

## **HAVC 186Q Queer Visual Culture: Contemporary East Asia**

Summer Session I Summer 2018

Tuesday/Thursday 9:00 am - 12:30 pm

Porter Academy 248

Instructor: Kate Korroch

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Office hours: Thursdays, 3-5 pm, Kresge 220

### **INTRODUCTION**

This class provides undergraduate students with the critical skills to grapple with contemporary art, visual culture, and critical theory by artists and theorists from East Asia and its diasporas. Specifically sourcing theorists and artists from this region, the class moves away from hegemonic Western discourse and visual culture and reframes our understanding of how to read and communicate about bodies, genders, and sexualities. We examine seminal texts by thinkers from and about China, Japan, South Korea, and the United States and look specifically at visual culture such as K-Drama, cosmetics ads, film, performance, and photography. Together we will consider the power of visibility and invisibility in these specific and currently unfolding contexts.

### **GUIDING QUESTIONS**

How do theorists and artists from East Asia and its diasporas grapple with “queer”?

How does in/visibility impact queer lives and visual culture?

How do the theorists and artists respond to putative hegemonic European and North American queer theory?

If queer acts are disruptions of that which is normative, in what ways can “queer” be considered a methodology?

### **GUIDELINES FOR CLASS DISCUSSION**

- Be respectful
- One mic
- Listen
- Focus on what is being said *and then* raise your hand to respond
- Be aware of different experiences shaping perceptions
- When you disagree do so with the ideas not the person
- Be respectful of pronouns
- What we say in the classroom stays in the classroom (for example when a classmate shares a personal experience)

### **REQUIREMENTS**

#### GRADING

Reading Journals 30%

Asset Library 10%

Paper I 20%

Paper II 20%  
Paper III 20%

#### ATTENDANCE

Regular attendance at all sessions is required for the entirety of each class and attendance will be taken during each session.

*More than one unexcused absence will result in a lowered grade.*

#### READING JOURNAL (30%)

A reading journal is due in for every class. This journal is a brief response to the readings you've prepared and is meant as a template from which you can work in order to participate in class discussion and also helps me understand your interests and points that require clarification.

Reading journals will be assessed during class time.

For each text please include the following:

- Identify 3-5 keywords.
- What is the main topic of the text?
- Note a pertinent section of the text that you'd like to engage. (This can be something you don't fully understand!)
- What are your questions about the text?

*In class implementation of the journal material i.e. participation will be a component of your reading journal grade.*

#### LEADING DISCUSSION

For each session select students will be in charge of leading discussion based on the readings. This entails preparing the reading journal as well as generating discussion questions to engage the class. We will select texts the first week of class.

#### ASSET LIBRARY ON CANVAS (10%)

Each student is required to make a contribution to our class blog on a weekly basis to total at least *five contributions*. Please post by 9:00 am on Thursdays. Once per week we will review some of the posts during class. Queer visual culture from contemporary East Asia is a vast topic and we are unable to include all of it in five short weeks. This exercise serves to incorporate material that is specific to the students' interests. Sources to explore include the [Grand Narrative Blog](#), the [Queer Asia](#) website and social media accounts, [Queering Contemporary Asian American Art](#) website, and social media accounts via relevant hashtags. Please email me if you'd like some suggestions! I will invite you to the Wordpress site after the first class.

To create a post:

- Login on Canvas
- Click on HAVC 186Q
- At the bottom of the options list on the left click on "Asset Library"

Post should include:

- Uploaded image or video
- Title of your entry
- Skip “Category”
- Three kinds of hashtags (right side of the compositions screen)
  - Description (i.e. #artexhibition #gayprideseoul #ad)
  - One hashtag that connects to our key issues of exploration (i.e. #queervisualculture #queertheory #queermethodology #queervisibility #queereastasia)
  - One hashtag that connects to a reading via author’s name (i.e. #arawilson #maudlavin #petrusliu)
- *Optional: Include your thought on the visual culture example.*

SHORT PAPERS (1000 words, 20% each)

Due on Canvas **Monday 7/9, Friday 7/20, and Monday 7/30**

Three short papers will be assigned for the class. The papers will ask for a synthesis of material (such as a comparison of two visual culture examples) from the class and require no outside research (though you will still be required to cite in class material). Paper assignment sheets will be provided in class.

All papers should be in Times New Roman, 12 pt. Font, with 1 inch margins, double spaced, with pagination, and stapled using Chicago Manual Style.

Please reference the Owl Purdue website: <https://owl.english.purdue.edu/owl/resource/717/01/>

### LATE ASSIGNMENTS

Late reading journals will not be accepted. Unexcused late short papers will be penalized one grade per day. An A will become an A- after one day, a B+ after two days, and so on. The Final Paper will not be accepted after the due date except for in the case of health or family emergencies.

### LETTER GRADE CRITERIA

A - Excellent performance. Comprehensive factual knowledge, well-organized and well-written, showing independent, critical thinking and originality of insight.

B - Above average performance. Demonstrated control of factual material in depth, clear exposition and coherent organization.

C - Average performance. Presentation of a reasonable amount of substantially correct factual information relevant to the topic.

D - Below average performance. Demonstration of minimal comprehension of the material covered in lectures and readings, and little attention to detail.

F - No demonstration of comprehension of the material covered in lectures and readings.

Consistent problems with comprehension, organization, critical thinking, and supporting details.

## **EXPECTATIONS**

### DIFFICULT AND/OR TRIGGERING TOPICS

The subject matter of this course can be difficult intellectually and emotionally. We are likely to touch on tough topics, including (but not limited to) police brutality, racism, homophobia, sexual assault, abuse, class and gender issues, and more. If you anticipate acute distress as a result of encountering a particular topic, talk to me ahead of time to arrange an alternative written assignment in lieu of your in-class participation. If you become so distressed that you need to leave during class, talk to me afterward and we can arrange an alternate assignment. I will not “warn” students about particular topics, because sensitivity to different topics varies from person to person, and because topics may arise unexpectedly in class discussion. Additionally, as you may know, there is a difference between being triggered (in the sense of post-traumatic stress disorder) and feeling uncomfortable. Feeling uncomfortable (and sometimes even angry or offended) is part of intellectual growth. Feeling triggered or psychologically traumatized is not. Please take care of yourselves and each other, and let me know if I can do anything at all to help. Source: [Stanford VPTL](#)

### INSTRUCTOR AVAILABILITY AND COMMUNICATION

I am available during office hours (Thursdays, 3-5pm, Kresge 220), by appointment, and via email ([kkorroch@ucsc.edu](mailto:kkorroch@ucsc.edu)). I am only available during the business week during business hours (Monday through Friday 9:00 am to 4:00 pm). If I do not respond within 24 hours during business hours, please feel free to email again. That said, if you email me on Friday at 4:30 PM, I may not respond until the following Monday afternoon. Please keep this in mind as you plan ahead for assignments.

*Communication is key. If you are struggling to make a deadline or know you will miss a class session, communicate with your instructor and plan ahead.*

### METHOD OF INSTRUCTION AND TEACHING PHILOSOPHY

Each class session will be a combination of lecture, discussion, viewing content, in-class work, and group work. Assignments are designed to help facilitate those modes of learning. The overall aim for the class is not to merely memorize material but to look critically at visual culture and to challenge preconceived notion about said culture. The classroom will be safe space to ask questions and work through new ideas in a respectful setting.

### EXPECTED LEARNING OUTCOMES

The History of Art and Visual Culture Department has identified four program learning outcomes (PLO) for its B.A. program. Students in this class will be introduced to: PLO 1 (Breadth of Cultural Knowledge) and PLO 2 (Critical Thinking). For further information, please see <http://havic.ucsc.edu/program>.

### ACADEMIC HONESTY

In order to assure an honest, fair, and productive learning environment, it is imperative that students not take credit for the work of others, do not take unfair advantage of others, and do not perform acts that frustrate the learning efforts of others. Instances of academic misconduct will result in an automatic failure in the class.

*Please consult your instructor for guidance if you're ever unsure.*

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the [Academic Integrity page](#) at the [Division of Undergraduate Education](#).

## RESOURCES

### BOOKS AND RESOURCES

Summer Session provides course readers for all students. You will be required to acquire the reader. For each class session you will be expected to have a printed copy, original text, or reader for all readings. If a text is not included in the reader, a PDF on Canvas will be provided.

*Electronic devices will not be permitted unless the student has official documentation from the university that a laptop is required.*

### COURSE WEBSITES

#### CANVAS

Canvas will be used to access the syllabus and course files such as assignment sheets and additional readings. In some instances we will use Canvas to turn in grades. This will be determined per assignment.

<https://canvas.ucsc.edu/courses/14798>

#### WORDPRESS

We will collaboratively share images on queer visual culture and contemporary East Asia on a Wordpress website. We will spend some time every week looking through it and discussing your internet finds in relation to what we discuss in class. There are more details about the posts in the requirements section above.

<https://queervisualculture.wordpress.com/>

### ACCOMMODATIONS FOR LEARNING NEEDS AND STUDENT RESOURCES

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support to individually determine reasonable academic accommodations. If you have questions or concerns about exam accommodations, or any other disability-related matter, please contact the DRC office, located in Hahn 125 or at 831-459-2089 or [drc@ucsc.edu](mailto:drc@ucsc.edu).

Students who would like to request accommodations based on specific learning requirements should contact the instructor before the end of the first week of term.

Information concerning immigration legal services resources as well as other useful programs and resources for students and their families can be found at the UCSC Educational Opportunity Programs (EOP) website: <https://eop.ucsc.edu/index.html>

### TITLE IX

The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for

maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. [Information about the Title IX Office](#), the [online reporting link](#), applicable campus [resources](#), reporting responsibilities, the [UC Policy on Sexual Violence and Sexual Harassment](#) and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at [titleix.ucsc.edu](http://titleix.ucsc.edu).

The Title IX/Sexual Harassment Office is located at 105 Kerr Hall. In addition to the [online reporting option](#), you can contact the Title IX Office by calling 831-459-2462.

### KEY DATES

Drop: Monday, July 2

Withdraw: Friday, July 13

\*Wednesday, July 4 is a holiday but it will not impact our schedule.

Neither Summer Session nor instructors drop students for non-attendance or non-payment. Students must drop themselves. Dropping results in full tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund).

For all dates and deadlines, including ‘change of grade option’ (P/NP) and grades due, here is the summer academic calendar -

<https://summer.ucsc.edu/fundamentals/academic-calendar.html>

### **COURSE SCHEDULE AND READINGS**

This schedule is provisional and subject to change. All texts listed below are required readings. Some texts will be added throughout the term and if and when that occurs the texts will be provided as PDFs or links online.

*An expanded reading list is available on Canvas and will be updated periodically.*

#### **Week 1A: June 26: What is Queer East Asian Visual Culture?**

Halperin, David. 2003. “The Normalization of Queer Theory.” *Journal of Homosexuality*, February.

#### **Week 1B: June 28: Situating Queer East Asia: Queer Methodologies**

Wilson, Ara. 2006. “Intersections: Queering Asian.” *Intersections: Gender and Sexuality in Asia and the Pacific*, no. 14 (November).

Liu, Petrus. 2010. “Why Does Queer Theory Need China?” *Positions: Asia Critique* 18 (2): 291–320.

Cruz-Malave, Arnaldo, and Martin Manalansan. 2002. "Dissident Sexualities/Alternative Globalisms." In *Queer Globalizations: Citizenship and the Afterlife of Colonialism*, 1–10. New York: NYU Press.

### **Week 2A: July 3: Hybrid Masculinities**

Jung, Sun. 2010. "Korean Popular Culture and Transcultural Consumption: Globalized Desires Between 'Ours and Others.'" In *Korean Masculinities and Transcultural Consumption: Yonsama, Rain, Oldboy, K-Pop Idols*, 1–34. Hong Kong: Hong Kong University Press.

Elfving-Hwang. 2011. "Not So Soft After All: Kkonminam Masculinities in Contemporary South Korean Popular Culture." In *7th KSAA Biennale Conference*, 2–21.

Epstein, Stephen, and Rachael M. Joo. 2012. "Multiple Exposures: Korean Bodies and the Transnational Imagination." *The Asia Pacific Journal | Japan Focus* 10: 33 (1): 1–19.

### **Week 2B: July 5: Flexible Femininities**

Lavin, Maud. 2015. "Tomboy in Love: Korean and U.S. Views of Heterosexual Eroticism in the K-Drama *First Shop of Coffee Prince*." *Situations* 8 (1): 45–69.

Ahn, Patty Jeehyun. 2009. "Harisu: South Korean Cosmetic Media and the Paradox of Transgendered Neoliberal Embodiment." *Discourse* 1 (3): 248–72.

Iseri, Makiko. 2016. "Flexible Femininities? Queering Kawaii in Japanese Girls Culture." In *Twenty-First Century Feminism: Forming and Performing Femininity*, edited by Claire Nally and Angela Smith.

### **Week 3A: July 10: In/Visibility and *Secret Love***

Liu, Jen-peng, and Ding Naifei. 2005. "Reticent Poetics, Queer Politics." *Inter-Asia Cultural Studies* 6 (1): 30–55.

Liu, Petrus, and Lisa Rofel. 2010. "An Interview with Shi Tou." *Positions: Asia Critique* 18 (2): 409–16.

"Dialogue between Ai Weiwei and Chi Peng." n.d. Världskulturmuseerna. 2018.  
<http://www.varldskulturmuseerna.se/utstallningar/secret-love/dialogue-between-ai-wei-wei-and-chi-peng/>

### **Week 3B: July 12: Queer Fan Cultures, Girls' Love, and Boys' Love**

Mizoguchi, Akiko. 2003. "Male-Male Romance by and for Women in Japan: A History and the Subgenres of 'Yaoi' Fictions." *U.S.-Japan Women's Journal*, no. 25: 49–75.

Martin, Fran. 2017. "Girls Who Love Boys' Love." In *Boys' Love, Cosplay, and Androgynous Idols*, 1st ed., 195–220. Queer Fan Cultures in Mainland China, Hong Kong, and Taiwan. Hong Kong University Press.

Yang, Ling, and Hongwei Bao. 2012. "Queerly Intimate: Friends, Fans, and Affective Communication in a Super Girl Fan Fiction Community." *Cultural Studies* 26 (6): 842–71.

Kanno, Yuka. 2011. "Implicational Spectatorship: Hara Setsuko and the Queer Joke." *Mechademia* 6 (1): 287–303. <https://doi.org/10.1353/mec.2011.0004>.

### **Week 4A: July 17: Queering Contemporary Asian American Art**

Kina, Laura, and Jan Christian Bernabe, eds. 2017a. "For the Love of Unicorns: Queering Contemporary Asian American Art." In *Queering Contemporary Asia American Art*, 3–23.

The Jacob Lawrence Series on American Artists. Seattle and London: University of Washington Press.

Kina, Laura, and Jan Christian Bernabe, eds. 2017b. "Muscles, Mash-Ups, and Warning Shots: Queering Japanese American History: An Interview with Tina Takemoto." In *Queering Contemporary Asian American Art*. The Jacob Lawrence Series on American Artists. Seattle: University of Washington Press.

Takemoto, Tina. 2014. "Looking for Jiro Onuma: A Queer Meditation on the Incarceration of Japanese Americans during World War II." *GLQ: A Journal of Lesbian and Gay Studies* 20 (3): 241–75.

#### **Week 4B: July 19: Skin Matters: Queer and Feminism**

Jones, Amelia. 2016. "Introduction: Sexual Differences and Otherwise." In *Otherwise: Imagining Queer Feminist Art Histories*, edited by Amelia Jones and Erin Silver, 1–13. Rethinking Art's Histories. Manchester, UK: Manchester University Press.

Jones, Amelia, and Erin Silver. 2016. "Queer Feminist Art History, an Imperfect Genealogy." In *Otherwise: Imagining Queer Feminist Art Histories*, edited by Amelia Jones and Erin Silver, 14–50. Rethinking Art's Histories. Manchester, UK: Manchester University Press.

Rose, Jacqueline. 2010. "Sexuality in the Field of Vision." In *Visual Culture: The Reader*, edited by Jessica Evans and Stuart Hall, Repr, 411–14. London: Sage.

Takemoto, Tina. 2014. "Skin Matters: A Conversation with June Yong Lee." *Afterimage* 41 (5): 6–9.

#### **Week 5A: July 24: Queer Methods: Circulations and Formations through Visual Culture**

Jung, Sun. 2010. "Bae Yong-Joon, Soft Masculinity, and Japanese Fans: Our Past Is in Your Present Body." In *Korean Masculinities and Transcultural Consumption: Yonsama, Rain, Oldboy, K-Pop Idols*. Hong Kong: Hong Kong University Press.

Suganuma, Katsuhiko. 2012. "Under the Patriotic Gaze: The Emergence of Non-Normative Sexual Discourses in Post-War Japan." In *Contact Moments: The Politics of Intercultural Desire in Japanese Male-Queer Cultures*, 37–74. Hong Kong: Hong Kong University Press.

Rhee, Jieun. 2005. "Performing the Other: Yoko Ono's Cut Piece." *Art History* 28 (1): 118.

#### **Week 5B: July 26: Queer Methods: Circulations and Formation through Visual Culture Part II**

Rofel, Lisa. 2012. "Queer Positions, Queering Asian Studies." *Positions: Asia Critique* 20 (1): 183–93.

**\*Paper III will be due Monday, July 30, 2018\***