

Asian American Film and Video



Edited by
Johana Diaz, Cory Ford, Evan Kaufman, Vince Uy

Forward

Message from Professor Banh

*I am proud and honored to have such talented students this Fall 2024 semester in ASAM148: Asian Film and Visual Culture. They have truly excelled in spreading *Asian Joy and Love* by drawing, writing and producing creative works on Asian American media luminaries such as Bruce Lee, Anna May Wong and Godzilla. They have truly done something that most students don't do which is to shed light on forgotten and unknown subjects. These students went very deep and each and every one of the publications holds a beautiful story and message.*

I especially want to commend all the hardworking editors Johana Diaz, Cory Ford, Evan Kaufman, and Vince Uy. These student editors are astounding in shepherding their fellow students' works. Yes this semester all our students "got married" in this publication but it was these editors who would put them all together in a coherent manner. I very much enjoyed watching these students leadership skills in action. This speaks to their good integrity, ethics and deep care for their fellow students.

Introduction

A Note From the Editors

ASAM 148 explores the diverse contributions of Asian Americans and Asians to the world of film, television, and art. Thanks to Professor Banh, the class covered a wide range of topics from Asian representation in media to Godzilla to Asian Genres such as Bollywood and Korean Drama. The vision behind this project was to capture the depth of Asian and Asian American art, emphasizing their culture and global impact.

As editors of this project we are grateful to have had the opportunity to work with each one of our classmates, and we would like to thank and acknowledge all of the contributors for their dedication and hard work to representing Asian joy and love. We hope that you will enjoy it!

Table of Contents

| | |
|---|-----------|
| Asian Americans in Hollywood | 1 |
| Asian Americans in Hollywood: Before and After <i>Chang Seng Her</i> | 2 |
| | |
| Anna May Wong | 5 |
| Influence on Film Today <i>Hannah Salarda</i> | 6 |
| | |
| Godzilla | 8 |
| Godzilla 1954 <i>Alfonso Hernandez</i> | 9 |
| | |
| The Terror of Godzilla <i>Erik Pompa</i> | 10 |
| | |
| When Was Godzilla <i>Cory Ford</i> | 11 |
| | |
| Where is Godzilla? <i>Sever Yang</i> | 12 |

Table of Contents

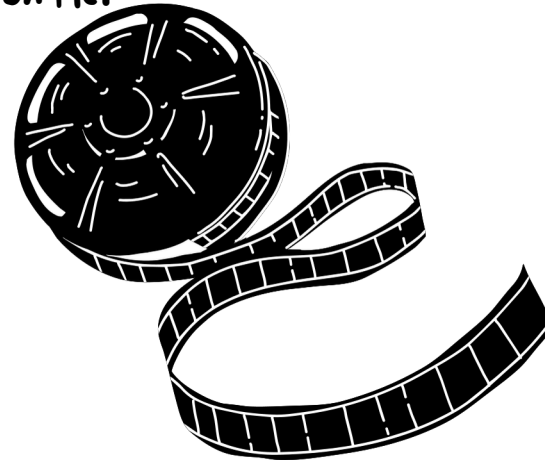
| | |
|--|----|
| Who is Godzilla? <i>Joshua Nachand</i> | 14 |
| Korean Drama | 16 |
| Dramas & Kpop <i>Delandra Yang</i> | 17 |
| What makes Korean Drama Special? <i>Johana Diaz</i> | 19 |
| Asian American Animation | 21 |
| Misrepresentation of Asians <i>Ashly Yang</i> | 22 |
| <i>About the Editors and Contributors</i> | 24 |

Asian Americans in Hollywood

Asian Americans in Hollywood

By: Changseng Aaron Her

Released in 1931



Released in 1966



FIRST, HE BLOCKED BRUCE'S THRUST, STATING, "WE THINK THERE IS GREAT VALUE IN PRESENTING KATO AS A SOMEWHAT TACITURN AND ENIGMATIC 'MAN OF ACTION' RATHER THAN A TALKER." (MAEDA 2023:166).

ANNA MAY WONG STEPPED UP FOR HERSELF AND MADE A FILM COMPARING HOW SHE WAS TREATED ACTING IN THE UNITED STATES VS IN CHINA... WHEN WONG PLAYED "ORIENTAL ROLES," SHE ENGAGED IN CROSS-CULTURAL AND CROSS-RACIAL PERFORMANCE. (LIM 2019:88).





Asian Americans in Hollywood from 2018-2022



Asian men weren't portrayed as asexual and Asian women weren't portrayed as a dragonlady

Women in this movie had leading roles and were not presented as oriental/sexual

Simu Liu was portrayed as strong, a hero, and a leader

Works Cited

Lim, Shirley Jennifer. *Anna May Wong : Performing the Modern*. Philadelphia: Temple University Press, 2019.

**Bowman, Paul. “Daryl Joji Maeda, Like Water: A Cultural History of Bruce Lee.” *American Literary History* 35, no. 2 (2023): 1097–99.
<https://doi.org/10.1093/alh/ajad067>.**

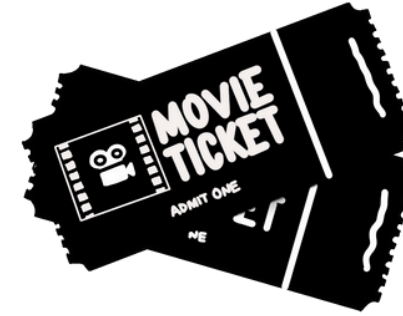
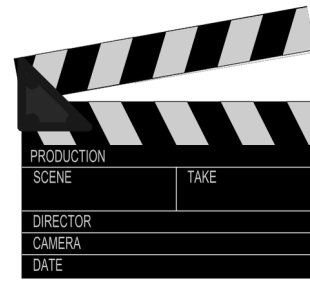
Anna May Wong

Anna May Wong's Influence on Film Today

by Hannah Salarda

INTO THE LIGHT

In recent years, Anna May Wong's story and struggles have been coming into light. Her name and story have been released in new media such as in published books, PBS news articles, and more. Her name and image was even released on a quarter, distributed on October 24, 2022. She was placed onto the quarter due to her influential career (Oladipo 2022). She persevered against racial discrimination in acting. She was a pioneer in Hollywood during a time of racism, stereotyping, typecasting, exclusions, and marginalization.



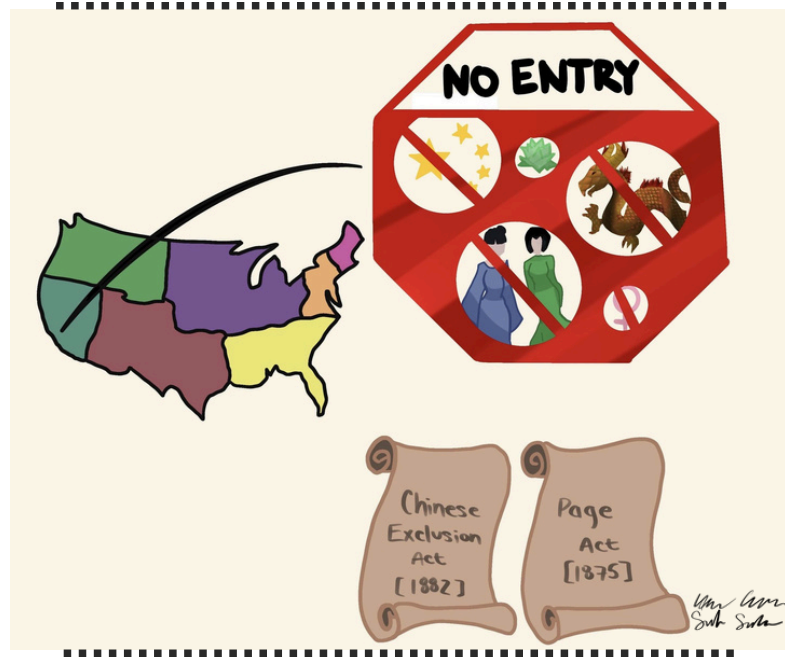
REDEFINING CINEMA

Wong was confined by racism to roles that showed less of her and who she was (Lim 2022). But despite these restrictions, her story includes the cultivation of openness towards societal racism, fighting against stereotypes and discrimination, pushing for more representation in US cinema, and inspiring the art of moving forward no matter the obstacle. She adapted and persisted. She was the pioneer for Asian Americans in Hollywood (Oladipo 2022). Because of what she overcame, she redefined Asian American roles in cinema as a whole.

PERSEVERED & DETERMINED

As described, Wong was born to be a star and dreamt of becoming one at a very young age. Throughout her acting career, she set out to better herself in skills, find better roles that suit her, followed her acting aspirations, and never stopped moving forward (Zia and Gall 1995).





First Chinese American Hollywood Star

- First, Anna May Wong being the very first Chinese American Hollywood movie star is an inspiration and a big victory for all Asian Americans. She was defined as a “...courageous advocate who championed for increased

Over Sixty Films

- Third, following her trait of hard work, her success in performing in over sixty films and reaching global popularity is a major achievement. Constantly working hard and again, learning new skills and languages, makes her an inspiration. She was the representation of Asians during her time, especially while racism was prominent in Hollywood (Oladipo 2022).

Work Ethic

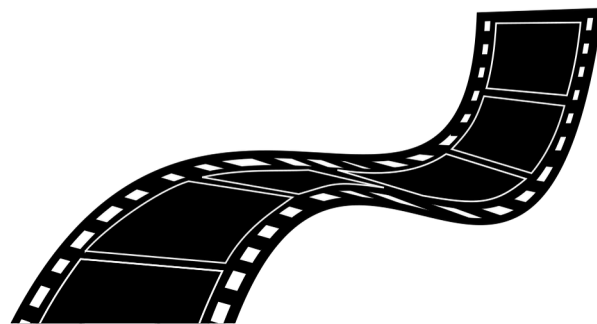
- Second, her hard work ethic. Her eagerness to build her career with drive, strength, and determination against any obstacle is enough to inspire many after her. She was tenacious and persistent. To Wong, roles just seemed unattainable with racism limiting her opportunities as an actor. But in Europe, she became a huge hit and had performances she could never have had in America. In Germany, she was no longer limited to smaller roles, and could be hired in starring roles as she always dreamed (Lim 2022). Instead of giving up and accepting the smaller, disregarded roles she was offered in America, she went somewhere where she would be valued and respected. That drive is what makes her a star. She would relocate to Berlin, Germany, and learn new languages, reinventing representation and more multi-dimensional roles herself constantly. To Wong, bigger Hollywood for Asian American actors” (Oladipo 2022).

Asian American Advocate

- Fourth, even during her successes, she advocated for Asian Americans and spoke for what she believed in (Zia and Gall 1995). She was open about her experiences facing racism and dislikes in the roles Hollywood offered her. She was willing to speak about the mistreatment she had to endure in the misguided film industry. She refused to accept satisfaction in the stereotyped, supporting roles given to her, and that lays the groundwork for today’s Asian American actors and the roles they play in modern film today. Being open about opinions instead of staying quiet, breaks the stereotype that all Asians are quiet and submissive. She expressed her disagreements instead of accepting the typecasting against her.

Source of Inspiration Today

In conclusion, her story is one that should inspire the new generations to come. She is a source of inspiration as a strong-willed Chinese-Asian-American who achieved success in the face of explicit racism. She worked hard, started in over sixty movies, beat stereotypes and never gave up despite the flawed cards she was given. If it were not for her stories and open struggles she fought for, we would not have the films we have today.



Cited: American women quarters 2022 Ornament. Accessed November 15, 2024. <https://catalog.usmint.gov/american-women-quarters-2022-ornament-anna-may-wong-22/WO3.html>.
 Lim, Shirley J. “After Hollywood thwarted Anna May Wong, the actress took matters into her own hands.” AP Online, March 7, 2022. Gale In Context: Opposing Viewpoints. <https://link-gale-com.cloviscc.idm.oclc.org/apps/doc/A737044202/OVIC?u=cclc.clovis&sid=bookmark-OVIC&xid=gbhcccca>.
 Oladipo, Gloria. “Anna May Wong to become first Asian American to appear on US currency; Wong, pioneering actor of early 20th century who faced Hollywood discrimination, to have image shown on new quarters.” The Guardian (London, England), October 19, 2022. Gale In Context: Opposing Viewpoints. <https://link-gale-com.cloviscc.idm.oclc.org/apps/doc/A723286030/OVIC?u=cclc.clovis&sid=bookmark-OVIC&xid=c2b36aee>.
 Zia, Helen., and Susan B. Gall. “Anna May Wong.” In Notable Asian Americans, edited by Helen Zia and Susan B. Gall. Gale In Context: Biography, 1995. <https://link-gale-com.cloviscc.idm.oclc.org/apps/doc/K1620000230/BIC?u=cclc.clovis&sid=bookmark-BIC&xid=5d750873>.

Godzilla

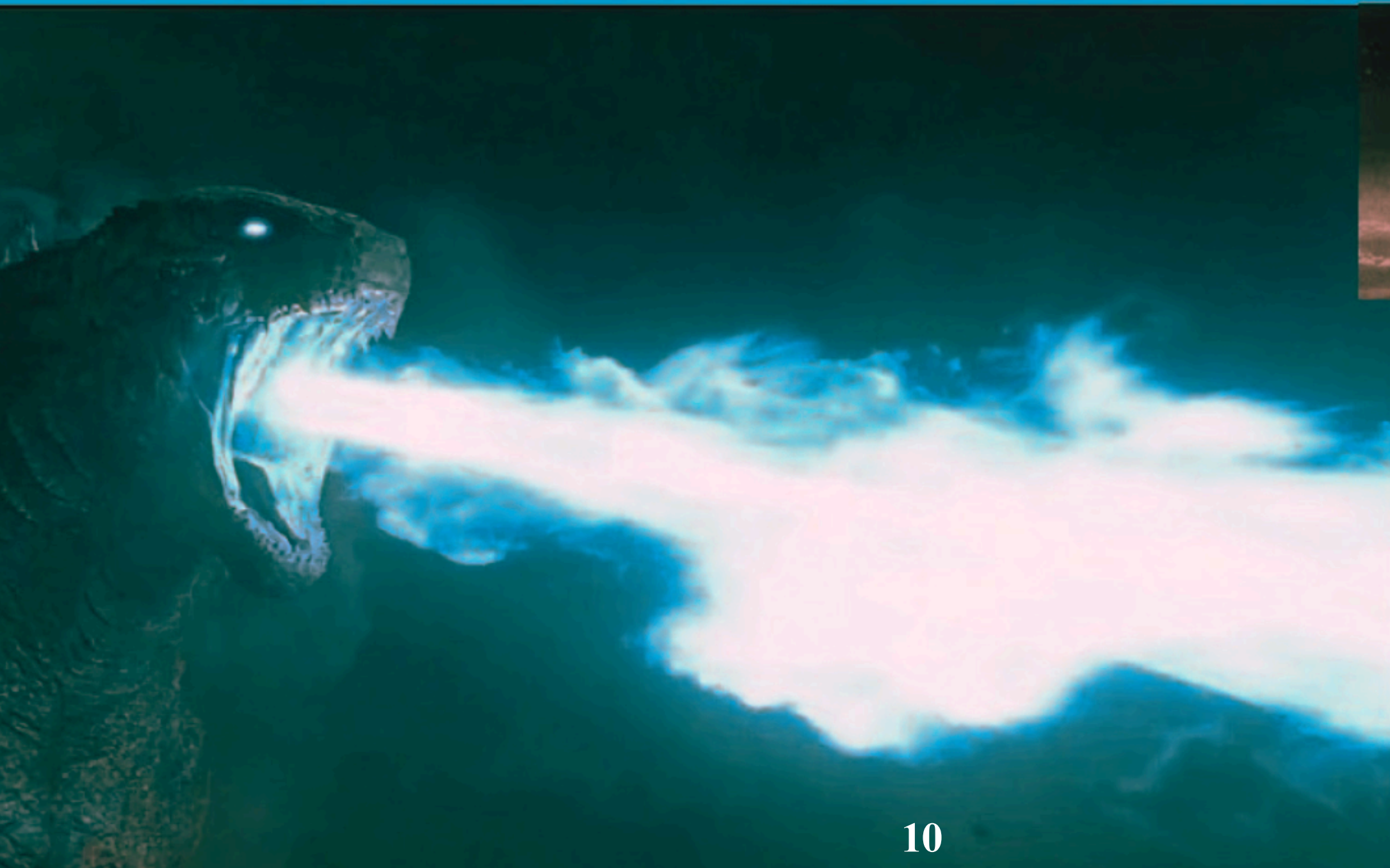
Godzilla 1954



By: Alfonso Hernandez

The Terror of Godzilla!

By Erik Pompa Ayon





When was...

Hiroshima bombing - August 6, 1945

Nagasaki bombing - August 9, 1945

Godzilla (Gojira) film released - November 3, 1954

CORY FORD
Am 2r

Where is Godzilla

By Sever Vang

- **Godzilla first appeared in the original film released in 1954 Japan**
- **Its reference is towards the atomic bomb that had been dropped on Nagasaki and Hiroshima**
- **Directed by Ishiro Honda**



Image from Gojira, 1954 (Everett Collection)

- Films made now still show the iconic creature but without its true meaning
- Film made in 2014 & 2019
- Directed by Gareth Edwards (2014) & by Michael Dougherty (2019)



Images from Warner Bros

Who is Godzilla: By Joshua Nachand

The Movie Star Godzilla

Godzilla is one of Japan's most famous super stars who has been in over 30 movies. Godzilla is a towering monster that is best know for destroying cities and causing mayhem.

The creator of Godzilla

Godzilla was created by Tomoyuki Tanaka and the film first released 1954. Tanaka gained inspiration for Godzilla after seeing the decimated city of Hiroshima

What Godzilla represents

There are several things that Godzilla can represent and what he represents is different for each person. To the people of Japan, he is the metaphorical representation of the atomic bomb. Godzilla is a tool to help the Japanese people cope with the horrors of the atomic bomb.



Hollywood's V.S Japan's Godzilla

Japan's Godzilla

Godzilla has been around for over 70 years and from his first introduction to his most recent versions there has been several changes. The older Godzilla represented the destruction of Hiroshima and Nagasaki. The oldest film is a piece of critical media that has deeper meaning. In the older depictions of Godzilla it shows the suffering of the Japanese people and is critical of the role of America in the destruction of Japan.



Hollywood's Godzilla

The older Godzilla films are made by the Japanese people and describe the struggles they have gone through. But modern versions of Godzilla have been co-opted by Hollywood and create movies that don't show the depth that the older films had. When the first Godzilla film was brought to America Hollywood altered the movie to make it more acceptable to western audiences. They did this by taking out any reference to Hiroshima and Nagasaki and anything that was "anti-American".

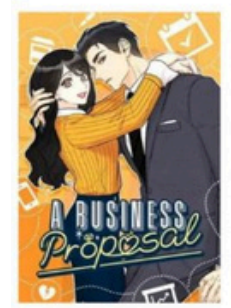
Korean Drama

Korean Dramas & K-Pop

By Delandra Yang



What brought Korean dramas to the US?
When K-pop came to the US so did K-dramas. “While K-drama hit its peak in regional popularity, the Korean popular music (K-pop) performed by idol bands became a new epicenter of the hot Korean pop culture by the mid-2000s, while the Korean Wave attracted even broader transnational audience bases, flowing into the Middle East, North and South America, and Europe.” (Ju, 2018, pg. 2) Both Korean Dramas and K-pop intertwined with each other for the past 5 to 6 years.



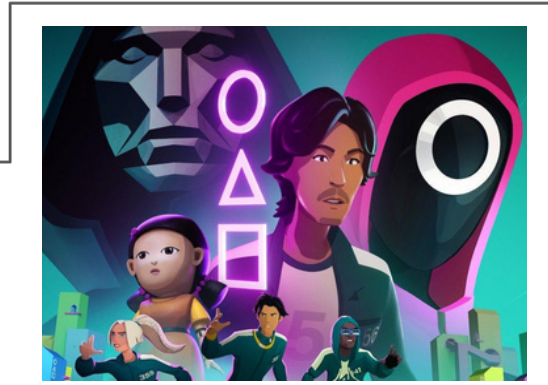
Business Proposal
2022
on Netflix
A romance drama

What were Korean dramas were made for?

They were made for Korean housewives to enjoy, while they doing house work. First, they were just manhwas which were novels like books, cartoon strips, comic books, and radio dramas during 1928. (Lee, 2019, pg3 & 4) Korean dramas today are starting to adapt Manhwas into live action dramas.



Sweet Home
2020
On Netflix
A fantasy, science fiction,
action fill TV series



Popular Korean TV show Squid Game

Squid Game 2021), is one popular one that is mentioned by many Americans and is a favorite amongst the many Korean drama. This show was so popular on Netflix, winning 6 Emmy's at the 74th Emmy awards in America. (University Wire, 2021) The show is a thriller, suspense drama loved by many Americans.

References:

Ju, Hyejung. "The korean wave and korean dramas." Oxf. Res. Encycl. Comm 10 (2018).

https://www.researchgate.net/profile/Hyejung-Ju/publication/326518806_The_Korean_Wave_and_Korean_Dramas/links/5b9c2d7b45851574f7cb4d56/The-Korean-Wave-and-Korean-Dramas.pdf

Lee, Sanggyoung. "South Korean Television Dramas." eScholarship, University of California, 2019

<https://escholarship.org/content/qt61t8v5j1/qt61t8v5j1.pdf>

"Squid Game: America's Fascination with South Korean Entertainment." 2021.University Wire, Oct 26.

<https://login.hmlproxy.lib.csufresno.edu/login?url=https://www.proquest.com/wire-feeds/squid-game-america-s-fascination-with-south/docview/2585998721/se-2>.

Images:

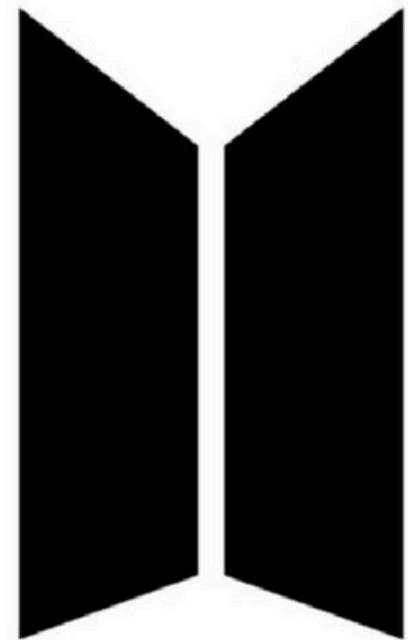
https://www.reddit.com/r/manhwa/comments/zqiv28/manhwas_and_its_corresponding_liveaction/

<https://about.netflix.com/en/news/kill-or-be-killed-main-trailer-and-ensemble-poster-released-showing-the>

<https://in.pinterest.com/pin/35114072087888336/>

<https://in.pinterest.com/pin/download-bts-logo-png-transparent-background--371476669277680841/>

17



B T S



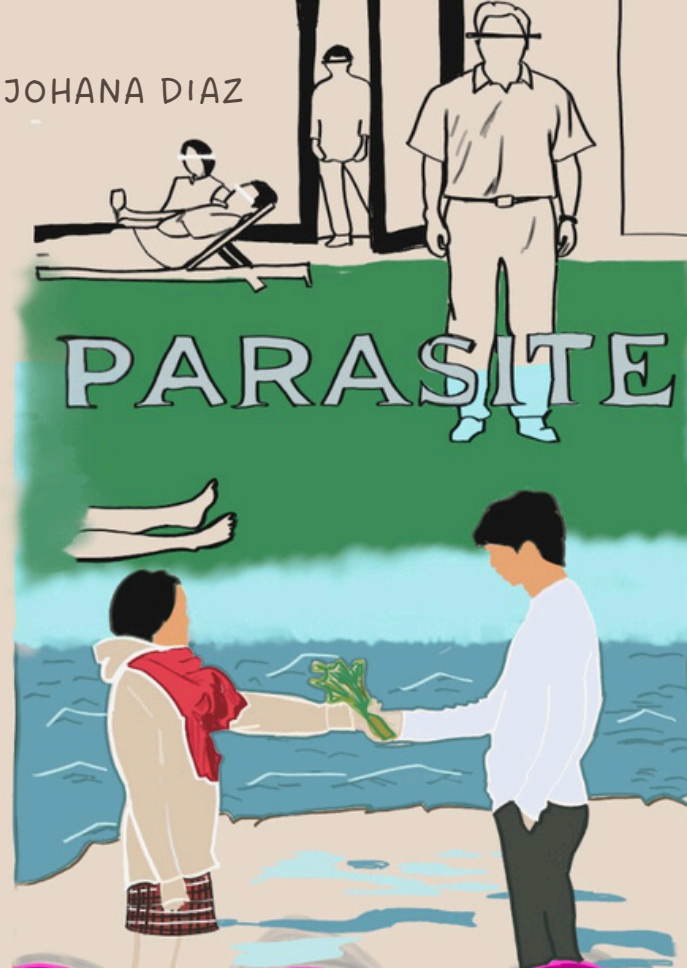
TWICE

What makes Korean drama special?

by JOHANA DIAZ

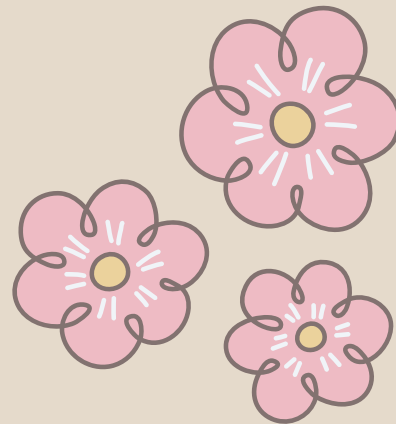
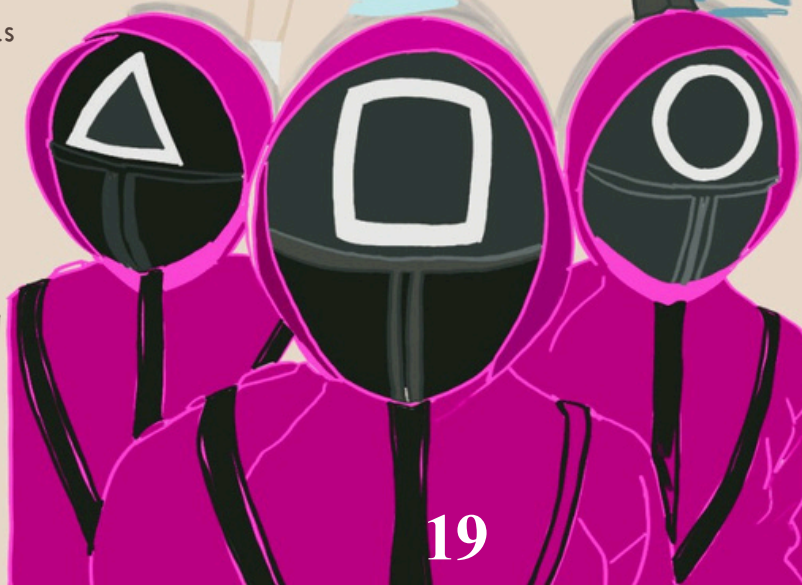
Korean Dramas have changed so many lives especially when it comes to certain issues that seem relatable. Bullying is one of the most serious crimes or scandals ongoing in South Korea to this day. Big journalists or online media outlets have formulated and exposed celebrities or people in power's alleged history and private lives as well.

With the rise of K-pop and K-Dramas, it helps boost Asian American writers and filmmakers to be more known. "Both films were feature-length Asian American films that struggled with articulating knowledge about Asian American identity, but in totally different ways," (Okada, 31-32). Korean dramas have made a huge impact on Asians and Asian Americans and it made them discover and want to know more about their own culture. Korean Dramas is a very popular genre that helps deal with self-awareness, knowing one's value, and understanding culture.



Korean Dramas have various genres, just like Western TV/Film

- Romance/Comedy
- School life/Youth
- Medical Dramas
- Historical/Joseon Era
- Mythical/Supernatural
- Real-life stories
- Revenge Stories
- Light-hearted
- Musical
- Action
- Thriller/Suspense/Horror
- Melodrama
- Adventure/Game
- Psychological



What are some Korean Dramas that have won awards in the U.S?

Parasite (2019) - Academy Award, Golden Globes

Minari (2019) - Academy Awards, Golden Globes

Squid Game (2021)- Golden globes, Primetime Emmy, People choice, etc.

Pachinko (2022) - Critics Choice Awards

Beef (2023) - Primetime Emmys

Why study Korean Drama History?

It is important to know that Korean drama is very informative and very appropriate for anyone to get into since it provides a variety of stories with different messages and it educates people about their culture and the style of writing. It is also interesting to learn and appreciate different cultures, such as taking an interest in learning the language so we could understand the dialogues better.

Bibliography Ahmed, W., Fenton, A., Hardey, M., & Das, R. (2022). Binge Watching and the Role of Social Media Virality towards promoting Netflix's Squid Game. *IIM Kozhikode Society & Management Review*, 11(2), 222-234. <https://doi.org/10.1177/22779752221083351>

Baiju, Benazir. *ROLE OF KDRAMA IN SOUTH KOREA'S SOCIAL REGENERATION: AN ANALYSIS OF TOMORROW*, March 2023. <http://117.239.78.102:8080/jspui/bitstream/123456789/2710/1/Project%202023%20FINAL%20Benazir%20Baiju%20AB20ENG009.pdf>. Burt, Kayti. "How Netflix's The Glory Draws from True Stories of Bullying." *Time*, March 10, 2023. <https://time.com/6261820/the-glory-netflix-true-story/>. Ju, Hyejung. "The Korean Wave and Korean Dramas." *Oxford Research Encyclopedia of Communication*, July 30, 2018. <https://doi.org/10.1093/acrefore/9780190228613.013.715>. Longenecker, Lisa M, and Jooyoun Lee. "The Korean Wave in America: Assessing the Status of K-Pop ..." situations, 2018. <http://situations.yonsei.ac.kr/product/data/item/1538233659/detail/731833776.pdf>. Lee, Sangjoon, and Abe Mark Nornes. "Hallyu 2.0." Google Books, 2015. <https://books.google.com/books?hl=en&lr=&id=TJlFDwAAQBAJ&oi=fnd&pg=PA172&dq=kdrama%2Busa&ots=HJ5ocQbJuQ&sig=HEYQmyT8jzBTvVi5JGzmECy7h0s#v=onepage&q=kdrama%20usa&f=false>. Lee, Seow Ting. "Film as Cultural Diplomacy: South Korea's Nation Branding through Parasite (2019)." *Place Branding and Public Diplomacy*, 2022. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7786884/>. Lim, Michael Kho, and Dongjoon Lee. "Drama in the Time of the Pandemic: The Production of Hope through the Subgenre of the K-Dystopia." *K*, September 30, 2023. <https://eprints.gla.ac.uk/306380/>. Lim, Shirley Jennifer. "The Most Beautiful Chinese Girl in the World." *Body and Nation*, 2014, 109-24. <https://doi.org/10.1215/9780822376712-006>. MAEDA, DARYL JOJI. "AN IMMIGRANT IN SEATTLE." In *Like Water: A Cultural History of Bruce Lee*, 81-117. NYU Press, 2022. <http://www.jstor.org/stable/jj.4493310.6>. Minari. Film. Santa Monica, CA: Lions Gate Entertainment Inc, 2020. Mukarramah, Bakdiyatul, Jihan A. R. 'Aisy, and Moses G. R. Pandin, Dr., M.Si., M.Phi., M.Psi., Psi. 2022. "AXIOLOGICAL ANALYSIS ON NETFLIX SERIES 'SQUID GAME' AS AN EFFORT TO INCREASE AWARENESS OF SOCIAL ISSUES AMONG GENERATION Z." *OSF Preprints*. January 2. doi:10.31219/osf.io/kgnju. Okada, Jun. "Making Asian American Film and Video: History, Institutions, Movements on JSTOR." *JSTOR*, 2015. <https://www.jstor.org/stable/j.ctt13x1g6w>. Vladimirovsky, Sam. "She Made the First Asian American Film. Then History Forgot Her. (Family Legend: The Curse of Quon Gwon)." YouTube, 2021. <https://www.youtube.com/watch?v=o2-sMG3Qlt8>.

Asian American Art

Misrepresentation of Asians

BY: ASHLY YANG



Asians in Animation

EARLY PORTRAYALS OF ASIANS IN ANIMATION WERE OFTEN SHAPED BY NON-ASIAN PERSPECTIVES, FREQUENTLY RELYING ON STEREOTYPED, EXOTICIZED VIEWS ROOTED IN "ANCIENT" IMAGERY RATHER THAN CAPTURING THE DIVERSITY OF ASIAN EXPERIENCES. WHILE THESE PORTRAYALS MIGHT HAVE SEEMED LIKE AN HOMAGE TO ASIAN HERITAGE, THEY OFTEN LACKED AUTHENTIC ENGAGEMENT WITH ASIAN CULTURES AND COULD COME ACROSS AS ONE-DIMENSIONAL.

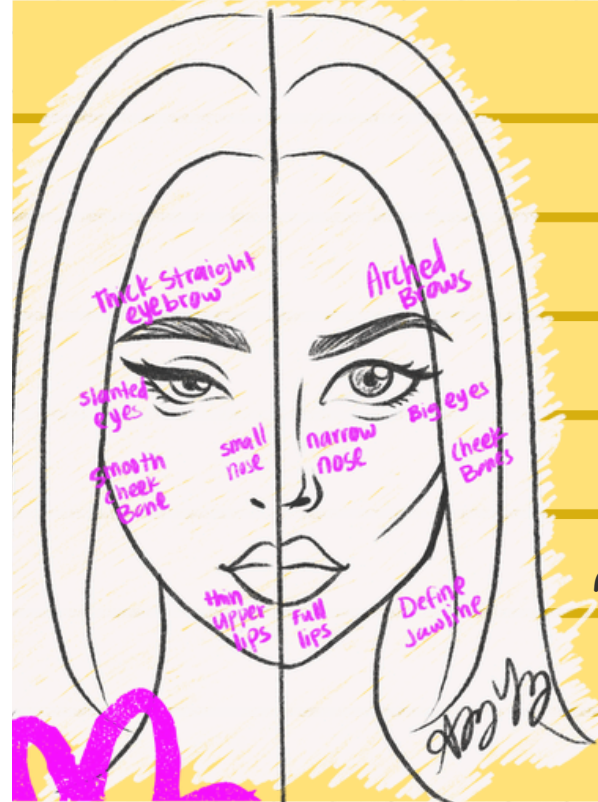
THE IMPORTANCE OF UNCOVERING A LOST HISTORY AND OF CRITIQUING HISTORICAL RACISM, THEY ARE RESOLUTELY IDEOLOGICAL IN THE PURSUIT OF A "POSITIVE IMAGE" FOR ASIAN AMERICANS.
(OKADA, 2015)

THIS ISSUE WITH REPRESENTATION IS DEEPLY ROOTED, AND EARLY ANIMATION OFTEN ENFORCED LIMITING STEREOTYPES ON ASIAN CHARACTERS, DIMINISHING THEIR COMPLEXITY AND HUMANITY. IN EARLY DEPICTIONS, ASIAN CHARACTERS WERE NOT ONLY MARGINALIZED IN SCREEN TIME BUT WERE FREQUENTLY CONFINED TO NARROW, OFTEN EXAGGERATED TROPES THAT PRIORITIZED AN "EXOTIC" OR "OTHERED" IDENTITY OVER AN AUTHENTIC PORTRAYAL. FROM EARLY ANIMATIONS, THERE ARE RULES THAT MOLDED MINORITIES, ASIAN AMERICANS DO NOT SPEAK OUT AGAINST RACISM. (LOADER, 2010) EVEN PEGGY HILL, FROM KING OF THE HILL, HAS A SCRIPT THAT SAYS ASIANS ARE "BY NATURE, SHY AND RESERVED." (LBID, 2019) THUS CREATING THE PROBLEM OF ASIAN REPRESENTATION IN AN ASIAN AMERICAN ANIMATION.



The representation of Asian Americans has been called out from animation and films for their stereotypes on Asians.

NOW, WITH MORE ASIAN AMERICAN AND ASIAN CREATORS IN THE ANIMATION FIELD, THERE'S A GROWING AUTHENTICITY IN REPRESENTATION. WE SEE ASIAN CHARACTERS AND SETTINGS REFLECTING NOT ONLY TRADITIONAL OR HISTORICAL ASPECTS BUT ALSO MODERN, MULTICULTURAL EXPERIENCES THAT RESONATE WITH BROADER AUDIENCES. ASIAN AMERICAN ANIMATORS BRING STORIES THAT REFLECT NUANCED IDENTITIES, EXPLORING EVERYTHING FROM CULTURAL HERITAGE TO CONTEMPORARY LIVES AND CHALLENGES. THIS MORE AUTHENTIC STORYTELLING STRENGTHENS THE BOND BETWEEN THE WORK AND THE AUDIENCE, FOSTERING A SENSE OF BELONGING AND PRIDE IN SEEING LAYERED, RELATABLE CHARACTERS AND WORLDS THAT AREN'T CONFINED TO STEREOTYPES.



SUCH STEREOTYPES HAVE LONG-LASTING IMPACTS, PARTICULARLY IN HOW THEY SHAPE VIEWERS' PERCEPTIONS AND CREATE LIMITING EXPECTATIONS FOR ASIAN INDIVIDUALS IN SOCIETY. STEREOTYPED PORTRAYALS REINFORCE THE "MODEL MINORITY" MYTH, WHICH NOT ONLY UNDERMINES ASIAN AMERICANS' STRUGGLES AND CONTRIBUTIONS BUT ALSO ERASES THE BREADTH OF THEIR EXPERIENCES, AMBITIONS, AND VOICES. ADDITIONALLY, THE LACK OF NUANCED ROLES FOR ASIAN CHARACTERS HISTORICALLY MIRRORED THE LACK OF DIVERSITY BEHIND THE SCENES, WHERE NON-ASIAN WRITERS AND ANIMATORS PROJECTED THEIR OWN LIMITED VIEWS ONTO CHARACTERS, PERPETUATING HARMFUL BIASES.

References

- CHEN, CYRIL. "CHINESE DIASPORA AND AMERICAN ANIMATION AHIS 2820—HISTORY OF ANIMATION INSTRUCTOR: BECKA BARKER APRIL 14, 2019." ORDER 25, NO. 1 (2010): 1-33.
- CHOUDHURY, ASHNA. REPRESENTATION IN ANIMATION: A GREAT POWER AND A GREATER RESPONSIBILITY. 25 JAN. 2019. ESCHOLARSHIP.ORG/CONTENT/GTOPQ148NM/GTOPQ148NM.PDF. ACCESSED 9 SEPT. 2024.
- DEVYANA, NATASYA, AND ARDI NUGROHO. AN ANALYSIS OF DISCRIMINATION AND ITS EFFECT IN "ELEMENTAL" (2023) MOVIE. JUNE 2024, PP. 42-52.
- KEATING, HANNAH. "OVER THE MOON" IS AN UNDERRATED AND DIVERSE MASTERPIECE. UNIVERSITY WIRE. CARLSBAD: ULOOP, INC. 2021.
- LOADER, ALISON. "WE'RE ASIAN, MORE EXPECTED OF US." ANIMATION STUDIES ONLINE JOURNAL 5 (2010): 16-25.
- MA, SHENG-MEI. THE DEATHLY EMBRACE: ORIENTALISM AND ASIAN AMERICAN IDENTITY. U OF MINNESOTA PRESS, 2000.
- NAKAMURA, KELLI. "CONSTRUCTING ASIANS IN GALACTIC ANIMATION: ASIAN AMERICAN REPRESENTATION IN STAR WARS: REBELS." (2023).
- OKADA, JUN. MAKING ASIAN AMERICAN FILM AND VIDEO: HISTORIES, INSTITUTIONS, MOVEMENTS. NEW BRUNSWICK, N.J: RUTGERS UNIVERSITY PRESS, 2015.
- RUH, BRIAN. "EARLY JAPANESE ANIMATION IN THE UNITED STATES." THE JAPANIFICATION OF CHILDREN'S POPULAR CULTURE: FROM GODZILLA TO MIYAZAKI (2008): 209.
- SHARIFAH, MELANI, AND MUH SHOFIYUDDIN. AN ANALYSIS OF SPEECH ACT IN ELEMENTAL:FORCES OF NATURE (2023) MOVIE SCRIPT. 4 JULY 2024, PP. 857-865.

About the Editors & Contributors

About the Editors and Contributors

Erik Pompa Ayon is a first generation college student attending California State University, Fresno. Majoring in History with a minor in Jewish Studies, Erik hopes to become a teacher in the future. With a driven passion, he hopes to graduate in 2025. Contributed to Asian American Film and Video class publication.

Jenny Banh is an associate professor of Asian American studies and anthropology at California State University, Fresno. She is the co editor of *Anthropology of Los Angeles: Place and Agency in an Urban Setting* and *American Chinese Restaurants: Society, Culture, and Consumption*.

Johana Diaz is a student (senior) at California State University, Fresno and she is majoring in Theatre Arts—General emphasis. She was an immigrant from the Philippines who came to the United States at the age of 10. She is currently a member of Magkaisa Filipino club and wants to be a part of the film industry representing Filipino Americans.

Cory Ford is a senior at California State University, Fresno majoring in psychology and is planning to attend graduate school to pursue his Ed.S. in school psychology. He is the treasurer of Psi Chi and a research assistant for the Carrasco Lab.

Changseng Aaron Her is a senior at California State University, Fresno majoring in Biology. His goal is to get into medical school and continue his education to become a sports medicine physician.

Evan Kaufman is a student at California State University, Fresno majoring in Deaf Studies-Interpreting and minoring in Asian American Studies. He hopes to change his minor into a double major in Fall 2025.

Joshua Nachand is a student at California State University, Fresno majoring in business administration option in marketing. Contributed to Asian American Film and Video class publication.

Hannah Salarda is a nursing student at California State University, Fresno. Her main focus is to get her Bachelor of Science in Nursing. She is also an active member of the California Nursing Students Association presented at Fresno State.

Vince Uy is a student at California State University, Fresno majoring in Environmental Sciences. He is an active member of the Magkaisa Filipino Club and aims to be a field researcher on environmental conservation, with an emphasis in marine science.

Adam Xiong is a student at California State University, Fresno majoring in Construction Management. He is an active member of the Hmong Student Association (HMSA) and a president of DBIA (Design-Build Institute of America). He is expected to graduate with his Bachelor's degree in Construction Management in Spring 2025.

Ashly Yang is a student at California State University, Fresno majoring in Graphic Design emphasis on Illustration. Hoping to start up her own online store and freelancing artwork in her own art style and bring in awareness of the Hmong culture through art.

Delandra Yang is a Hmong American student from small town Fresno, California. She is a student from California State University Fresno, majoring in Criminology law enforcement. I will be graduating in the spring of 2025. She hopes to work in the international intelligence system in America when she is done with school.