

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number Music History/Asian American Studies M98T
Course Title Cross-Cultural Identities:
 Making Music in Asian America

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
*With Laboratory or Demonstration Component must be 5 units
 (or more)*
- Life Science _____
*With Laboratory or Demonstration Component must be 5 units
 (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Students will investigate the ways in which inter-cultural development between Asian and Western societies over the course of the twentieth century have influenced the production of various music by Asian American musicians and, to a limited extent, musicians in Asia.

3. List faculty member(s) and teaching fellow who will serve as instructor (give academic rank):

Olivia Bloechl – Associate Professor of Musicology (Instructor);
 Hyun Kyong Chang (Teaching fellow)

4. Indicate what quarter you plan to teach this course:

2012-2013 Winter _____ x _____ Spring _____

5. GE Course units 5

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

This course poses alternative ways of understanding music as it interrogates musical production as a site of social negotiation and intercultural encounter and examines various musics as media for social knowledge.

- Integrative Learning

This course uses perspectives from the fields of Asian American Studies, East Asian Studies, and Postcolonial Studies among others to illuminate on Asian American music practices - a field of cultural production that has been largely unaddressed within the field of musicology.

- Ethical Implications

By discussing musical practices within colonial and other political-historical contexts, this course encourages students to reflect on the ethical dimensions of artistic practices.

- Cultural Diversity

This course considers distinct social and historical circumstances that have shaped issues and challenges within Asian American communities while encouraging students to think about ways of building mutually-strengthening relationship between Asian American communities and the wider communities through music making.

- Critical Thinking

The course’s final paper requires students to examine and discuss a work of music, musician, or a musical culture in view of theoretical and historical readings assigned throughout the course.

- Rhetorical Effectiveness

By requiring an abstract, a rough draft of the term paper, and a conference-style presentation in addition to the final term paper, this course trains the students to deliver their messages coherently and forcefully. Also, the weekly response papers ask students to critique or build upon articles after summarizing their main points.

- Problem-solving

- Library & Information Literacy

(A) STUDENT CONTACT PER WEEK

1. Seminar:	3	(hours)
(A) TOTAL student contact per week	3	(HOURS)

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	2	(hours)
2. Reading	6	(hours)
3. Group Projects:		(hours)
4. Preparation for Quizzes & Exams:		(hours)
5. Information Literacy Exercises:		(hours)
6. Written Assignments:	2	(hours)
7. Research Activity:	2	(hours)

(B) TOTAL Out-of-class time per week

12 (HOURS)

GRAND TOTAL (A) + (B) must equal 15 hours/week

_____15_____

Music History / Asian American Studies M98T

CROSS-CULTURAL IDENTITIES:
MAKING MUSIC IN ASIAN AMERICA

Instructor: Hyun Kyong Chang, Department of Musicology

I. SEMINAR DESCRIPTION AND GOALS

This seminar will explore the political conditions that have shaped contemporary musical cultures involving Asian American musicians and, to a limited extent, musicians in Asia. Surveying the specific artistic works is important, but the primary goal of the seminar is to examine the unique political contexts that provide the backdrop for understanding this field of artistic production, which includes Western classical music and hip hop among others. For example, we will consider how recent Asian American music practices have been influenced by European imperialism in Asia, American hegemony in Asia, the Cold-War roots of Asian American immigration, and cross-cultural flows of music in the last decade. The relationships between music production, reception, and political history will be discussed through the frameworks of race, gender, sexuality, and class. We will also consider issues of agency, representation, and identity in interpreting recent works by Asian American musicians and other artists. Throughout this seminar, music and music production are approached not only as a cultural terrain reflective of politics but also as a method of political critique and subversion.

This course is an interdisciplinary forum that draws on scholarship from a diverse range of disciplines, including Musicology, Asian American Studies, East Asian Studies, South Asian Studies, Critical Race Studies, and Postcolonial Studies. The course content is intended to help students develop a broad and critical background on the topic of Asian American cultural practice (including music, art, and theater, among others). For the final research project, students will apply historical readings and critical cultural theories to address a specific musical work, musician, music group, music culture, or period.

Over the course of this seminar, students will gain experience in the following areas:

- Developing critical reading skills by engaging with conceptual and theoretical articles
- Developing writing skills by summarizing academic articles and engaging with the authors' positions in essays
- Watching and listening analytically and critically to works of music
- Engaging in discussions with peers on various themes, including controversial topics
- Building research skills by writing an abstract, evaluating sources, drafting papers, and presenting research in a conference-style forum
- Exploring interdisciplinary perspectives in investigating the relationships between music, history, and politics

II. COURSE PREREQUISITES

There are NO prerequisites for this course beyond an open-mindedness to consider a variety of perspectives in writing, reading, and discussions.

III. SEMINAR POLICIES

This seminar is a collective endeavor, and the success of the seminar will be contingent upon the students' active participation and engagement. The weekly response papers will help you honor this policy by requiring active engagement with the weekly readings *prior to* each seminar session. In addition to writing response papers, you are expected to set aside time for listening and viewing the music and videos assigned for each week. Access to the musical and visual materials is available online. You will need to purchase a course reader, available at Course Reader Materials, 1137 Westwood Blvd. (310-443-3303)

Attendance: Attendance at every session is crucial. Each seminar session builds on the issues and themes discussed in the previous session in important ways. Therefore, missing the discussion in any given week will make it difficult for you to fully understand and appreciate the content of the seminar. Any absences must be discussed with the instructor *in advance*.

Professionalism: For this seminar, professionalism will entail three responsibilities. First, arrive on time. This will show your consideration for your peers and allow us to observe the course schedule. Second, submit your assignments on time. NO late work will be accepted. Exemptions will be granted only in the case of documented health issues and circumstances beyond your control. Third, you are expected to be respectful of your peers during discussions, especially when your opinions differ.

Academic Honesty: Plagiarism may result in serious repercussions from the university. Codes of conduct regarding intellectual property and proper academic citation practices can be found at <http://www.deanofstudents.ucla.edu/>

“Plagiarism includes, but is not limited to, the use of another's words or ideas as if they were one's own, including but not limited to representing, either with the intent to deceive or by the omission of the true source, part of or an entire work produced by someone other than the student, obtained by purchase or otherwise, as the student's original work or representing the identifiable but altered ideas, data, or writing of another person as if those ideas, data, or writing were the student's original work.”

-UCLA Student Conduct Code, Fall 1998, section 102.01c

IV. COURSE EVALUATION

1. Seminar Participation (50%)
 - Participation
 - Weekly Response Papers

2. Research Project (50%)
 - Abstract
 - Annotated Bibliography
 - Rough Draft / Conference-Style Presentation
 - Final Paper

1. Seminar Participation (50%)

Participation (15%):

Participation grade encompasses punctuality, active participation in discussions, and professionalism in debating critical issues amongst your peers.

Weekly Response Papers (35%):

Each week, you will submit a typed response paper of 250-500 words in length. This assignment must be submitted to the instructor 24 hours before the class via e-mail. The response paper should address the readings for each week. You are asked to first summarize at least two readings and second to evaluate the authors' arguments. For the second part of this assignment, you may choose to critique aspects of the readings and/or elaborate on the authors' arguments. The weekly response papers will be evaluated for the thoroughness of the summaries and the depth of your analysis/critique, as well as proper grammar and clarity of prose.

2. Research Project (50%)

Abstract (5%):

In week 6, you will submit a 250-word abstract. The submission must be made to the instructor 24 hours before the class via e-mail. During weeks 4 and 5, I will meet individually with each student to confirm the topic of the final paper. This meeting is **mandatory**. You are encouraged to explore a musician or an artist whose work includes some musical element, a music culture, or a musical work of your choice, as long it relates to the themes addressed in the course.

Annotated Bibliography (5%):

In week 7, you will turn in an annotated bibliography that includes at least 5 sources. The bibliography should pertain to your paper topic and argument, and may include books, articles, and original source materials. For each source, you should provide a brief summary and demonstrate its relevance to your argument. The submission must be made to the instructor 24 hours before the class via e-mail.

Rough Draft and Conference-Style Presentation (10%):

You will submit a rough draft of your paper in week 8 and receive feedback from the instructor and one of your peers from the class. Please send an electronic copy 24 hours before the class and bring a printed copy to the class. Your rough draft must be 8-10 pages in length. This first draft is worth 5% of your final grade. In week 10, you will present your research to your peers in a conference-style format. You may read a portion of your paper or summarize your project. Each presentation will take 10 minutes, followed by a five-minute question-and-answer session. The presentation is worth 5% of your final grade.

Final Paper (30%):

In week 10, you will submit a final paper, 12-15 pages in length. Your final paper will be evaluated for the sophistication of your argument, your engagement with the course material, and the clarity of your prose (clear thesis, proper grammar, style, etc.).

V. COURSE OUTLINE

WEEK 1. Introduction

I will start this session by reviewing the syllabus, course requirements, and expectations for the seminar. I will then introduce the field of Musicology with an emphasis on scholarly methods of listening to and describing music. I will touch on music-analytical concepts such as pitch, rhythm, texture, timbre, lyrics, and others, using the songs listed for this week in order to demonstrate these concepts (a handout detailing these concepts will be distributed in class as well). During the second half of the class, I will discuss the perspectives we can gain by applying the perspectives of Asian American Studies to the field of Musicology. We will begin asking broad questions based on the assigned readings. The questions include: How are Asians, Asian Americans, and people of Asian descent represented in contemporary popular culture? What themes have been common to musical and other artistic works by Asian Americans? What political and historical conditions shape this artistic production and inform Asian American perspectives? What interventions can these perspectives offer to contemporary Asian American music-cultural production, if they should be offered at all?

Read:

Elli Hisama. "Postcolonialism on the Make: The Music of John Mellencamp, David Bowie, and Thorn Zorn." In *Popular Music* 12: 2 (May, 1993): 91-104.

Cherise Smith. "Nikki S. Lee's *Projects* and the Repackaging of the Politics of Identity" (189-232). In *Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Ann Deavere Smith*. Durham: Duke University Press, 2011.

Listen:

China Girl - David Bowie

China Girl – John Mellencamp

JJ Hong Kong Café (Monterey Park, Alhambra) - Fung Brothers

Recommended reading:

Jodi Kim. "Introduction: Unsettling Hermeneutics and Global Nonalignments" (1-36). In *Ends of Empire: Asian American Critique and the Cold War*. Minneapolis: University of Minnesota Press, 2010.

WEEK 2. Colonial Musical Encounters: Asia

During the mid-to-late nineteenth century, many countries in Asia found their social and political fabrics disrupted by European imperialism, rising American hegemony, and Japanese imperialism. Each of these countries had distinct colonial experiences, some

more devastating than others, but common to many colonized societies across Asia was the subjects' encounter with Western music. In most cases, these encounters involved Western classical music, Christian liturgical music, and military band music. In this unit, we will consider three case studies focusing on Japan, Vietnam, and Korea. We will ask: What were the political and historical conditions for these colonial musical encounters? How did the introduction of new music influence class and gender dynamics in each society? Can we talk about "agency" in each of these case studies, and if so, how?

Read:

Jason Gibbs. "The West's Songs, Our Songs: The Introduction and Adaptation of Western Popular Song in Vietnam before 1940." In *Asian Music* 35:1 (Winter, 2004): 57-83.

James Parakilas and Atsuko Hirai. "1870s to 1920s: The World's the Limit" (224-261). In *Piano Roles*, ed. James Parakilas. New Haven: Yale University Press, 1999.

Recommended reading:

Hyun Kyong Chang. (November, 2011). "The Meaning of Piano in Colonial Korea Womanhood and Nationalism in Yi Kwangsu's Fiction." Unpublished conference paper presented at the annual meeting of the American Musicological Society, San Francisco.

WEEK 3. Colonial Musical Encounters: Europe and the United States

Colonial musical encounters changed music cultures not only in Asia but also in Europe and the United States. For example, beginning in the mid-to-late nineteenth century, a number of European composers professed their interest in various Asian musical practices. These composers used their interest in this music as a means to reflect upon their own musical traditions and also sought to assimilate distinct "exotic" aesthetics into their own musical works. Similar attempts were made by a number of American composers in the first half of the twentieth century, most notably Henry Cowell, Lou Harrison, and Colin McPhee. Based on the readings and the music examples, we will consider the following questions: What is the relationship between hegemony (imperial or global structures of power) and music? Can we arrive at general thoughts on the relationship between aesthetics and politics? Is it possible to interpret "orientalist" compositions in multiple ways? We will ground our discussion of these political issues in music description and analysis – ways in which musical parameters (pitch, rhythm, timbre, texture, etc.) operate within music pieces.

Read:

Mervyn Cooke. "Making Tonic and Dominant Seem like Ghosts" (1-22). In *Britten and the Far East: Asian Influences in the Music of Benjamin Britten*. Suffolk, UK: Boydell Press, 2001.

Edward Said. "Introduction" (1-30). In *Orientalism*. New York: Vintage Press, 1979.

Listen:

Shéhérazade - Maurice Ravel (1898)

Pagodes - Claude Debussy (1903)

Excerpts from Das Lied von der Erde – Gustav Mahler (1908-1909)

Excerpts from Garden of the Sun - Lou Harrison (1939)

Watch:

Excerpts from Curlew River, A Parable for Church Performance - Benjamin Britten (1964)

Recommended reading:

Mina Yang. "Orientalism and the Music of Asian Immigrant Communities in California, 1924-1945." In *American Music* 19:4 (Winter, 2001): 385-416.

Charles Hiroshi Garrett. "Chinatown, Whose Chinatown? Defining America's Borders with Musical Orientalism." In *Journal of the American Musicological Society* 57:1 (Spring, 2004): 119-174.

WEEK 4. Orientalism (and its Limits?)

This week we will continue exploring musical orientalism by considering three readings that convey distinct positions and implications. How do these readings complicate your understanding of and response to orientalism? During the last hour of this session, I will provide guidance for planning and conducting the final project. In particular, I will discuss how you may incorporate music description into your final projects.

Read:

Zarah Ersoff. (November 2011). "'Succumbing to the Orient': Homoerotic Orientalism and the Arabesque in Ravel's Shéhérazade." Unpublished conference paper presented at the annual meeting of the American Musicological Society, San Francisco.

Mari Yoshihara. "The Flight of the Japanese Butterfly: Orientalism, Nationalism, and Performances of Japanese Womanhood." In *American Quarterly* 56:4 (December, 2004): 975-1001.

Watch:

Excerpts from *Madame Butterfly* - Puccini (1904)
 Always - Erasure (music video)
 Japanese Boy - Aneka (music video)
 Japanese Boy - Shanadoo (music video)

Recommended reading:

David Henry Hwang. *M. Butterfly*. New York: Penguin, 1988.

Philip Brett. "Queer Musical Orientalism." In *Echo: A Music-Centered Journal* 9:1 (Fall, 2009).

WEEK 5. The Place of Traditional Music in Twentieth-Century Asia: The Case of Japan and Korea

We will re-orient our focus away from the West and towards the location of Asia. We will investigate the category of traditional music in a number of Asian countries. From the turn of the twentieth century, European imperialism and American hegemony challenged local musical traditions in fundamental ways. In some cases, Euro-American musical paradigms became the dominant musical language, displacing local practices. In addition, global capitalism and nationalism also influenced the status and direction of traditional music in Asia throughout the twentieth century. Because the decline of traditional music in Asia is a broad field of inquiry, we will take two countries as case studies: Korea and Japan. Based on the assigned readings, we will ask: What factors dampened the popularity and appeal of local music in these places? Who stepped in to "rescue" traditional music? What measures were taken to revitalize local music traditions? Why did this happen? What have been the limits and merits of this project? What implications does this project hold for Asian immigrant communities, especially those in the U.S.?

Read:

Jongsung Yang. "Korean Cultural Property Protection Law with Regard to Korean Intangible Heritage." In *Museum International* 56:1-2 (May, 2004): 180-188.

Hiroyuki Hashimoto. "Between Preservation and Tourism: Folk Performing Arts in Contemporary Japan." In *Asian Folklore Studies* 62:2 (2003): 225-236.

Hilary Finchum-Sung. "Image is Everything: Re-Imagining Traditional Music in the Era of the Korean Wave." In *Southeast Review of Asian Studies* 31 (2009): 39-55.

Watch:

Sopyonje (1993. Director: Kwon-taek Im) – required screening

WEEK 6. Asian America: Social Positioning through Music-Making

For this and the next two weeks, we will engage with Asian American cultures, where the issues and themes discussed so far have proven to be urgently relevant. As Jodi Kim shows in *Ends of Empire*, Asian American immigration was in large part a corollary of European imperialism and the Cold War: the Vietnam War and the Korean War, for example, set the stage for Vietnamese and Korean immigration to the U.S. In this class, we will examine various historical and political conditions for Asian American music productions. Particularly, we will consider the ways in which categories of race, gender, and class shape Asian American these productions.

DUE: abstract for the final project

Read:

Amy Chua. *Battle Hymn of the Tiger Mother*. New York: Penguin Press, 2011.
(excerpts)

Mari Yoshihara. “The Roots and Routes of Asian Musicians” (62-99). In *Musicians from a Different Shore: Asians and Asian Americans in Classical Music*. Philadelphia: Temple University Press, 2007.

Recommended reading:

Deborah Wong. “The Asian American Body in Performance” (161-194). In *Speak It Louder: Asian Americans Making Music*. New York: Routledge Press, 2004.

WEEK 7. Youth Culture in Asian American Communities

Last week’s articles commented on the rising presence of Asian and Asian American musicians in the European and American classical music scenes. This week, we will consider genres other than classical music that nevertheless have been very popular within Asian American communities. Our focus will be on hip hop and hip hop-influenced styles. Based on the readings and music examples, we will ask: What interests, passions, and concerns are voiced through this body of music? How do notions of race, gender, and class factor into this music-cultural production? How can we apply the themes discussed throughout the first half of the quarter to this body of music and field of musical production? What interventions and critiques would you offer?

DUE: annotated bibliography

Read:

Oliver Wang. "Rapping and Repping Asian: Race, Authenticity, and the Asian American MC" (35-68). In *Alien Encounters: Popular Culture in Asian America*, eds. Mimi Thi Nguyen and Thuy Ling Nguyen Tu. Durham: Duke University Press, 2007.

Sunaina Marr Maira. "To be Young, Brown, and Hip: Race, Gender, and Sexuality in Indian American Youth Culture" (29-93). In *Desis in the House: Indian American Youth Culture in New York City*. Philadelphia, PA: Temple University Press, 2007.

Watch:

Community - Mountain Brothers (music video)
 Clips of Jin on BET's 106 & Park Freestyle Fridays
 So What - Far East Movement (music video)
 Like a G6 - Far East Movement

Listen:

Black and Yellow Chinese Remix (Hei Se Huang Se) - Model Minority
 History - Model Minority
 Overachiever - Model Minority

Recommended reading:

Paul Jong-Chul Yoon. "'She's Really Become Japanese Now!': Taiko Drumming and Asian American Identifications." In *American Music* 19:4 (Winter, 2001): 417-438.

Nhi T. Lieu. "Performing Culture in Diaspora: Assimilation and Hybridity in Paris by Night Videos and Vietnamese American Niche Media" (194-220). In *Alien Encounters: Popular Culture in Asian America*, eds. Mimi Thi Nguyen and Thuy Ling Nguyen Tu. Durham: Duke University Press, 2007.

Nina Eidsheim. "Synthesizing Race: Towards an Analysis of the Performativity of Vocal Timbre." In *TRANS Revista Transcultural de Musica* 13 (2009).

WEEK 8. Terms of Cultural Production in Asian America

Bringing together case studies we considered in the last two classes, we will have a critical and theoretical discussion on the terms of Asian American cultural production. During the last hour of this session, we will have a peer-editing workshop.

DUE: first draft of your final paper

Read:

Lisa Lowe. "Immigration, Citizenship, Racialization: Asian American Critique" (1-36). In *Immigrant Acts*. Durham: Duke University Press, 1996.

Sunaina Marr Maira. "Indo-Chic: Late Capitalist Orientalism and Imperial Culture" (221-246). In *Alien Encounters: Popular Culture in Asian America*, eds. Mimi Thi Nguyen and Thuy Ling Nguyen Tu. Durham: Duke University Press, 2007.

Recommended Reading:

Joan Kee. "Visual Reconnaissance" (130-149). In *Alien Encounters: Popular Culture in Asian America*, eds. Mimi Thi Nguyen and Thuy Ling Nguyen Tu. Durham: Duke University Press, 2007.

WEEK 9. Asian Popular Music Crossing Over?

We will conclude this seminar by examining a recent cross-cultural encounter involving music that originates in Asia and travels to the U.S., Europe, and Latin America. Several pop music genres in Asia have garnered subcultural followings outside of Asia in the last decade. In a period (polemically) termed "The Pacific Century," musicians participating in these genres have taken on multiple meanings. In this class, we will consider two genres that have achieved the largest audiences: K-Pop and Bollywood. How do notions of sexuality, race, and gender play a factor in the marketing and reception of these musicians? Do they interrogate the global structures of power that we discussed throughout the seminar? If so, in what ways? What ramifications do these genres have for Asian American culture?

Read:

Eun-Young Jung. "Playing the Race and Sexuality Cards in the Transnational Pop Game: Korean Music Videos for the US Market." In *Journal of Popular Music Studies* 22:2 (June, 2010): 219-236.

Shakuntala Rao. "'I Need an Indian Touch': Glocalization and Bollywood Films." In *Journal of International and Intercultural Communication* 3:1. (February, 2010): 1-19.

Watch:

It's Raining - Rain (music video)
 Lucifer - Shinee (music video)
 Gee - Girls' Generation (music video)
 U-Go-Girl - Hyori Lee (music video)

Good-Bye Baby - Miss A (music video)

Excerpts from Kal Ho Naa Ho (2003. Director: Nikhil Advani)

Excerpts from Slumdog Millionaire (2008. Director: Danny Boyle)

WEEK 10. Paper Presentation

Bibliography

I. Journal Articles

- Brett, Philip. "Queer Musical Orientalism," in *Echo: A Music-Centered Journal* 9:1 (Fall 2009).
- Eidsheim, Nina. "Synthesizing Race: Towards an Analysis of the Performativity of Vocal Timbre," in *TRANS Revista Transcultural de Musica* 13 (2009).
- Finchum-Sung, Hilary. "Image is Everything: Re-Imagining Traditional Music in the Era of the Korean Wave," in *Southeast Review of Asian Studies* 31 (2009), 39-55.
- Garrett, Charles Hiroshi. "Chinatown, Whose Chinatown? Defining America's Borders with Musical Orientalism," in *Journal of the American Musicological Society* 57:1 (Spring 2004), 119-174.
- Gibbs, Jason. "The West's Songs, Our Songs: The Introduction and Adaptation of Western Popular Song in Vietnam before 1940," in *Asian Music* 35:1 (Winter 2004), 57-83.
- Hashimoto, Hiroyuki. "Between Preservation and Tourism: Folk Performing Arts in Contemporary Japan," in *Asian Folklore Studies* 62:2 (2003), 225-236.
- Hisama, Elli. "Postcolonialism on the Make: The Music of John Mellencamp, David Bowie, and Thorn Zorn," in *Popular Music* 12:2 (May 1993), 91-104.
- Jung, Eun-Young. "Playing the Race and Sexuality Cards in the Transnational Pop Game: Korean Music Videos for the US Market," in *Journal of Popular Music Studies* 22:2 (June 2010), 219-236.
- Rao, Shakuntala. "'I Need an Indian Touch': Glocalization and Bollywood Films," in *Journal of International and Intercultural Communication* 3:1 (February 2010), 1-19.
- Yang, Jongsung. "Korean Cultural Property Protection Law with Regard to Korean Intangible Heritage," in *Museum International* 56:1-2 (May 2004), 180-188.
- Yang, Mina. "Orientalism and the Music of Asian Immigrant Communities in California, 1924-1945," in *American Music* 19:4 (Winter 2001), 385-416.
- Yoon, Paul Jong-Chul. "'She's Really Become Japanese Now!': Taiko Drumming and Asian American Identifications," in *American Music* 19:4 (Winter 2001), 417-438.

Yoshihara, Mari. "The Flight of the Japanese Butterfly: Orientalism, Nationalism, and Performances of Japanese Womanhood," in *American Quarterly* 56:4 (December 2004), 975-1001.

II. Articles in Edited Volumes

Kee, Joan. "Visual Reconnaissance," in *Alien Encounters: Popular Culture in Asian America*, edited by Mimi Thi Nguyen and Thuy Ling Nguyen Tu, 130-149. Durham: Duke University Press, 2007.

Lieu, Nhi T. "Performing Culture in Diaspora: Assimilation and Hybridity in Paris by Night Videos and Vietnamese American Niche Media," in *Alien Encounters: Popular Culture in Asian America*, edited by Mimi Thi Nguyen and Thuy Ling Nguyen Tu, 194-220. Durham: Duke University Press, 2007.

Maira, Sunaina Marr. "Indo-Chic: Late Capitalist Orientalism and Imperial Culture," in *Alien Encounters: Popular Culture in Asian America*, edited by Mimi Thi Nguyen and Thuy Ling Nguyen Tu, 221-246. Durham: Duke University Press, 2007.

Parakilas, James and Atsuko Hirai. "1870s to 1920s: The World's the Limit," in *Piano Roles*, edited by James Parakilas, 224-261. New Haven: Yale University Press, 1999.

Wang, Oliver. "Rapping and Repping Asian: Race, Authenticity, and the Asian American MC," in *Alien Encounters: Popular Culture in Asian America*, edited by Mimi Thi Nguyen and Thuy Ling Nguyen Tu, 35-68. Durham: Duke University Press, 2007.

III. Books

Chua, Amy. *Battle Hymn of the Tiger Mother*. New York: Penguin Press, 2011.

Cooke, Mervyn. *Britten and the Far East: Asian Influences in the Music of Benjamin Britten*. Suffolk, UK: Boydell Press, 2001.

Hwang, David Henry. *M. Butterfly*. New York: Penguin Press, 1988.

Kim, Jodi. *Ends of Empire: Asian American Critique and the Cold War*. Minneapolis: University of Minnesota Press, 2010.

Lowe, Lisa. *Immigrant Acts*. Durham: Duke University Press, 1996.

Maira, Sunaina Marr. *Desis in the House: Indian American Youth Culture in New York*

- City*. Philadelphia: Temple University Press, 2007.
- Said, Edward. *Orientalism*. New York: Vintage Press, 1979.
- Smith, Cherise. *Enacting Others: Politics of Identity in Eleanor Antin, Nikki S. Lee, Adrian Piper, and Ann Deavere Smith*. Durham: Duke University Press, 2011.
- Wong, Deborah. *Speak It Louder: Asian Americans Making Music*. New York: Routledge Press, 2004.
- Yoshihara, Mari. *Musicians from a Different Shore: Asians and Asian Americans in Classical Music*. Philadelphia: Temple University Press, 2007.

IV. Conference Presentation Papers

- Chang, Hyun Kyong. "The Meaning of Piano in Colonial Korea: Womanhood and Nationalism in Yi Kwangsu's Fiction." Unpublished manuscript.
- Ersoff, Zarah. "'Succumbing to the Orient': Homoerotic Orientalism and the Arabesque in Ravel's *Shéhérazade*." Unpublished manuscript.



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New Course Proposal

	Music History M98T Cross-Cultural Identities: Making Music in Asian America				
Course Number	Music History M98T				
Multiple Listed With	Asian American Studies M98T				
Title	Cross-Cultural Identities: Making Music in Asian America				
Short Title	MUSIC IN ASIAN AM				
Units	Fixed: 5				
Grading Basis	Letter grade only				
Instructional Format	Seminar - 3 hours per week				
TIE Code	SEMT - Seminar (Topical) [T]				
GE Requirement	Yes				
Major or Minor Requirement	No				
Requisites	Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.				
Course Description	(Same as Asian American Studies M98T.) Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Exploration of political contexts that have shaped contemporary musical cultures involving Asian American musicians and, to some extent, musicians in Asia. Discussion of relationships between music and political history through frameworks of race, gender, sexuality, and class. Letter grading.				
Justification	Part of the series of seminars offered through the Collegium of University Teaching Fellows.				
Syllabus	File Music History M98T syllabus.pdf was previously uploaded. You may view the file by clicking on the file name.				
Supplemental Information	Professor Olivia Bloechl is the faculty mentor for this seminar.				
Grading Structure	1. Seminar Participation (50%) Participation Weekly Response Papers 2. Research Project (50%) Abstract Annotated Bibliography Rough Draft / Conference-Style Presentation Final Paper				
Effective Date	Winter 2013				
Discontinue Date	Summer 1 2013				
Instructor	<table border="0"> <tr> <td>Name</td> <td>Title</td> </tr> <tr> <td>Hyun Kyong Chang</td> <td>Teaching Fellow</td> </tr> </table>	Name	Title	Hyun Kyong Chang	Teaching Fellow
Name	Title				
Hyun Kyong Chang	Teaching Fellow				
Quarters Taught	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer				
Department	Musicology				
Contact	<table border="0"> <tr> <td>Name</td> <td>E-mail</td> </tr> </table>	Name	E-mail		
Name	E-mail				

[Routing Help](#) CATHERINE GENTILE cgentile@oid.ucla.edu

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

Status: Added to SRS on 7/24/2012 10:36:42 AM

Changes: Description

Comments: Edited course description into official version.

Role: Registrar's Scheduling Office - Bartholomew, Janet Gosser (jbartholomew@registrar.ucla.edu) - 51441

Status: Added to SRS on 7/16/2012 9:05:57 AM

Changes: Short Title

Comments: Added a short title.

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 7/13/2012 3:54:02 PM

Changes: No Changes Made

Comments: Routing to Doug Thomson in the Registrar's Office

Role: FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671

Status: Approved on 6/26/2012 10:40:23 AM

Changes: No Changes Made

Comments: No Comments

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 6/15/2012 1:48:33 PM

Changes: No Changes Made

Comments: Writing requisite to be added to final syllabus. Routing back to Michael Meranze for FEC approval

Role: Department/School Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

Status: Approved on 6/15/2012 1:46:25 PM

Changes: No Changes Made

Comments: All of the CUTF seminars were created in 1993-94 to be 5 units. The 3 units was a mistake; it should have been 5. I probably typed in 3 because that is how many hours the seminar meets. As far as the prerequisite, the applicant when they submit their syllabus has no knowledge of the Writing requirement. That is a requirement that has been imposed on the CUTF Program from its inception.

Role: FEC School Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 6/15/2012 1:36:02 PM

Changes:	No Changes Made
Comments:	Routing to Cathie. Please see FEC comments below.
Role:	FEC Chair or Designee - Meranze, Michael (meranze@history.ucla.edu) - 52671
Status:	Returned for Additional Info on 6/14/2012 1:28:18 PM
Changes:	No Changes Made
Comments:	Myrna Dee, why is this one 5 credits when the previous one I sent you is 3? I am not sure why this is a 5 credit course. Also they list requisites in the space but on the syllabus say there are none. If you could clear these questions up for me I am happy to approve.
Role:	L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040
Status:	Returned for Additional Info on 6/7/2012 11:48:21 AM
Changes:	No Changes Made
Comments:	Routing to Michael Meranze for FEC approval
Role:	CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Approved on 5/31/2012 10:34:26 AM
Changes:	No Changes Made
Comments:	on behalf of Professor Kathleen Komar, chair, CUTF Program
Role:	Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998
Status:	Submitted on 5/31/2012 10:33:42 AM
Comments:	Initiated a New Course Proposal

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Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 206-7045