

Instructor: Katia Chaterji

Class Time: Tues pre-recorded / Thurs Zoom live session 2:30–4:30pm (read class format below)

Office hours: Tuesdays 2:30-4:30pm or by appointment (via Zoom)

Contact: chaterji@uw.edu

**Violence, Race, and Memory
HSTAS/JSIS B 264 Summer 2020**



All wars are fought twice, the first time on the battlefield, the second time in memory.

Viet Thanh Nguyen, *Nothing Ever Dies: Vietnam and the Memory of War*

[Rithy] Panh's film asks: what is the future of a country that has denied its past?

Dierdre Boyle, "Shattering Silence: Traumatic Memory and Reenactment"

DESCRIPTION

Course Overview: Welcome to HSTAS/JSIS 264! In this course, we will engage with film, novels, and the performing arts to discuss how ideas of power, race, violence, and global modernity circulate in memories and discourses about Southeast Asia and US relations in/with Southeast Asia. Over the nine-week period, we will look closely at foundation myths, colonial and postcolonial encounters, historiography and narrative, and nationalist and ethnic identity formations across mainland and island Southeast Asia. A significant part of this course will be watching films and reading literature from and about Southeast Asia.

This class is built around three critically acclaimed films: *Apocalypse Now: Final Cut* (2001/2019, orig. 1979), *The Missing Picture* (2013), and *Opera Jawa* (2006). *Apocalypse Now* (directed by Francis Ford Coppola) was filmed in the Philippines between 1976-77 and is described by some as a "hallucinogenic nightmare" of war and violence set in Vietnam and Cambodia. *The Missing Picture* is a memoir produced by Cambodian filmmaker Rithy Panh, and addresses memory, trauma, and survival during the Khmer Rouge period and its aftermath. *Opera Jawa*, directed by Indonesian filmmaker Garin Nugroho, maps contemporary struggles against state and communal violence onto the mythology of a prominent Hindu epic, the Ramayana. We will use these three films as starting points to explore ideas and constructions of violence, race, memory, survival, and reconciliation in U.S. relations with Vietnam, Cambodia, and Indonesia. Together, we will trace the ways in which these films evoke mythologies, regulate ethnic, racial, and religious tensions, and reflect anxieties about modernity.

Alongside these three films, we will read two novels and one travelogue. For our segment on Vietnam, we read war veteran Duong Thu Huong's *Novel Without a Name*, which allows us to travel with a group of "North" Vietnamese soldiers as they bring the war into the southern part of Vietnam (to investigate ideologies and histories that serve as metaphors for the beleaguered nation). For Cambodia, we will read a section of Amitav Ghosh's *Dancing in Cambodia, At Large in Burma* which introduces the performing arts – and dance, specifically – as embodied sites of resistance as Cambodia raced towards an UN-facilitated election in the 1990s aftermath of Pol Pot's Khmer Rouge regime. For Indonesia, we will read the first novel of Indonesia's famous author Pramoedya Ananta Toer's (d. 2006) *Buru Quartet* series. *This Earth of Mankind* addresses issues of race, ethnicity, and colonial legal systems in the early 20th century Dutch East Indies, the colony that would go on to fight from 1945, when independence was declared, to 1949 to become the independent nation of Indonesia.

PLEASE NOTE: The films and readings that we discuss in this course portray violence and aggression (both explicit and implicit), including physical violence, sexual violence, racial slurs, and drug or alcohol abuse. I recognize and understand that watching and reading about such violence is difficult and/or may bring up personal traumas. I recommend that you read this syllabus in its entirety in Week 1 and contact me ASAP to discuss any questions or concerns you may have about the topics or materials addressed in this class. Should any concerns arise over the course of the quarter as we work through this material, please contact me directly to discuss an appropriate solution.

Class Format: This course is a mix of asynchronous and synchronous learning.

Tuesdays (Asynchronous): each week on Tuesdays, **I will upload pre-recorded lectures** on Canvas for you to watch on your own time. For weeks where there is an assigned film, this Tuesday lecture will be reserved for you to watch the film at your convenience.

Thursdays (Synchronous): each week on Thursdays, **we will meet virtually on Zoom at our assigned class time: 2:30-4:30 PST.** This virtual meeting will be recorded and uploaded to Canvas. Attendance during Thursday sessions is encouraged, but not mandatory. Please email me if you are unable to join Thursday meetings.

Course Website: <https://canvas.uw.edu/courses/1409171>

MATERIALS & ASSESSMENT

Your preparatory work for this course includes **reading** novels and other texts and **viewing** films.

Reading:

The following two novels are available for purchase at the UW Bookstore here (<https://www.ubookstore.com/adoption-search-results?ccid=203200>) or through online retailers.

- Huong, Duong Thu. *Novel Without a Name*. Translated by Phan Huy Duong and Nina McPherson. First edition. New York, NY: W. Morrow, 1995.
- Toer, Pramoedya Ananta. *This Earth of Mankind*. Translated by Max Lane. New York: Penguin Books, 1996.

I will provide digital copies of all other readings, including:

- Ghosh, Amitav. *Dancing in Cambodia, at Large in Burma*. New Delhi : Bangalore: Ravi Dayal Publisher ; Distributed by Orient Longman, 1998.
- All additional required readings will be downloadable files on Canvas.

Film Viewing:

Since we cannot meet in person to watch films together this quarter, I ask that you watch the following films on your own. I have tried to make as many of these materials as possible available at no additional cost. Due to copyright restrictions, however, you will need to rent 1 out of the 3 films (the other 2 are free to access).

- Francis Ford Coppola, *Apocalypse Now: Final Cut* (2001/2019, orig. 1979, in English) – **available for rent online**
 - YouTube: https://www.youtube.com/watch?v=P-OFL64BNgs&has_verified=1
 - Amazon Prime: <https://www.amazon.com/Apocalypse-Now-Final-Cut-Anniversary/dp/B07WVFDZ2R>
- Rithy Panh, *The Missing Picture* (2013, in French with English subtitles) – **available for free** (<https://washington.kanopy.com/video/missing-picture>)
- Garin Nugroho, *Opera Jawa* (2006, in Javanese with English subtitles) – **available for free** (<https://www.youtube.com/watch?v=fBmsqK4Y8a0>)

Assignments and Grading:

Students are expected to complete assigned readings and watch assigned films each week before joining our virtual class on Thursdays. Students are expected to participate in four online discussions on Canvas, write two short response papers (2-3 pages each, double-spaced), and complete one final paper based on digitized oral history interviews (2-3 pages transcription and 5-6 pages analysis). All assignment details, instructions, and dates are posted on Canvas under Assignments. Dates are included on the Schedule below.

Grade Breakdown:

Participation (4 online discussions)	20%
Short Responses (2), 22.5% each	45%
Final Paper	35%

This course uses standard UW grading on a 4.0 scale for your final grade. Most individual assignments will be in percentages or points. If you have questions about grades, please email me or attend my office hours at least 24 hours after you have received the graded assignment. To review UW's standard grading system, see:

https://www.washington.edu/students/gencat/front/Grading_Sys.html

POLICIES & ACCOMMODATIONS

Late Policy: All assignments should be submitted on Canvas by the due date and the due time. If you turn in an assignment late, you will lose half of a point (on a 4.0 scale) for each day past the deadline. If an emergency situation arises, email me and we will work something out.

Policy on Academic Honesty: Plagiarism, also known as academic dishonesty, is presenting someone else's ideas or writing as your own. Don't do it! Students who plagiarize can be reported to

the College of Arts and Sciences for review. Familiarize yourself with UW policies on cheating and plagiarism and the potential penalties involved. Information is at <https://www.washington.edu/teaching/cheating-or-plagiarism/>.

Students with Disabilities: Your experience in this class is important to me. It is the policy and practice of the University of Washington to create inclusive and accessible learning environments consistent with federal and state law. If you have already established accommodations with Disability Resources for Students (DRS), please activate your accommodations via myDRS so we can discuss how they will be implemented in this course. If you have not yet established services through DRS, but have a temporary health condition or permanent disability that requires accommodations (conditions include but not limited to; mental health, attention-related, learning, vision, hearing, physical or health impacts), contact DRS directly to set up an Access Plan. DRS facilitates the interactive process that establishes reasonable accommodations. Contact DRS at disability.uw.edu.

Religious Accommodations: Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities. The UW's policy, including more information about how to request an accommodation, is available at Religious Accommodations Policy (<https://registrar.washington.edu/staffandfaculty/religious-accommodations-policy/>). Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form (<https://registrar.washington.edu/students/religious-accommodations-request/>).

Commitment to Inclusive Excellence: Let us all work to operate as both teachers and learners in this classroom community. It is important to recognize that our individual differences can be a source of strength and learning for each of us individually and collectively. In this class, people of all ethnicities, genders and gender identities, religions, ages, sexual orientations, disabilities (and abilities), socioeconomic backgrounds, regions, and nationalities are encouraged to share the rich and varied perspectives and experiences that make you who you are today. We want to create an environment that facilitates a robust exchange of ideas, assisting each of us to learn and grow based upon the content we grapple with together. We want each person in this classroom community to experience an authentic sense of belonging and feel supported to actively engage in and contribute to both the teaching and learning that occurs.

SCHEDULE OF LECTURES AND READINGS

WEEK ONE		All readings are due on Thursdays before class
June 23, 2020	Introduction to the Course Situating Southeast Asia	<ul style="list-style-type: none">• Hall, "Cultural Identity and Diaspora"• Huong, <i>Novel Without a Name</i> – first 100 pages
June 25, 2020	Precolonial Vietnam French Imperialism and the Radicalization of Vietnamese Anticolonialism	

WEEK TWO

June 30, 2020	World War II, the French War in Indochina, and a Victory Denied The 1960s: The American War in Viet Nam	<ul style="list-style-type: none"> • Huong, <i>Novel Without a Name</i> – finish book
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Discussion 1 on Canvas
Thursday, July 2 at 12:00pm (before class)

July 2, 2020	The 1970s: The Fall/Liberation of Sai Gon Legacies of 30 Years of War
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WEEK THREE

July 7, 2020	Watch <i>Apocalypse Now: Final Cut</i> Final Paper Overview: What is Oral History?	<ul style="list-style-type: none"> • Ten short war documents
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July 9, 2020	“The Horror!”: <i>Apocalypse Now</i> and <i>Novel Without a Name</i>	<ul style="list-style-type: none"> • Excerpt from Kwon, <i>Ghosts of War</i> • Thiep, “Salt of the Jungle”
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Short Response 1 Due on Canvas
Thursday, July 9 at 11:59pm

WEEK FOUR

July 14, 2020	Overlapping Histories: Situating Cambodia and the Phantasmatic “Indochine”	<ul style="list-style-type: none"> • Ghosh, <i>Dancing in Cambodia, at Large in Burma</i>
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Discussion 2 on Canvas
Thursday, July 16 at 12:00pm (before class)

July 16, 2020	Pol Pot’s Kampuchea and the Survivor’s Paradox
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Paper Update: Survey (ungraded)
Friday, July 17 at 11:59pm

WEEK FIVE

July 21, 2020	Watch <i>The Missing Picture</i>	<ul style="list-style-type: none"> • Hamera, “An Answerability of Memory”
July 23, 2020	Acts of Resistance: <i>The Missing Picture</i> and <i>Dancing in Cambodia</i>	<ul style="list-style-type: none"> • Hamilton, “Witness and Recuperation”

Paper Update: Interview Transcription
Due on Canvas (ungraded)
Sunday, July 26 at 11:59pm

WEEK SIX

July 28, 2020	Juridical Belatedness: Testimony in Film and Intergenerational Trauma	<ul style="list-style-type: none"> • Comic about Rama (Amar Chitra Katha) • Toer, <i>This Earth of Mankind</i>, first 80 pages
	<p>Discussion 3 on Canvas Thursday, July 30 at 12:00pm (before class)</p>	
July 30, 2020	Situating Indonesia: Maritime Southeast Asia and Circulating Myths	
	<p>Paper Update: Outline/Rough Draft Due on Canvas (ungraded) Sunday, August 2 at 11:59pm</p>	

WEEK SEVEN

August 4, 2020	Dutch Imperialism and Ethnic/Religious Diversity in the Archipelago	<ul style="list-style-type: none"> • Toer, <i>This Earth of Mankind</i>, read until page 280
August 6, 2020	Communism, Islam, and the CIA (until 1965)	
	<p>Short Response 2 Due on Canvas Thursday, August 6 at 11:59pm</p>	

WEEK EIGHT

August 11, 2020	Watch <i>Opera Jawa</i>	<ul style="list-style-type: none"> • Toer, <i>This Earth of Mankind</i>, finish book
	<p>Discussion 4 on Canvas Thursday, Aug 13 at 12:00pm (before class)</p>	
August 13, 2020	<i>This Earth of Mankind</i> and <i>Opera Jawa</i> as Indonesian Archives	

WEEK NINE

August 18, 2020	New Order Indonesia: Silence and Amnesia	<ul style="list-style-type: none"> • UPDATED: Hadiz, “The Left and Indonesia’s 1960s”
August 20, 2020	Conclusion: Reimagining Archives	<ul style="list-style-type: none"> • Optional: Stoler and Strassler, “Castings for the Colonial”
	<p>Final Paper Due on Canvas Thursday, August 20 at 5:30pm (by end of class)</p>	

Guidelines for Assignments (this information will be available on Canvas)

Discussions (Participation Grade)

In this class, consistent and respectful engagement is the key to success. This is especially important in our new distance learning environment. Four times over the course of the quarter, each student is expected to participate in online discussions about the assigned material, both by posting an original response to the discussion prompts and by responding to classmates' posts. Specific prompts will be provided on the Friday before the due date. Individual discussions are worth 20 points each; overall, discussions (which form your participation grade) are worth 20% of your total grade. For due dates, see class schedule.

These discussions are meant to be brief and informal, but thoughtful and respectful. They should allow you and your classmates to discuss the material together and help each other make relevant connections to ideas and concepts from the readings, instruction, and video lectures. Participating in discussions not only represents your learning, it supports your learning as well.

Successful discussion posts and replies are those that are explicitly linked to the course materials and connect those ideas together. At times, personal experiences may be relevant to your posts, but this is voluntary. You are expected to engage with your peers thoughtfully and respectfully.

For each discussion, you must post at least:

An original post that responds to the discussion prompts (10 points)

Replies to at least two of your classmates' posts (5 points each)

Short Responses

Twice during the quarter, you will complete a short response assignment that answers questions provided by the instructor. These questions will be built around course materials and films corresponding to our sections on Vietnam, Cambodia, and Indonesia. Typically, there will be 3 question options and you will select 1 of these to respond to in writing.

These short responses are expected to be between 2-3 double-spaced pages. It must contain a **minimum of 5 paragraphs**. You must have an introduction paragraph and a conclusion paragraph. In your three body paragraphs, discuss your ideas and examples with care and precision.

Each response is worth 22.5%, for a total of 45% of your overall grade. Prompts will be posted the Friday before the due date. See class schedule for due dates.

Guidelines:

- 1.) Read the questions carefully first before you begin writing your response.
- 2.) Please indicate on your document which question you are answering.
- 3.) Your answers should include specific examples **in your own words**. Paraphrase these examples, but **do not include direct quotes**.
- 4.) Use parenthetical in-text citations for any ideas or examples you discuss from the readings. For example: (Ghosh, 20).
- 5.) Do not use outside sources.
- 6.) Use 12-point Times New Roman font, double-spaced with one-inch margins on all sides.

Final Paper: Oral History as Historical Source

Throughout this class, we discuss the process of knowledge production, of archiving, and of the various ways that information is passed down from generation to generation. A significant part of this process for historians is oral history. Oral history is the collection, preservation, and interpretation of voices and memories of individuals and communities about the past or past events. It is a research method that historians use to put together a picture of how people remember the past and places individual stories and experiences against the background of larger historical events.

In his book *Doing Oral History*, former President of the Oral History Association Donald Ritchie explains oral history:

Oral History collects memories and personal commentaries of historical significance through recorded interviews. An oral history interview generally consists of a well-prepared interviewer questioning an interviewee and recording their exchange in audio or video format. Recordings of the interview are transcribed, summarized, or indexed and then placed in a library or archives. These interviews may be used for research or excerpted in a publication, radio or video documentary, museum exhibition, dramatization or other form of public presentation. Recordings, transcripts, catalogs, photographs and related documentary materials can also be posted on the Internet. Oral history does not include random taping, such as President Richard Nixon's surreptitious recording of his White House conversations, nor does it refer to recorded speeches, wiretapping, personal diaries on tape, or other sound recordings that lack the dialogue between interviewer and interviewee. (Ritchie, 19).

For this assignment, **you will become the oral historian** on a small-scale interview project with an individual that has extended experience in Southeast Asia. You will either conduct a short interview yourself with someone you know or locate a previously conducted interview that is publicly available through online digitization projects (resources provided below). You will then select 5-10 minutes of this interview that you find most interesting to transcribe verbatim (about 2.5 pages worth of transcription). You will most likely have more information than necessary, so you will need to select the best parts to transcribe for this assignment.

Next, you will write a 5-6 page analysis of your interview transcription, including a discussion of any themes/ideas that were raised, emotions you detected, and important questions you may have moving forward. In your analysis, **you must connect these ideas to topics we discuss in class**, such as migration (forced or voluntary), survival, remembrance, cultural values, ethnic identity, etc. Also consider the dynamics between interviewer and interviewee and how individual identities and positionalities influence the interview. You must cite at least 3 readings and 1 film in your final paper. Do not use outside sources.

This assignment must be adjusted to suit the reality of our present moment, in the midst of a global pandemic where many of us are still quarantined or self-isolated. Do not stress if you cannot conduct interviews yourself at this time. You have two options, depending on what best suits your current conditions:

- 1.) Do you have a friend, family member, or neighbor who has extensive experience in Southeast Asia? Are you in a position to contact this person for an interview? This can be done in person (keeping physical distance), over the phone, or on Skype/Zoom/WhatsApp. If this is the case, please ask if they are willing to be interviewed about their past experiences and schedule a time to conduct this interview **by the end of Week 4**.

- 2.) If you are unable to interview someone that you know, don't worry! You have options. There are many digital oral history projects available to students. This option will require some digging to find an individual interview you would like to use for this assignment. Browse the following resources thoroughly and read summaries of multiple interviews before you make your final selection. Some of these projects allow you to search the interviews by topic.
- a. Minnesota Immigrant Oral Histories, which has specific projects for and interviews with Vietnamese, Khmer, Karen, Hmong, and Filipino communities:
<http://collections.mnhs.org/ioh/>
 - b. UC Irvine's Vietnamese American Oral History Project:
<http://ucispace.lib.uci.edu/handle/10575/1614>
 - c. UC Davis' Welga Archive, Bulosan Center for Filipino Studies and the Filipino Immigrant Oral History Project:
<https://welgadigitalarchive.omeka.net/collections/show/15>
 - d. Visit our course library page for more online oral history resources.

*Note: Many of these digitized interviews provide transcriptions online. Should you choose this option, you are still required to submit a segment of the transcription that you will analyze.

Assessment: This assignment is an exercise in conducting oral history and analyzing the information that emerges from oral history interviews. You will be assessed on the quality of your transcription and the content of your analysis. Please begin to think about this assignment well in advance of the deadline. It is worth 35% of your class grade.

Important Dates:

Friday, July 17: Complete Canvas survey providing an update on your interview choice. Ungraded, but submission required to complete this assignment.

Sunday, July 26: Submit your interview verbatim transcription on Canvas. Ungraded, but submission required to complete this assignment.

Sunday, August 2: Submit your paper outline or a rough draft on Canvas. Ungraded, but submission required to complete this assignment.

Thursday, August 20: Final Paper due by the end of our last class, 5:30pm.

This assignment is graded out of 50 points. While the survey, transcription, and rough draft are not graded individually, on-time submission is required to complete this assignment. On-time submission of your transcription and outline/rough draft are each worth 10 points of your final 50 points.