

# ***Hear Us Out! Asian Americans, Native Hawaiians, Pacific Islanders and Their Music:***

*A Smithsonian Folkways Learning  
Pathway for students in Grades 9-12*



## ***Teacher's Guide***

### ***Lesson 6: The World of Asian American Experiences, Since 1965***

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#### **Lesson Overview**

Lesson 6 explores two (of six) overlapping periods of Asian migration to the United States through the lens of music and art (a continuation of Lesson 2).

Several events since 1965 have changed the demographics and structure of Asian American communities. **The Hart-Celler Act of 1965** diversified Asian American communities and changed their class and economic structures, which contributed to a “model minority” stereotype (talented, hard-working, law-abiding, docile, and somewhat robotic) and the rise of East Asian Americans in Western classical music. Various **refugee resettlement initiatives** have also had a significant impact on Asian American communities. For example, the end of the Vietnam War forced many people (supporters of the U.S. during the war) to flee Southeast Asia. Many refugees ended up settling in the United States. Across the country, various “ethnic spaces” have emerged, helping immigrants and refugees to establish a sense of belonging.

Examining the stories of musicians can lead us towards a deeper understanding of patterns of Asian migration to the United States. **Sunny Jain**, a second-generation South Asian American, writes music that celebrates the bravery of immigrants. **Bochan Huy**, whose family fled Cambodia in 1981, urges Cambodian Americans to see themselves as survivors. **Reema Esmail**, the daughter of Indian immigrants, incorporates Indian classical music into her compositions. **Mayda Miller**, a Korean American who came to the United States as a transnational adoptee, explores identity issues in her music. **Ruby Ibarra**, originally from the Philippines, uses Hip-Hop to speak about her experiences as an immigrant. **Wu Fei**, who came to the United States as a college student, creates new renditions of traditional material through cross-cultural musical collaborations.

In **Component 1**, students will examine how certain events (such as the Hart Cellar Act, increased quotas for refugees, and transnational adoptions) have affected Asian American communities. In **Component 2**, students will listen to the music of six Asian American musicians and consider how they use music elements and expressive qualities (e.g., instrumentation, tempo, melody, texture, etc.) to convey intent and/or tell a story. In **Component 3**, students will learn about the importance of ethnic spaces in the United States and will complete a related research project.

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## Lesson Components and Student Objectives



1. **Asian Immigration to the U.S. Since 1965** (30+ mins)
  - Students will explain how the Hart-Cellar Act and refugee resettlement initiatives have affected the community demographics and music cultures of Asian Americans.









2. **The Music of Post-1965 Immigrants** (20+ mins)
  - Through attentive listening, students will identify and describe how Asian American musicians use musical elements and expressive qualities to convey intent and tell stories (related to their immigration narratives).



3. **Exploring Asian American Spaces** (20+ mins)
  - Students will explain the meaning of the term “ethnic space.”
  - Students will identify and explain key characteristics of and similarities/differences between several ethnic professions/business niches.

\*Note: The learning icons used above signify the type of learning used in each Component. Keep in mind that these Components are not intended to be sequential; rather, teachers or students may choose which Components they’d like to use from each Lesson. The time estimate given for each component indicates “in class” time. The + indicates there are optional extension activities and/or a suggested homework assignment.

While all learning types ( History and Culture,  Music Listening,  Music Making and Creation, and  Creative Connections) fulfill 2014 National Music Standards, non-music teachers will be able to use  History and Culture and  Creative Connections Components without specific musical knowledge.

## Teaching Plan

### 1. Component One: Asian Immigration to the U.S. Since 1965

#### *To prepare:*



- Read through the component.
- Preview Component 1 of the **Lesson 6 Slideshow** (slides 4–32).
  - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)

**Slides One - Three:** Information for teachers

**Slide Four:** Component 1 Title Slide

As always, the material in this component is designed to be flexible, based on the time you have available and the subject area you teach. The material included in Component 1 focuses on historical/cultural context and will help students make deeper connections with the more “musical” and “creative” aspects of this lesson (Components 2 and 3). We estimate it will take approximately 30 minutes to explore the history of the two migration periods covered. If you choose to watch supplemental video clips and listen to the supplemental audio examples (artistic connections), you will find there is well over an hour of curricular content available in this component.

**Slide Five:** Review Six Overlapping Periods of Migration

#### Directions for the Teacher

- Return to Lesson 2 to review characteristics of the first four periods of Asian Migration to the United States. Lesson 6 deals with:
  - 1965–Present: The legacy of the Hart-Cellar Act (Begins on Slide 6)
  - 1975–Present: Increased caps for refugees (Begins on Slide 21)
- **Click on the hyperlinked words on the slide to begin learning about each topic.**

**Slides Six–Ten:** Migration Period #5: Legacies of the Hart-Cellar Act

#### Share Information

- The Hart-Cellar Act of 1965 established a set of references for immigration to the United States:

- Relatives and children and legal permanent residents (75%), individuals with specialized skills (20%), refugees (5%). A quota of 20,000 immigrants per country per year was established.
- Immediate relatives of U.S. citizens were exempted from the quota.
- This series of slides provides a variety of statistics and demographic information (related to the Hart-Cellar Act) that you can discuss with your students:
  - **Demographics** (slide 7)
    - The bill led to a dramatic and continuing rise in the Asian American population.
  - **Diversity** (slide 8)
    - This bill diversified Asian American communities.
      - Before 1965, Asian American communities were dominated by Chinese, Japanese and Filipino people.
      - The 1965 legislation led many more South Asians and Koreans to immigrate (discussed more on slide 13).
  - **Socioeconomic Status** (slide 9)
    - It also changed the class and economic structure of Asian American communities.
      - Whereas most earlier immigrants were working-class/poorer, significant portions of post-1965 immigrants are economic and/or educational elites.
      - There are now significant economic disparities both within and between different Asian American ethnicities.
  - **Native vs. Foreign Born** (slide 10)
    - The Hart-Celler Act of 1965 also shifted Asian America from a majority native-born population to, since the late 1970s, a majority foreign-born population.

### Slide Eleven: Model Minority Stereotypes

#### Share Information

- One effect of the new class/economic structure brought about by the Hart-Cellar act was the popularization of the "model minority" stereotype.
  - The term was coined by sociologist William Petersen in an article in *The New York Times Magazine*.
  - The **model minority stereotype** can be understood as the idea that Asians are able to achieve educational and economic success because they are innately talented, hard-working, law-abiding, docile, and somewhat robotic.

## Slide Twelve: Understanding the “Model Minority Stereotype”

### Watch Video and Discuss

- The "model minority" stereotype ostensibly commends Asian and Asian American cultures. However, it works to harm Asian Americans and other people of color in several ways.
  - Watch the embedded video clip (approx. 7 minutes), within which Jennifer Ho and Frank Wu discuss the harms caused by the "model minority" stereotype.
    - *Why is the “model minority” stereotype harmful?*
      - According to this video, the "model minority" stereotype is harmful because: **1) it is not true; 2) it implies Asian Americans don’t need any help and have nothing to complain about; 3) it ratchets up racial resentment; 4) it affects solidarity between minority groups.**

## Slide Thirteen: Examining Science Fiction Archetypes

### Watch Video (Optional Activity)

- If time allows, navigate from the slideshow, and **watch the linked documentary *Inhuman Figures***, within which Michelle Huang and CA Davis explore how three popular science-fictional archetypes—the robot, clone, and alien—are based largely on the "model minority" stereotype.
  - This documentary, sponsored by the Smithsonian APA Center, is 24 minutes long. If you don't have time to watch it all, preview ahead of time and choose the sections you think will be most relevant for your students.

## Slide Fourteen: The Hart-Celler Act and Western Classical Music

### Share Information and Discuss

- In terms of music, one major effect of this new class/economic structure is the rise of East Asian Americans in Western classical music.
  - *Why do you think there is there a close correlation between class/economic structure and success in Western classical music? (Although answers to this question will vary, students might mention gaining proficiency in this music tradition requires high-quality instruments and extensive training – both of which can be very expensive)*
- The artist pictured on this slide, Ma Si-hon (1925-2009), was among a small group of students who came to study Western classical music in the U.S. before 1965. Most returned to Asia, and many became prominent musicians and administrators. However, Ma stayed in the U.S. He joined the Cleveland Orchestra in 1952, and later ran the Si-Yo Music Society in New York.

- Click to the next slide to hear Ma and his wife Tung Kwong-Kwong perform Beethoven.

**Slide Fifteen:** Artistic Connection: Ma Si-hon

Optional Listening

- If time allows, listen to the embedded recording of musician Ma Si-Hon and his wife Tung Kwong-Kwong playing Beethoven's *Violin Sonata No. 9*.
  - Ma Si-hon (1925-2009) was among a small group of students who came to study Western classical music in the U.S. before 1965. Most returned to Asia, and many became prominent musicians and administrators. However, Ma stayed in the U.S. He joined the Cleveland Orchestra in 1952, and later ran the Si-Yo Music Society in New York.

**Slide Sixteen:** The Hart-Celler Act and Western Classical Music

Share Information

- In Asia, and among Asian Americans, Western classical music has become very popular.
  - A 2014 League of American Orchestras survey revealed that 9% of players in large U.S. professional orchestras identify as Asian.
  - In recent decades, people of Asian descent have regularly won major competitions.
- Additional context and food for thought: Despite this large presence in the Western classical music world, the "model minority" stereotype has rendered Asian American Western classical musicians and discrimination against them largely invisible.

**Slide Seventeen:** Artistic Connection: Jennifer Koh

Optional Listening

- If time allows, play excerpts from the embedded video (Western classical musician Jennifer Koh's concert at the Library of Congress).
  - Jennifer Koh is an award-winning classical violinist who has worked tirelessly to empower Asian American musicians.
    - In this video, she performs a number of works by Asian American composers and others.
  - To learn more about Asian Americans in Western classical music, visit Lesson 12, Component 1.

### **Slide Eighteen:** 1960s: Transnational Adoptions from Asia Peak

#### Share Information

- In the mid-1960s, there were about 1,500 international adoptions per year. Most of these children came from South Korea.
  - This number grew unevenly over the next four decades, peaking at nearly 23,000 per year in 2004.
  - From 1970 to 2001, nearly 60% of international adoptees were from Asia (especially South Korea and the People's Republic of China).
- Optional: If time allows, watch the embedded trailer for Deann Borshay Liem's 2000 autobiographical film *First Person* (about 2 minutes).
  - Born in South Korea in 1956, Emmy-winning documentarian Deann Borshay Liem was adopted by a White American family when she was 10.

### **Slide Nineteen:** Operation Babylift

#### Share Information

- Operation Babylift (1975) was a particularly controversial policy in the history of transnational adoption.
  - At the end of the Vietnam War, the U.S. flew over 3,300 children out of Vietnam for adoption by U.S., Canadian, European, and Australian families. Some Vietnamese families said they gave up their babies under duress. They filed a lawsuit to try to reunite with their children, but it was unsuccessful.

### **Slide Twenty:** 1980s: Transnational Adoptions from Asia Decline

#### Share Information

- Starting in the mid-1980s, some countries began to rethink their policies allowing transnational adoptions.
  - This is because there were growing reports about abuse and crimes associated with transnational adoption.
  - Additionally, transnational adoptees began to speak about their often very difficult experiences.

### **Slide Twenty-One:** Migration Period # 6: 1975–Present: Increased Quotas for Refugees

#### Share Information

- **Refugees** are people who have been forced to flee their countries they were living in to escape war, persecution, or natural disaster.
- According to UNHCR, there were approximately 26 million refugees in mid-2021.
  - 68% of them were from five countries: Syria, Venezuela, Afghanistan, South Sudan, and Myanmar.



### **Slide Twenty–Two:** Refugee Resettlement in the United States

#### Share Information

- The United States has a long history of resettling refugees, and the federal government has implemented various refugee policies since the 1890s.
- The end of the Vietnam War produced a refugee crisis.
  - In particular, people who supported the U.S. during the war had to flee.

### **Slide Twenty–Three:** Indochinese Immigration and Refugee Act of 1975

#### Share Information

- In response, Congress passed the Indochinese Immigration and Refugee Act of 1975 to fund the transportation and resettlement of Southeast Asian refugees.
- Between 1975 and 1980, about 300,000 refugees from Southeast Asia (Vietnam, Cambodia, Laos) resettled in the U.S.
- An even higher number arrived in the 1980s and early 1990s.

### **Slide Twenty–Four:** Increased Quotas for Refugees

#### Share Information

- This influx of Southeast Asians changed the ethnic makeup and diversified the cultures of Asian America.
- It also changed the racial demographics of states such as Minnesota and Wisconsin.
  - Before 1975, there were few Vietnamese, Cambodians, Laotians, Hmong, and other mainland Southeast Asians in the United States. In 2020, there are over 3.5 million.

### **Slide Twenty–Five:** Artist Connection: Julian Saporiti

#### A. Share Information

- Smithsonian Folkways recording artist Julian Saporiti's mother fled Vietnam in 1968, shortly after his great-grandfather was killed during the Tet Offensive.
  - The Tet Offensive was one of the largest military campaigns of the Vietnam War.
- In his song "Tell Hanoi I Love Her," released in 2021, Saporiti discussed his conflicting feelings about his family's history.
  - Hanoi is the capital of Vietnam.

#### B. Attentive Listening

- Listen to the embedded recording of "Tell Hanoi I Love Her."



- Discuss: *Why do you think he has such conflicting feelings?* (**Although this discussion question is subjective, the lyrics of this song indicate Julian recognizes both the “beautiful” and “deeply flawed” aspects of two cultural identities [Vietnamese and American]**)
  - NOTE: The liner notes, which contain the lyrics, are linked in the slideshow (in case you would like to study them further).

### Slide Twenty–Six: Continued Resettlement of Refugees

#### Share Information

- In the past two decades, the United States has continued to resettle refugees from Asian countries, most notably Myanmar, Bhutan, and Afghanistan.

### Slides Twenty–Seven: Artist Connection: Puspa Gajmer

#### A. Share Information

- Musician Puspa Gajmer was born in Bhutan and was forced to flee to a refugee camp in Nepal as a child.
  - After living there for over 22 years, he arrived in the United States in 2011.
  - He is founder of the Himalayan Music Academy in Akron, Ohio.

#### B. Attentive Listening

- Listen to his song “Kaha Chau Mayalu.” This is a Nepali “sentimental” song (about love).
  - Discuss: *How does Puspa’s refugee experience differ from Julian’s? Does their music reflect this?* (**Whereas Julian was born and raised in the United States, Puspa had the experience of living in Bhutan and was forced to flee. These experiences are reflected in the type of music they make. Julian sings in English and the musical sounds are influenced by American popular music styles. Puspa sings in Nepali and is influenced by both American popular music styles and traditional musical sounds from the Himalayan region.**)

### Slide Twenty–Eight: Learning Checkpoint

- *How did the Hart-Cellar Act affect the demographics of Asian American communities?*
  - **This bill led to a dramatic and continuing rise in the Asian American population. It also diversified Asian American communities, changed their economic structure, and shifted Asian**

**American from a majority native-born to a majority foreign-born population.**

- *What is the model minority stereotype, and why is it harmful?*
  - **The "model minority" stereotype, which can be understood as the idea that Asians are able to achieve educational and economic success because they are innately talented, hard-working, law-abiding, docile, and somewhat robotic, is harmful because: 1) it is not true; 2) it implies Asian Americans don't need any help and have nothing to complain about; 3) it ratchets up racial resentment; 4) it affects solidarity between minority groups.**
  
- *How did increased refugee quotas, the Vietnam War, and its aftermath affect the demographics of Asian American communities?*
  - **The influx of Southeast Asian refugees (especially after the Vietnam War) diversified the cultures of Asian America and changed the racial demographics of certain areas (e.g., Minnesota and Wisconsin).**
  
- *How did the events discussed in this component (e.g., Hart-Cellar Act, refugee resettlement, etc.) affect the music made by Asian Americans?*
  - **One major effect of the Hart-Cellar act was the rise of East Asian Americans in Western classical music. Artists, such as Julian Saporiti, have used their music to share conflicting feelings about their family history and having more than one cultural identity. Others, such as Puspa Gajmer, have combined sounds of American popular music with musical sounds from their homeland (in Puspa's case, the Himalayan region).**

## **2. Component Two: The Music of Post-1965 Immigrants**



### **To prepare:**

- Read through the component.
- Preview Component **2** of the **Lesson 6 Slideshow** (slides 30–54).
  - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)

### **Slide Thirty:** Component 2 Title Slide

In Component 2, we explore the music of six Asian American musicians. These musicians, or their families, immigrated during immigration periods #5–6 (see Component #1 for information about these periods).

### **Slide Thirty–One:** Navigational Slide: Post-1965 Immigration Narratives

#### Choose Your Path!

- This component examines the music and immigration stories of six Asian American musicians: Sunny Jain, Bochan Huy, Reena Esmail, Mayda Miller, Ruby Ibarra, and Wu Fei.
- The information is organized chronologically based on the date of immigration.
- Choose your own path depending on the time you have available. You can explore the music and stories of one, two, or all of these artists. You could also have small groups of students study one artist’s story and report back to the class.
  - **Click to the next slide to begin OR click on an artist’s photo to advance directly to the related section of content.**
    - **Recurring question for students to consider throughout this component:** *How do musicians’ immigration narratives affect their music-making?*

### **Slide Thirty-Two:** Immigration Narrative: Sunny Jain

#### Share Information

- Sunny Jain (b. 1975) is a second-generation South Asian American whose parents immigrated to Rochester, NY in 1970.
  - In his own words: *“I believe the immigrants are our current-day cowboy and cowgirl: a diverse cast of human beings from all corners of the world in search of freedom, a new way, a new life from what they knew before,*

*courageous and by all accounts teaching and inspiring us all" (from Wild Wild East liner notes).*

- Consider asking students: *What does the term "cowboy/cowgirl" mean to you?*

### **Slide Thirty-Three:** Sunny Jain: "Immigrant Warrior"

#### Attentive Listening

- Listen to the first two minutes of embedded recording of Sunny Jain's song, "Immigrant Warrior."
  - Discuss: *What instruments do you hear? Do you think it sounds "brave"? Why?*
    - **Click to the next slide for more information** about how "bravery" is conveyed in this recording.

### **Slide Thirty-Four:** Sunny Jain: Bravery in "Immigrant Warrior"

#### Share Information

- At the beginning, this bravery is portrayed by the **drumset**, the **sousaphone** (playing the bass line), and the **electric guitar** (playing the melody).
  - Listen again: This time, try to pick out each instrument's part.

### **Slide Thirty-Five:** Sunny Jain' Musical Influences

#### A. Share Information

- Sunny Jain loves the music of John Coltrane (1926-67), an African American jazz saxophonist who was inspired by Indian music and spirituality.
  - The saxophone solo (played by Pawan Benjamin) in the middle of "Immigrant Warrior," is a tribute to Coltrane.

#### B. Attentive Listening

- Listen to the middle section of the song (beginning at 2:30).
  - Discuss: *How does this middle section compare to the opening in terms of tempo, melody, texture, and feel/emotion? (Eric – please provide a couple of talking points for this)*
- Recurring question: *How do you think Sunny's immigration narrative affects his music-making? (although answers will vary, Sunny is clearly inspired by both Indian and American musical styles. You can hear cultural influences through his musical choices [e.g., tonality/scales, instrumentation, improvisation]. His belief in the bravery of immigrants is also conveyed through his music.)*

### Slide Thirty-Six: Sunny Jain: In His Own Words

#### Watch Video and Discussion

- Watch the embedded interview excerpt (11:50–13:07) and reflect/discuss **(answers will vary)**:
  - *What do you think of Jain's idea that immigrants are cowboys?*
  - *What makes a good story?*
  - *For you, what stories are worth telling?*
  - Jain says, "We have to tell our own stories, so the stories exist." *Why are stories so often neglected?*
- **Note:** You may click on the arrow on this slide if you would like to return to the main navigational slide for this component.

### Slide Thirty-Seven: Immigration Narrative: Bochan Huy

#### Share Information and Watch Video

- Bochan Huy (b. 1979) was born in Cambodia, fled to a refugee camp with her family in Thailand as an infant, and came to the United States in 1981.
  - Watch the embedded interview excerpt (approx. 2 minutes): Bochan gives her account of her family's harrowing escape at the end of the Khmer Rouge regime.

### Slide Thirty-Eight: Immigration Narrative: Bochan Huy

#### Share Information and Watch Video

- Many in the Cambodian American community have faced hardships over extended periods. One thing that has given Bochan strength over the years is her father's openness about what Cambodian refugees went through during the Khmer Rouge regime and beyond, and her belief that Cambodian Americans are survivors, not victims.
  - Watch the embedded interview clip to learn more (approx. 1 minute): Bochan Huy talks about how her father's outlook has given her strength.

### Slide Thirty-Nine: Bochan Huy: "Cham Oun 16" (I am 16)

#### A. Share Information

- In 2010, Bochan created a cover of the 1970s Cambodian hit "Chnam Oun 16" ("I am 16"). In her cover and music video, Bochan added English lyrics that urged Cambodian Americans to see themselves as survivors and to come together to work towards a brighter future.

## B. Attentive Listening

- Watch the music video, and discuss (link to lyrics/translation provided in the slideshow):
  - *For you, what message is this video trying to send? What actions might it promote?* **(Eric – please provide a couple of talking points for this ... can we also find and link the Khmer lyrics?)**
- Recurring question: *How do you think Bochan's immigration narrative affects her music-making?* **(although answers will vary, Bochan honors her Cambodian identity through her song choice, use of the Khmer language, traditional dress, vocal style, instrumentation, etc. Her new English lyrics and videography choices advance the narrative that Cambodian immigrants to the United States [such as herself and family members] are survivors—not victims.)**
- **Note**: You may click on the arrow on this slide if you would like to return to the main navigational slide for this component.

### **Slide Forty:** Immigration Narrative: Reena Esmail

#### Share Information

- Born in Illinois in 1983, Reena Esmail is the daughter of two immigrants of Indian descent.
  - Her Muslim father's family was from Gujarat (northwestern India) but moved to Pakistan after the Partition of India. Her Catholic mother's family was originally from Goa (southwestern India) but had moved to Kenya. They met in the United States.

### **Slide Forty-One:** Immigration Narrative: Reena Esmail

#### Share Information and Discussion

- Because Esmail is of South Asian descent, many people asked if she wanted to incorporate Indian classical music into her compositions.
- As Indian classical music developed from a Hindu tradition, and as neither of Esmail's parents was Hindi, Indian classical music was not really a part of her heritage.
  - *Discuss: Are there cultural traditions you are unfamiliar with that other people expect you to know?* **(answers will vary)**

### Slide Forty-Two: Reena Esmail: Indian Classical Music

#### A. Share Information

- Esmail took a course on Indian classical music during graduate school and fell in love with it. She subsequently studied the tradition in India for a year. Many of Esmail's works since 2009 have been influenced by characteristics of Indian classical music.

#### B. Attentive Listening

- To acquaint yourself with this tradition, watch the embedded video.
  - Discuss: *Based on this listening experience, how are musical elements and expressive qualities applied in Indian classical music (e.g., rhythm, melody, instrumentation, dynamics, tempo, structure, timbre, texture, etc.)? (Some notes: ragas are precise melody forms – each raga has its own ascending and descending movement. The sitar, a plucked string instrument, is very important in this tradition. Some pitches are bent in a way that creates microtones. The tanpura is a drone instrument. The main rhythmic framework of a song is called tala. The drums are called tabla – this is the lead instrument that directs the improvisation. Sam (“1”) is the most important beat and is emphasized.)*

### Slide Forty-Three: Reena Esmail: “Piano Trio”

#### A. Share Information

- Indian ragas appear throughout Esmail's “Piano Trio” (2019). The first movement (shown in the embedded video) is based on a raga called “Megh,” which means “cloud” in Sanskrit. It is associated with the monsoon season. The work is also influenced by Maurice Ravel's Piano Trio, which is one of Esmail's favorite works.

#### B. Attentive Listening

- Watch the embedded performance of Esmail’s “Piano Trio”.
  - The monsoon season raag (Megh) informs a chorale from the strings and other gestures in the first movement. In a tempo marked “Ephemeral,” the smooth modal phrases and long slurs highlight Esmail’s affinity with Ravel, who also looked outside the Western canon to expand his shimmering soundscapes.
- Recurring question: *How do you think Bochan's immigration narrative affects her music-making? (although answers will vary, it is important to remember that Reena was born in the United States. Her parents are of Indian heritage, but they are not Hindi. Indian classical music was therefore not part of her heritage, even though*



**others assumed that it was. Ultimately, she took some lessons, fell in love with the tradition, and began incorporating it into her compositions. In this example, Reena combines elements of Western and Indian classical music.)**

- **Note:** You may click on the arrow on this slide if you would like to return to the main navigational slide for this component.

#### **Slide Forty-Four:** Immigration Narrative: Mayda Miller

##### Share Information and Watch Video

- Born in South Korea, Mayda Miller was adopted as a baby by a family in St. Paul, Minnesota.
  - Like many transnational and transracial adoptees, Mayda had a difficult time fitting in with neighbors and people in school.
  - For Mayda, music was the activity that allowed her to be herself.
- Watch the embedded video to hear more about how/why Mayda felt “different” as a child (02:46).

#### **Slide Forty-Five:** Immigration Narrative: Mayda Miller

##### Share Information and Watch Video

- In 2013, Mayda booked a three-week tour of South Korea, during which she also met her birth parents.
  - Through this tour, she discovered how great a bond she had with other Korean adoptees.
  - She says that this bond is the closest "familial support" that she has ever gotten.
- Watch the embedded video to hear more (03:39).
  - Discussion prompt (optional): *What identities and interests do you share with your closest friends? How did they become your closest friends?*

#### **Slide Forty-Six:** Mayda Miller: “The Han”

##### A. Share Information

- Mayda often discusses identity issues in her music.
  - "Han" is often considered an essential element of modern Korean identity. Definitions of this concept vary, but it usually involves some combination of sorrow, resentment, and regret.
    - Mayda believes that she carries the "han," which often manifests in an urge to prove herself.

## B. Attentive Listening

- Navigate from the slideshow (by clicking on the photograph) and listen to her song, “The Han” (which explores this idea).
  - Recurring question: *How do you think Mayda's immigration narrative affects her music-making?* **(although answers will vary, Mayda explores her identity as a transnational adoptee through lyrics that consider Korean concepts such as “The Han”. At the same time, her use of musical elements and expressive qualities [e.g., language, instrumentation, style, song structure] reflect her music listening and music making experiences in the United States.)**
- **Note**: You may click on the arrow on this slide if you would like to return to the main navigational slide for this component.

### **Slide Forty-Seven:** Immigration Narrative: Ruby Ibarra

#### Share Information

- Born in the Philippines in 1988, Ruby Ibarra first encountered hip hop at age 4, when she watched Filipino rapper Francis Magalona on television.
  - A few years later, she immigrated with her family to San Lorenzo, California (in the San Francisco Bay area).

### **Slide Forty-Eight:** Ruby Ibarra: Expressing Experiences through Hip-Hop

#### Share Information and Discussion

- Ibarra uses hip hop to speak about her own experience as an immigrant, and to help other immigrants feel seen.
  - At the 2019 Smithsonian Folklife Festival, she said, *“Right now we’re at a pivotal moment where we’re talking about immigration, but a lot of specific stories coming from immigrants themselves are still not being told.”*
    - Discuss: *Why do you think it is hard to tell and hear these stories?*  
**(answers will vary)**
- Optional: Click on the photo to read more about Ruby Ibarra and watch her perform at the 2019 Smithsonian Folklife Festival (you will navigate to the Smithsonian Folklife Festival webpage).

### **Slide Forty-Nine:** Ruby Ibarra: “Us”

#### Attentive Listening

- A collaborative effort with Filipino American artists Rocky Rivera, Klassy, and Faith Santilla, Ibarra's "Us" (2017) challenges the stereotype of the passive and submissive Asian woman.

- Watch the embedded music video. As you watch, consider these questions: *Have you seen examples of this stereotype in American popular culture? How does this song challenge the stereotype? (although answers will vary, students may notice that – ... Eric, will you please complete this with a couple of talking points?).*
- Recurring question: *How do you think Ruby's immigration narrative affects her music-making? (although answers will vary, Ruby and her collaborators use a music genre that was born in the United States [hip-hop] to challenge harmful stereotypes about people of Asian descent.)*
- **Note:** You may click on the arrow on this slide if you would like to return to the main navigational slide for this component.

### Slide Fifty: Immigration Narrative: Wu Fei

#### Share Information and Watch Video

- In Lesson #1, we studied "Bu Da Da," a duet by Wu Fei and Abigail Washburn. Wu Fei came to the United States as a college student in 2000.
- Watch the embedded video to hear how the American education system both surprised her and led her to think in new ways (add time stamp for this video?).

### Slide Fifty-One: Wu Fei: "Shehuo"

#### A. Share Information

- Since 2015, Wu Fei has lived in Nashville, where she has regularly collaborated with the innovative chamber ensemble, Chatterbird.
- In the embedded video, she and Chatterbird perform her 2007 work *She Huo*, which is the name of a Chinese New Year festival in northern China.

#### B. Attentive Listening

- Watch the embedded performance.
  - *What do you think Wu Fei is trying to express in this poem and song? Do the musical elements and/or expressive qualities provide any clues? (see discussion points below.)*
  - Recurring question: *How do you think Wu's immigration narrative affects her music-making? (Although answers to these questions may vary, it is important to keep in mind that Wu did not move to the United States until she was in college. Within her compositions, she blends instrumentation and timbres from "Western" music traditions with traditional instrumentation, timbres, and tonalities, and melodies/scales from her homeland (China). In this piece, she sings/recites her poem about a*

**traditional festival in a way indicates some nostalgia. Her musical choices might indicate a desire to blend several cultural identities ... and perhaps a certain amount of homesickness.)**

- **Note:** You may click on the arrow on this slide if you would like to return to the main navigational slide for this component.

### Slide Fifty-Two: Personal Connections

#### Reflection and Discussion

- Provide time for students to reflect upon and discuss questions such as: *Which pieces in this component did you relate to the most or the least? Which pieces did you particularly enjoy or dislike? Why? Have you tried to discover or develop your personal identity? What role does music play in your identity?* **(answers to these questions will vary.)**

### Slide Fifty-Three: Learning Checkpoint

- *How has each musician's immigration history or experience affected their music making?*
  - **The immigration story of each musician highlighted in this component has affected the music he/she makes.**
    - **Sunny Jain** is a second-generation South Asian American whose parents immigrated to Rochester, NY in 1970. Through his song, "Immigrant Warriors," he **conveys the idea that immigrants are brave.**
    - **Bochan Huy** was born in Cambodia, but her family fled to a refugee camp when she was an infant. Through her music, she **urges Cambodian Americans (and other refugees to see themselves as survivors).**
    - **Reena Esmail** is the daughter of two immigrants of Indian descent. Although **Indian classical music** is not a part of her personal heritage, she now embraces it and **incorporates it into her compositions.**
    - **Mayda Miller** is a transnational adoptee from Korea. She **explores her identity by considering Korean concepts** (such as the "han").
    - **Ruby Ibarra** was born in the Philippines and moved to the United States with her family as a child. Through her music, she **challenges harmful stereotypes about people of Asian descent.**
    - **Wu Fei** moved to the United States to study composition as a college student. In her music, she **merges cultural perspectives by combining elements of Western classical and Chinese traditional music.**

### **3. Component Three: Exploring Asian American Spaces**



#### **To prepare:**

- Read through the component.
- Preview Component **3** of the **Lesson 6 Slideshow** (slides 55–72).
  - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)
- Optional: Print the Ethnic Professions Project Worksheet (find below).

#### **Slide Fifty-Five:** Component 3 Title Slide

This component includes instructions for a research project that explores the idea of “ethnic spaces.” A worksheet for this activity is linked on slide 62 and is also included below. If you choose not to include the research project, navigate through slides 56-60 to unpack the idea of "ethnic spaces" and slides 64-68 to learn more about several specific “ethnic” professions.

#### **Slide Fifty-Six:** What are Ethnic Spaces?

##### Share Information

- **Ethnic spaces** are places where members of an ethnic group establish a sense of belonging.
  - One example is ethnic enclaves, where members of an ethnic group live together for safety and mutual support, and because of segregation laws (e.g., Chinatown, Manilatown, Little Tokyo, Little India).

#### **Slide Fifty-Seven:** More Types of Ethnic Spaces

##### Share Information

- Sometimes, ethnic spaces are businesses, social service organizations, or work-related spaces that cater to specific ethnicities.
  - Examples include: Ethnic restaurants and groceries, ethnic churches/places of worship, ethnic theaters/nightclubs, ethnic salons, and ethnic labor camps.

#### **Slide Fifty-Eight:** Artistic Connection: Chinese American Nightclubs

##### A. Share Information

- From the 1930s to the 1960s, Chinese American nightclubs flourished in such cities as San Francisco, New York, Los Angeles, and Oakland.

- These clubs presented mostly mainstream American entertainment, performed by Asian Americans.
- Some performers on this circuit appeared on Broadway and in Hollywood films.

#### B. Watch Video

- Click on the embedded photo to navigate to YouTube and watch the trailer for "Forbidden City, USA," a documentary about the Chinese American nightclub scene in San Francisco in the 1930s and 1940s.

### **Slide Fifty-Nine:** Temporary Ethnic Spaces

#### Share Information

- Sometimes, ethnic spaces are temporary. This usually occurs when members of one ethnicity organize events at multi-use spaces. Examples include:
  - Festivals at a public park
  - Church services in a language spoken primarily by one group of immigrants
  - Weekend language/culture programs in school buildings

### **Slide Sixty:** More about Ethnic Spaces

#### Share Information

- Sometimes, ethnic spaces are created because one ethnicity is highly visible in or even dominates a certain profession or type of business.
  - **Artistic connection:** In the first two verses of "We Are the Children," Nobuko Miyamoto and Chris Iijima said that they were the children of railroad builders, Chinese waiters, laundry workers, and Japanese gardeners.
    - **Note:** If time allows, consider returning to [Lesson 1, Component 2](#) to listen to this part of the song.

### **Slide Sixty-One:** Research Project: Ethnic Professions (Intro)

#### Share Information

- In recent decades, professions and business niches associated with Asian American ethnicities have changed.
- Nonetheless, recent immigrants often choose these paths because of personal connections, support from ethnic connections, minimal requirements in English skills, and training available in countries of origin.
- At the same time, it is important to recognize that ethnically dominated professions and business niches often lead to racial stereotyping, and tension with neighborhoods where they are located.

### Slide Sixty-Two: Research Project: Ethnic Professions (Instructions)

#### Project Instructions

- The instructor will divide the class into small groups. **A worksheet for this activity can be found below**, which includes links to key sources that students can use to begin their research.
- Each group will conduct research on one of these topics:
  - South Asian American Motel Operators
  - Cambodian American Donut Shops
  - Vietnamese American Nail Salons
  - Filipino American Nurses
  - Korean American Corner Groceries
- **Note:** Even if you choose not to do the research project, click through the next several slides for more information about these ethnic professions.

### Slide Sixty-Three: Research Project: Ethnic Professions (Guiding Questions)

#### Project Instructions

- As students complete their research, they can try to answer the questions below. These questions are also included on the worksheet (feel free to alter them or add new ones).
  - *What is the history of the ethnic group's participation in this profession or type of business?*
  - *What are the pros and cons of working in this profession/business?*
  - *Find the stories of at least two people from the ethnic group who have participated in this line of work. What are their views of the profession?*

### Slide Sixty-Four: South Asian American Hotel/Motel Operators

#### Share Information

- About half of the U.S.'s motels are owned by South Asian Americans.
- Three Gujaratis (from western India) bought the first South Asian American-owned motel in 1942, and early Gujarati hotel owners were instrumental in helping new Gujarati immigrants get into the motel business.

### Slide Sixty-Five: Cambodian American Donut Shops

#### Share Information

- Shortly after he arrived in the U.S. in 1975, Ted Ngoy was accepted into a training program at Winchell's Donut House.



- He bought his first donut shop in 1977. To expand his donut empire, Ngoy bought stores, trained and leased them to relatives, and hired other Cambodian refugees.
- Today, Cambodian Americans own a large majority of independent donut shops in L.A., Houston and some other metro areas.

### **Slide Sixty-Six:** Vietnamese American Nail Salons

#### Share Information

- This business niche began after actor Tippi Hedren arranged for her manicurist to train 20 Vietnamese refugee women, who then trained their friends.
- Today, 40% of nail salon technicians in the US are Vietnamese women.
- Nail salon jobs are stable but provide limited income; workers also suffer health consequences from long-term exposure to toxins found in nail products.

### **Slide Sixty-Seven:** Filipino American Nurses

#### Share Information

- The U.S. colonial government in the Philippines installed Americanized nursing programs.
- Many U.S. hospital administrators recruited nurses from the Philippines, as they had an Americanized education and spoke English.
- Today, 4% of RNs in US (nearly 20% in California) are of Filipino descent.

### **Slide Sixty-Eight:** Korean American Grocers

#### Share Information

- From the 1960s to the 1980s, many Korean immigrants opened corner groceries. Many of these grocers were in economically disadvantaged areas.
- This often led to tense relationships with local communities.
- Changing economic conditions and differing desires of most second-generation Korean Americans led to a dramatic decrease in the number of Korean American corner groceries in the past two decades.

### **Slide Sixty-Nine:** Presenting Your Research, Method 1

#### Explain Instructions

- Each group will present the results of its research in one of two ways (these instructions are also on the worksheet. **Here is method #1:**
  - Give a 5–7-minute research presentation to your class.
    - Provide some background information about the ethnic group you researched.

- Discuss how they became so involved in this line of work.
- Your presentation should include pictures and, if possible, one or two excerpts from relevant oral histories.

### Slide Seventy: Presenting Your Research, Method 2

#### Explain Instructions

- **Here is method #2:**
  - Write and perform a 7–10-minute play for your class.
    - The play must be based on one of the oral histories you watched/listened to during your research.
    - The play should express this person's actual ideas and feelings about this line of work.
    - Fictional characters can be created to give the audience background information, or express opposing points of view.
- **Note:** Instructors who choose this option will need to teach students how to write a play. There are lots of resources available; this is an example: [https://www.edutopia.org/pdfs/scriptwriting\\_lesson\\_plan.pdf](https://www.edutopia.org/pdfs/scriptwriting_lesson_plan.pdf)
- **Note:** Instructors who choose this option also need to teach students how to avoid racial stereotyping, both in writing and in performing the play. Some useful resources are:
  - **Consortium of Asian American Theaters and Artists**, "More than Just Yellowface: A Guide to Narrative Representation" (<https://caata.net/resources/more-than-just-yellowface-a-guide-to-narrative-representation/>);
  - **Buzzfeed**, "East Asians React to Yellowface" (<https://www.youtube.com/watch?v=tarzAjCwAGs>);
  - **Kim Leonard**, "Stereotypes in Movies and How Filmmakers Can Avoid Them" (<https://www.studiobinder.com/blog/stereotypes-in-movies/>)

### Slide Seventy-One: Learning Checkpoint

- *What are ethnic spaces? Why are they important?*
  - **Ethnic spaces can be places where people live together (e.g., Chinatown), work together (e.g., restaurants) or socialize together (e.g., nightclubs). They can be permanent or temporary. They are places where members of an ethnic group (often an immigrant community) establish a sense of belonging.**

- *How has learning about these ethnic professions and business niches confirmed or changed your pre-lesson conceptions about Asian American experiences? (Answers will vary.)*
- *What similarities and differences did you find between the five professions and business niches you and your classmates studied? (Answers will vary.)*

## **Additional Reading and Resources**

Board, Riley. "Speaking to Her People: How Rapper Ruby Ibarra Sings to and about Immigrants." *2019 Folklife Festival*, July 4, 2019.

<https://festival.si.edu/blog/how-rapper-ruby-ibarra-sings-to-and-about-immigrants>.

Jain, Sunny. "Introduction." Liner Notes for Jain, Sunny. *Wild Wild East*. Smithsonian Folkways Recordings SFW40588, 2020, streaming audio. Accessed March 5,

2022. [https://folkways-media.si.edu/liner\\_notes/smithsonian\\_folkways/SFW40588.pdf](https://folkways-media.si.edu/liner_notes/smithsonian_folkways/SFW40588.pdf).

Koh, Jennifer. "A Violinist on How to Empower Asian Musicians." *The New York Times*. July 21, 2021. [https://www.nytimes.com/2021/07/21/arts/music/jennifer-koh-asians-classical-](https://www.nytimes.com/2021/07/21/arts/music/jennifer-koh-asians-classical-music.html#:~:text=Jennifer%20Koh%2C%20an%20acclaimed%20soloist,remain%20marginalized%20in%20the%20field)

[music.html#:~:text=Jennifer%20Koh%2C%20an%20acclaimed%20soloist,remain%20marginalized%20in%20the%20field](https://www.nytimes.com/2021/07/21/arts/music/jennifer-koh-asians-classical-music.html#:~:text=Jennifer%20Koh%2C%20an%20acclaimed%20soloist,remain%20marginalized%20in%20the%20field).

"Pioneering Music Duo Blazed Paths in the West for Musicians from the Orient."

*Taiwan Today*. September 01, 1983.

<https://taiwantoday.tw/news.php?unit=20,29,35,45&post=25551>.

Sapioriti, Julian. "No-No Boy: 1975." Liner Notes for Sapioriti, Julian. *No-No Boy: 1975*. Smithsonian Folkways Recordings SWF40592, 2021, streaming audio. Accessed March 5, 2022. [https://folkways-](https://folkways-media.si.edu/liner_notes/smithsonian_folkways/SFW40592.pdf)

[media.si.edu/liner\\_notes/smithsonian\\_folkways/SFW40592.pdf](https://folkways-media.si.edu/liner_notes/smithsonian_folkways/SFW40592.pdf).

"Student Playwrights Project Playwriting Workshop Lesson Plan." Lesson plan shared by Arena Stage. [https://www.edutopia.org/pdfs/scriptwriting\\_lesson\\_plan.pdf](https://www.edutopia.org/pdfs/scriptwriting_lesson_plan.pdf).

"The Model Minority Myth." Smithsonian Asian Pacific American Center. Published on October 4, 2020. YouTube video, 40:26. [https://youtu.be/txbtTCckp\\_k](https://youtu.be/txbtTCckp_k).

Wei, Xiaoshi. "Labor of Love." Liner Notes for Fei, Wu, and Abigail Washburn. *Wu Fei & Abigail Washburn*. Smithsonian Folkways Recordings SFW40236, 2020,

streaming audio. Accessed March 5, 2022. [https://folkways-media.si.edu/liner\\_notes/smithsonian\\_folkways/SFW40236.pdf](https://folkways-media.si.edu/liner_notes/smithsonian_folkways/SFW40236.pdf).

Yang, Mina. "Asians are Both the 'Model Minority' and an Invisible Minority." Produced by Tricia Park. *Is it Recess Yet?* January 3, 2020. Podcast, MP3 audio, 45:24. <https://www.isitrecessyet.com/iiry-podcast-7-asians-are-both-the-model-minority-and-an-invisible-minority-creating-space-for-conversations-about-racism-against-east-asians-in-classical-music-a-chat-with-mina-yang-pia/>

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## **2014 National Music Standards Connections**

### **MU:Re7.2.8a Compare how the elements of music and expressive qualities relate to the structure within programs of music.**

- I can identify how several Asian American musicians have used music elements and expressive qualities in their compositions (e.g., rhythm, melody, instrumentation, dynamics, tempo, structure, timbre, texture, etc...). (Component 2)

### **MU:Re7.2.8b Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.**

- I can identify and compare the types of music performed by several Asian American musicians (and the historical and cultural context within which they performed this music). (Components 1 and 2)

### **MU:Re8.1.7a Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.**

- I can describe my interpretation of how several Asian American musicians have used music elements and expressive qualities to convey intent and/or tell a story. (Component 2)

### **MU:Cn10.0.8 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.**

- I can discuss how several Asian American musicians' immigration narratives have affected the music they choose to make. (Components 1 and 2)
- I can explain why I liked or disliked the musical selections from this lesson. (Components 1 and 2)
- I can explain why I related to (or did not relate to) musical selections from this lesson. (Components 1 and 2)

### **MU:Cn11.0.8 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.**

- I can explain how events like the Hart-Cellar Act and the aftermath of the Vietnam War have affected the music made by Asian Americans (Component 1)
- I can explain what the "model minority" stereotype is, and why it can be harmful. (Component 1)
- I can explain the correlation between class/economic structure and success (musical and otherwise). (Component 1)
- I can describe the immigration stories of one or more Asian American musicians. (Components 1 and 2)
- I can explain what ethnic spaces are and why they are important. (Component 3)
- I can describe relationships between music and ethnic spaces. (Component 3)

## Worksheets

*Ethnic Professions: Research Project*

Name: \_\_\_\_\_

1. Choose to conduct research on one of these topics:
  - South Asian American Motel Operators
  - Cambodian American Donut Shops
  - Vietnamese American Nail Salons
  - Filipino American Nurses
  - Korean American Corner Groceries
  
2. As you complete your research, try to answer these questions:
  - *What is the history of the ethnic group's participation in this profession or type of business?*
  - *What are the pros and cons of working in this profession/business?*
  - *Find the stories of at least two people from the ethnic group who have participated in this line of work. What are their views of the profession?*
  
3. Consider these resources as you get started:
  - **South Asian American Motel Operators:**
    - (1) Yudhijit Bhattacharjee, "How Indian Americans Came to Run Half of All U.S. Motels": <https://www.nationalgeographic.com/culture/article/south-asia-america-motels-immigration>
    - (2) Seema Mody, "Travel Industry's Struggle amid Coronavirus Pandemic is a Blow for South Asian Families with Hotel Roots": <https://www.cnn.com/2020/04/17/coronavirus-deals-a-blow-to-south-asian-families-with-hotel-roots.html>
    - (3) Asian American Hotel Owners Association: <https://www.aahoa.com/>
    - (4) Southern Oral History Program Collection, "Interview with Chandrika Dalal, July 22, 1999": [https://docsouth.unc.edu/sohp/html\\_use/K-0814.html](https://docsouth.unc.edu/sohp/html_use/K-0814.html)
    - (5) National Public Radio, "'Life Behind The Lobby' Of Indian-American Motels": <https://www.npr.org/2012/06/02/153988290/life-behind-the-lobby-indian-american-motel-owners>



- **Cambodian American Donut Shops:**

- (1) AJ+, "Why So Many Cambodians Own Donut Shops":  
<https://www.youtube.com/watch?v=LQLtRRe5EBc>
- (2) Vibeke Venema, "The Donut King Who Went Full Circle - From Rags to Riches, Twice":  
<https://www.bbc.com/news/stories-54546427>
- (3) Mahita Gajanan and Thomas Stoomer, "See Southern California's Shifting Doughnut Culture—From Its Cambodian Immigrant Roots to Its Instagram-Friendly Future":  
<https://time.com/longform/national-doughnut-day-photos/>
- (4) Anthony Veasna So, "Three Women of Chuck's Donuts":  
<https://www.newyorker.com/magazine/2020/02/10/three-women-of-chucks-donuts>; also see interview with Anthony Veasna So: <https://www.newyorker.com/books/this-week-in-fiction/anthony-veasna-so-02-10-20>
- (5) Pink Box Stories: <https://medium.com/pinkboxstories>

- **Vietnamese American Nail Salons:**

- (1) Lulu Garcia-Navarro: "How Vietnamese Americans Took Over the Nails Business: A Documentary": <https://www.npr.org/2019/05/19/724452398/how-vietnamese-americans-took-over-the-nails-business-a-documentary>
- (2) California Healthy Nail Salon Collaborative (<https://www.cahealthynailsalons.org/>)
- (3) Ogden Museum of Southern Art, "Nail Salon, Featuring Porcelain Works by Christian Dinh": <https://ogdenmuseum.org/exhibition/focus-spotlight-nail-salon/>
- (4) University of California, Irvine Vietnamese American Oral History Project (Link to interviews that include discussions of nail salons:  
[http://ucispace.lib.uci.edu/handle/10575/1614/discover?field=subject&fq=subject\\_filter%3Anail%5C+salons%5C%7C%5C%7C%5C%7CNail%5C+salons](http://ucispace.lib.uci.edu/handle/10575/1614/discover?field=subject&fq=subject_filter%3Anail%5C+salons%5C%7C%5C%7C%5C%7CNail%5C+salons)
- (5) UCLA Labor Center, "A Survey of Nail Salon Workers and Owners in California During COVID-19": <https://www.labor.ucla.edu/publication/a-survey-of-nail-salon-workers-and-owners-in-california-during-covid-19/>

- **Filipino American Nurses:**

- (1) Berkeley Voices, "Why are There So Many Filipino Nurses in the U.S.?":  
<https://play.acast.com/s/flat-vox/filipino-nurses-in-the-us>
- (2) Carlos Oronce, Alexander Adia and Ninez Ponce, "US Health Care Relies on Filipinx While Ignoring Their Health Needs": <https://jamanetwork.com/journals/jama-health-forum/fullarticle/2782408>
- (3) Philippine Nurses Association of America: <https://www.mypnaa.org/>
- (4) Rice University's Houston Asian American Archives Oral Histories (Link to interviews with Filipino American nurses:  
<https://scholarship.rice.edu/handle/1911/79695/browse?type=subject&value=Filipino+nurs+immigration>
- (5) KulArts, "Nursing These Wounds" project:  
<https://www.kularts-sf.org/nursing-these-wounds>

- **Korean American Corner Groceries:**

(1) Molly Ivans, "Korean Emigrés Find Success Amid the Stress of New York":

<https://www.nytimes.com/1981/12/08/nyregion/korean-emigres-find-success-amid-the-stress-of-new-york.html>

(2) Pyong Gap Min, "The Korean Community in the New York-New Jersey Area in the 1980s" Focus on section 3, pp. 597-613:

<http://koreanamericandatabank.org/images/History%20Article%20by%20Min.pdf>

(3) Sam Dolnick, "A New York Staple, Korean Grocers Are Dwindling":

<https://www.nytimes.com/2011/06/02/nyregion/korean-grocers-a-new-york-fixture-are-on-the-decline.html>

(4) Victoria Kim and Angel Jennings, "Korean Liquor Store. Black Neighborhood. A Quarter-century after the Riots, Misgivings Still Run Deep":

<https://www.latimes.com/california/story/2020-02-11/south-los-angeles-korean-liquor-protest-leimert-park-riots>

(5) KoreanAmericanStory.org, "Legacy Project: Baik Kyu Kim":

<https://koreanamericanstory.org/video/legacy-project-video-baik-kyu-kim/> ; also check out other videos on this site

#### 4. Choose an option to present your research:

- **Option 1: Research Presentation:**

- i. Give a 5-7 minute research presentation to your class.
- ii. Provide some background information about the ethnic group you researched.
- iii. Discuss how they became so involved in this line of work.
- iv. Your presentation should include pictures and, if possible, one or two excerpts from relevant oral histories.

- **Option 2: Short Play:**

- i. Write and perform a 7-10 minute play for your class.
- ii. The play must be based on one of the oral histories you watched/listened in during your research.
- iii. The play should express this person's actual ideas and feelings about this line of work.
- iv. Fictional characters can be created to give the audience background information, or express opposing points of view.