drum Song*. For tomorrow, they should bring in a list of ideas comparing one of the texts they have read with another related piece of outside reading. They can bring in multiple brief ideas or one more developed idea. They will not be bound by what they submit.

Day Nine (Thursday)

Daily Goals: Help develop students' skills in the process of writing. Learn about the construction of comparative essays. Develop their skills in composition. Develop their skills in formal literary criticism.

Activities:

2 min: Role taking and housekeeping.

5 min: Collect paper topics. Have the class share and develop various ideas from these topics.

15 min: Discuss the basic conventions of a comparative essay. Give handout from Smagorinsky's *Expressions*, pp. 49-52.

30 min: The students will receive the assignment for the first paper. They will be allowed to go to the library for research or to begin working on a rough draft or outline. The instructor will be available during this time for individualized instruction and advice.

3 min: Wrap up. Remind students to read *The Flower Drum Song*.

Day Ten (Friday)

Daily Goals: Create a literary community through the construction of literary circles where students approach texts in social contexts. Relate texts and explicatory skills in a variety of contexts.

Introductory Activities:

2 min: Role taking and housekeeping.

Developing Activities:

20 min: Review the material that has been covered during the week. Elicit questions about paper developments.

25 min: Students will be allowed to get into literary circles to discuss *The Flower Drum Song*. They may also quietly exchange paper drafts for peer review.

3 min: Wrap up. Assign the first half of the Tanizaki essay. There will be a quiz on Monday.

Week Three

Day 11 (Monday)

Daily Goals: Relate the conventions of a third form of nonfiction writing, the explication essay. Critically analyze found poems from the group work of the previous week, attempting to apply East Asian aesthetic ideas.

Materials: Tanizaki essay

Introductory Activities:

2 min: Housekeeping and role

10 min: Discuss the difference between “aesthetic” and “ascetic” and the role these play in the development of the East Asian perspectives. Also, give the students a chance to ask questions about their papers.

Developing Activity:

20 min: Students will break into groups of three or four, the same as the last Found Poem Project. They will repeat the found poem exercise with the Tanizaki. They will also be returned their previous poem to analyze its “value of shadows” in terms of Tanizaki’s work.

Culminating Activity:

20 min: Students will present both their current poem and their analysis of the previous poem with brief comments on the comparison. The work should be split between group members.

3 min: Wrap up and remind students about the quiz tomorrow.

Jun’ichiro Tanizaki was a very famous writer in Japan in the early part of the twentieth century. His essay “In Praise of Shadows” is a critical analysis of the underlying antithetical perspectives in Eastern and Western aesthetics. The essay does not imply that either culture is exclusively one or the other. Rather, the difference in proportion between the two perspectives serves as a foundation for an analysis of widespread divergences in cultural values and customs.

Day 12 (Tuesday)

Daily Goals: Students will approach reading as a process (with today as the extension). They should approach reading with a consideration to proximal development with class correspondence and collaboration to bridge the level of reading. Motivate learning and acquisition through student centered learning.

Materials: Tanizaki essay, Quiz

Introductory Activities:

2 min: Role and housekeeping.

5 min: Question and answer session on the reading, papers, and general unit information

10 min: Quiz

Developing Activities:

35 min: Based on experience from previous class discussions, students will choose the style of class discussion with which they would like to cover the day's reading and quiz. They will choose either a panel discussion, fishbowl, Socratic discussion with the teacher, or literary circles.

3 min: Wrap up. A developed draft of the papers is due tomorrow.

Quiz:

Based on the reading, write about an experience, place, event, or thing, which incorporates higher value on shadow than light, contrasted rather than unified motif. You could also write about an experience someone else had which you feel relates. Explicitly use themes or details from Tanizaki's essay to describe the thing you write about.

Day 13 (Wednesday)

Daily Goals: Look at film as a medium with which to relate to literature.

Materials: *The Joy Luck Club* film, VCR or DVD player, TV

Activities:

2 min: Role and housekeeping and taking up papers

50 min: Watch the film.

3 min: Wrap up.

Day 14 (Thursday)

Daily Goals: To look at film as a medium with which to relate to literature.

Materials: *The Joy Luck Club* film, VCR or DVD player, TV

Activities:

2 min: Role and housekeeping and taking up papers

5 min: Summarize the plot of the film thus far.

40 min: Watch the remainder of the film

5 min: Brief discussion and questions over the material of the film. Hand back papers.

3 min: Wrap up. Tell students to bring back either the same or modified copies of their papers tomorrow for peer review.

Day 15 (Friday)

Daily Goals: Create a literary community through literary circles where students approach texts in social contexts. Relate texts and explicatory skills in a variety of meaningful contexts.

Materials: Drafts of papers, *The Flower Drum Song*.

Activities:

2 min: Role and house keeping.

25 min: Students will exchange papers and make suggestions for the development, clarification, simplification, or complication of ideas. The notes will be collected and must be returned to the teacher on Monday. Thoughtful and meaningful comments will result in a full participation grade.

25 min: Literary circles will present the issues from *The Flower Drum Song*, which they have been discussing. If there is remaining time, the circles may regroup and discuss the past weeks reading. They may also choose to begin the McCloud reading.

3 min: Wrap up and give reminder that there will be an art quiz over McCloud on Monday. Assign reading and studying chapters 2 through 5 of McCloud's book.

Week 4

Day 16 (Monday)

Daily Goals: Broaden students understanding of literature through the relation of critical and explicatory techniques in a visual and alternative literary medium. Scaffold the skills necessary for the final assignment.

Materials: McCloud text

Introductory Activities:

3 min: Role and housekeeping.

20 min: McCloud Quiz. When they are finished, students will exchange quizzes and critique their peers according to what they have learned from McCloud's book.

Developing Activities:

35 min: Have the students get into groups of 3-5 in which they develop comic strips with each group member predominantly drawing one of the panels. The comic should revolve around the formation of their identities as students in school.

3 min: Wrap up. There will be another art quiz tomorrow. There will be time to finish the comic strips tomorrow, and students will present them to their peers.

Material

McCloud Art Quiz 1:

Draw three icons: 1) Symbol, 2) Practical (realm) icon, and 3) a Picture. Briefly explain the differences. Is meaning fixed/absolute or flexible? Why?

Draw two panels. Identify whether they are subject-to-subject, action-to-action, moment-to-moment, aspect-to-aspect, non sequitur or scene-to-scene. Explain the significance of what the panel conveys. Name one of the other techniques and state whether it is more or less abstract (as conveyed in the hierarchy).

In a brief paragraph or two, relate some of the information McCloud gives about Japanese comics to Tanizaki's description of Japanese aesthetics.

Scott McCloud is a comic artist and writer. His text is considered one of the best in comic theory (as well as accessible due to clear language and the comic format). He has lectured at several colleges and taught classes.

McCloud Art Quiz 2:

Draw a subjective picture, in the style of an Expressionist, which portrays emotions or some other abstract value. Explain how your picture does this.

Order these elements in terms of what McCloud describes as their artistic development: Craft, Form, Idea/Purpose, Idiom, Structure, Surface.

Are there any activities in your life where you invest purpose where it might not otherwise be expected? Describe what you do and explain how you intend to affect people, and what are the means by which you convey this intention.

Day 17 (Tuesday)

Daily Goals: Broaden students' understanding of literature through the relation of critical and explicatory techniques in a visual and alternative literary medium. Scaffold the skills necessary for the final assignment. To introduce the upcoming literature in the unit, so students can better contextualize their learning.

Materials: McCloud and Hayao Miyazaki texts, VCR or DVD player, TV, *Spirited Away* anime film.

Introductory Activities:

2 min: Role and housekeeping.

20 min: McCloud Quiz 2. When finished, students will exchange quizzes for peer review.

Developing Activities:

15 min: Groups can finish up their comic strips and present them to the class.

15 min: Class will watch the beginning of the *Spirited Away* film.

Culminating Activities:

10 min: Class will read the text aloud with volunteers as narrators and characters.

3 min: Wrap up. Assign finishing volumes 1 and 2 of the *Spirited Away* manga.

Day 18 (Wednesday)

Daily Goals: Broaden students understanding of literature through the relation of critical and explicatory techniques in a visual and alternative literary medium. Scaffold the skills necessary for the final assignment.

Materials: Miyazaki text

Introductory Activities:

2 min: Role and housekeeping.

10 min: Open discussion of the reading or questions about turning in the final draft of the paper tomorrow. The teacher will posit some of the environmental aspects of the film as well as the connection between this text and previous texts (especially Tanizaki's).

Developing Activities:

25 min: Students will get into groups of three or four. They will develop a scene from the reading to act out.

Culminating Activities:

15 min: Students will act out their scenes for their classmates. They will give a brief description of why they chose that scene and how they chose to interpret it. All members should contribute to the explanation.

3 min: Wrap up. Students will turn in the final drafts of their papers tomorrow. Assign volume three of the manga.

Day 19 (Thursday)

Daily Goals: Broaden students understanding of literature through the relation of critical and explicatory techniques in a visual and alternative literary medium. Scaffold the skills necessary for the final assignment. To introduce the upcoming literature in the unit, so students can better contextualize their learning.

Materials: Miyazaki text

Introductory Activities:

2 min: Role and housekeeping. Collect papers.

Developing Activities:

10 min: Discussion of the differences between the text and the movie.

10 min: Discussion of the manga considering the McCloud and Tanizaki texts specifically. Question and answer with the teacher regarding these connections.

5 min: Discussion of how the manga has already differed from expectations.

Culmination Activities:

20 min: Students will work on the collage project.

3 min: Wrap up. Assign volume four of the manga.

Week Five

Day 20 (Friday)

Daily Goals: Students will understand the text through application and real world exercises. Students will be able to produce their work through a model of authentic assessment.

Materials: music, tape player, miso soup, bowls (no spoons)

Introductory Activities:

2 min: Role and housekeeping. Hand back papers.

15 min: Discussion of common problems in the papers with related examples and explanations for corrections. Answer students' questions regarding their papers.

10 min: Review the information covered in the unit up to this point, including relationships, divergences, themes, and style.

Developing Activities:

25 min: Students may finish reading Miyazaki, get in literature circles to discuss *The Flower Drum Song*, or work with their partners on the final project.

3 min: Wrap up and assign the last volume of Miyazaki.

Week 5

Day 21 (Monday)

Daily Goals: Introduce students to literary conventions in other national literature. Give students a better understanding of perspective taking. Develop an awareness of identity and the self in a social context. Complete a full length work of fiction in a scaffolded context.

Materials: Overhead transparencies, Markers, Overhead Projector, Miyazaki text

Introductory Activities:

2 min: Role and housekeeping. Collect any revisions on papers.

10 min: Discuss Chihiro in the manga as someone trying to pass for someone she is not.

Developing Activities:

25 min: Have the students get into groups to develop movie posters for a live action version of the film. They need to make a design on the transparency, do the casting, plan a soundtrack and any other details they feel are important.

Culminating Activities:

15 min: Groups present their posters and explain why they thought certain images, actors, etc. were pertinent or salient.

3 min: Wrap up. We begin *The Flower Drum Song* in earnest tomorrow.

Material

Spirited Away was one of Hayao Miyazaki's most popular animes (his other work includes *Princess Mononok*). His work often has strong themes of traditionalism and naturalism (and environmentalism) in the frame of Japanese beliefs in Shinto. His art is considered some of the best in the business with his seamless shifts between iconic and realist images coupled with a strong awareness of color, contrast, and space. Many of his works have been popular when later converted to manga.

The Flower Drum Song was originally a novella by C.Y. Lee. Rogers and Hammerstein converted the story to a popular and long running play. The text was important because it was the first nationally recognized piece of Asian American literature, and it portrayed the characters as Americans foremost.

Day 22 (Tuesday)

Daily Goals: Create an environment in which the students can express their personal interpretation and relationship to the text. Incorporate traditional rhetorical language and literary conventions with students' practice of active, academic, critical reading.

Materials: Lee text.

Introductory Activities:

2 min: Role and housekeeping.

5 min: A brief question and answer session over the reading.

Developing Activities:

25 min: In groups of four, students will choose their favorite or what they think are the most important parts of *The Flower Drum Song* and discuss these in their groups.

20 min: Pairs of two will split from each group and join with a different group. Each pair within each new group of four will explain to the other why they chose the parts they chose, and will read the parts aloud to each other.

3 min: Wrap up.

Day 23 (Wednesday)

Daily Goals:

Materials: Lee text

Introductory Activities:

2 min: Role and housekeeping.

10 min: Students will examine the role of foreign language in the development of English, such as words like "chipmunk" from Native Americans or "macabre" from French, or sayings like "resquiat in pace" from Latin. Students will make lists of words

which the teacher will write on the board. Each student will pick one word from the board to research its etymology.

Developing Activities:

20 min: Students will repeat yesterday's exercise except that today they will choose portions of the novella they did not like or did not understand. If there is no such portion for a group, they may choose a different portion that they did like and did find important.

20 min: Groups will split again, and each pair in the new groups will try to explain or justify the questionable portion of the novella to the other.

3 min: Wrap up.

Day 24 (Thursday)

Daily Goals: Develop skills of collaborative achievement in line with the requirements of most corporate and business employment. To develop a meta-analysis of literature in terms of politics, culture, convention, social structures, technology, and themselves as a readers and writers.

Introductory Activities:

2 min: Role and housekeeping.

10 min: Quiz: Write a brief essay on what you believe it would be like to be a member of a different racial group. Discuss the differences and similarities in identity from the text, especially in terms of Lee's story set in China Town.

Developing Activities:

40 min: Students will choose the style of discussion of *The Flower Drum Song* for the day. They may choose either a panel discussion, fishbowl, or Socratic discussion with the teacher. Discussion will focus on the students' answers to the quiz question.

3 min: Wrap up.

Day 25 (Friday)

Daily Goals: Students will develop skills for independent work and self-directed studies.

Introductory Activities:

2 min: Role and housekeeping.

10 min: General question and answer session with the teacher on the final project.

Developing Activities:

40 min: Students will work on their final projects in the classroom or the library. The teacher will be available for individualized instruction and advice.

3 min: Wrap up.

Week 6**Day 26 (Monday)**

Daily Goals: Students will develop skills for independent work and self-directed studies.

Activities:

2 min: Role and housekeeping.

50 min: Students will work on their final projects in the classroom or the library. The teacher will be available for individualized instruction and advice.

3 min: Wrap up.

Day 27 (Tuesday)

Daily Goals: To create an environment of student centered learning coming from the process of collaboration, the exchange of ideas, and peer oriented adjustment to proximal zones of development.

Activities:

2 min: Role and housekeeping.

25 min: Students will for groups of three or four and pick one piece of literature from the unit that they found difficult. They will formulate questions based on their difficulties.

25 min: Groups will take turns asking their question to the class, and together the class will come up with answers, which will be supplemented wherever necessary by the teacher.

3 min: Wrap up

Day 28 (Wednesday)

Daily Goals: Give students learning experiences concluding in self assessment of their writing as inherently social acts, with communication as a process of constructing meaning, and knowledge as produced through social negotiation.

Activities:

2 min: Role and housekeeping

40 min: Students will find partners to critique their work on the final projects. Those working in pairs will find pairs to critique. Students will share their collages or ideas with their partners and will take note of their peers' opinions.

10 min: General question and answer session regarding projects and/or a review of the literature of the unit.

3 min: Wrap up.

Day 29 (Thursday)

Daily Goals: Students will develop skills for independent work and self-directed studies.

Activities:

2 min: Role and housekeeping

50 min: Students will work on their final projects in the classroom or the library. The teacher will be available for individualized instruction and advice.

3 min: Wrap up.

Day 30 (Friday)**Daily Goals:** End the unit.**Activities:**

2 min: Role and housekeeping

50 min: Students will give brief presentations of their final projects to the class and will turn the projects in to the teacher.

3 min: Wrap up.

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