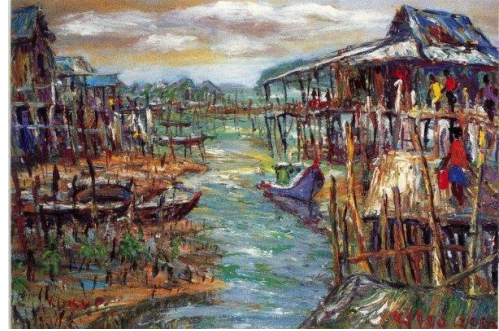


ARLT 105g
Southeast Asian Literature & Film:
Maritime SE Asia
Fall Semester, 2013
Tuesdays & Thursdays, 11:00-12:20
Von KleinSmid (VKC) 211



Professor: Brian Bernards (Ph.D.), bernards@usc.edu

Office Hours: Thursdays, 12:30-2:30 or by appointment, THH 356P

Course Website: Log on using your USC account at www.blackboard.usc.edu

Course Description:

Whether or not we are aware, Southeast Asia is present in our everyday lives: the peoples, cultures, products, and cuisines of Southeast Asia have traveled the world for centuries, and are now integral to many metropolitan centers, including our own city of Los Angeles. Like Los Angeles, the nations that compose Southeast Asia are themselves dynamically multicultural and multilingual. It was Southeast Asia's diverse, abundant, and coveted resources that first lured European and other colonists to this tropical region. These often traumatic and violent colonial encounters produced the borders of the Southeast Asian nations that we see on the map today.

With a specific focus on the four major nations of maritime Southeast Asia (Indonesia, the Philippines, Singapore, and Malaysia), this course offers a general introduction to literary and cinematic production in the region, emphasizing themes of colonialism, nationalism, religion, gender, the environment, and multiculturalism. Why literature and film? By examining these creative forms of cultural production, we are exposed to how Southeast Asian voices represent and narrate themselves, their communities, their nations, and their histories. *To enroll in this class, no prior knowledge of Southeast Asian history, cultures, or languages is assumed or required. All readings are either in English translation or English original. All films are subtitled in English.*

Course Objectives:

Upon completion of this course, you will hopefully:

- 1) Be able to articulate the unique ways in which works of Southeast Asian literature and film interact with their historical, cultural, and environmental contexts.
- 2) Gain a deeper understanding of how and why Southeast Asia is an important part of world history and our contemporary global society.
- 3) Understand how to write a paper of close literary and film analysis that is built around a central problem or question with a coherent argument and critical and substantive interpretation.

Required Texts (available at the USC Pertusati Bookstore):

- Pramoedya Ananta Toer, *This Earth of Mankind* (Trans. Max Lane, New York: Penguin, 1996)
- Hwee Hwee Tan, *Foreign Bodies* (New York: Washington Square Press, 1997)

- Other readings are available in PDF format on the Content page of the class website under “Course Readings.”

How to Access the Films:

With the exception of *No Day Off*, films will **not** be screened in class. *You must watch the films on your own time before attending class.* On the Blackboard Content page in the “Complete Films” folder, you can find the links to instant stream all of the required films for the course. ***All but one of these films are instantly streamed through USC Dornsife with copyright permission for educational purposes only – downloading, copying, and sharing is strictly prohibited by law.*** *Singapore Dreaming* is available for instant streaming on Amazon Instant Video. All DVDs are also available on 4-hr. reserve at Leavey Library. During class, I will highlight important scenes that relate to the discussion and course themes (these clips will also be available on Blackboard under “Highlighted Film Clips”). *Additional viewings outside class are critical in preparing for your film analyses, pop quizzes, and the final exam.* For those interested in renting or purchasing the DVDs, many of the titles are available from iTunes, Amazon, Netflix, and eBay. Below is a list of the films in order of screening with title, country of origin, director’s name, and year of production provided:

- *Max Havelaar* (The Netherlands/Indonesia: dir. Fons Rademakers, 1976)
- *Of Love and Eggs* (Indonesia: dir. Garin Nugroho, 2004)
- *José Rizal* (The Philippines: dir. Marilou Diaz-Abaya, 1998)
- *Dekada '70* (The Philippines: dir. Chito Roño, 2002)
- *No Day Off* (Singapore: dir. Eric Khoo, 2006) [this short film will be screened in class – it is a “Special Feature” on the *My Magic* DVD]
- *Singapore Dreaming* (Singapore: dir. Woo Yen Yen and Colin Goh, 2006)
- *Mukhsin* (Malaysia: dir. Yasmin Ahmad, 2006)
- *Sepet* (Malaysia: dir. Yasmin Ahmad, 2004)

Student Requirements & Grading. *Detailed instructions and evaluation rubrics for all graded work for this class, including participation, are available on the course website content page.*

- 1) **Participation (15%).** A seminar is defined largely by the active participation of students. The level of engagement, quality of questions, and amount of enthusiasm you bring will directly impact everyone’s success and enjoyment of the course. I will do my part to create an environment that fosters the open and inclusive sharing of ideas, thoughts, and questions. Your responsibility is to come to each class session on time and ready to demonstrate that you have prepared by completing the scheduled readings and viewing the required films. Students are expected to contribute thoughtful comments, raise critical questions, take notes, actively listen, and engage the other members of the seminar in discussion. Discussion questions for each session, available on Blackboard, will enable you to more efficiently approach each week’s readings and films. *Complete all readings and view all films prior to their day of discussion. Turn cell phones off (no texting during class). No laptops except for note-taking and presentations.*
- 2) **Seven (7) Pop Quizzes – 4 Literature, 3 Film (2% each – 14% total).** We will begin class with a pop quiz on seven days out to test your preparation of the readings and films. The quizzes will consist of four (4) multiple choice questions. For those of you who have completed the readings and watched the films, the quizzes will be very simple. *Make-up quizzes will be docked one point for each day late.*

- 3) **Five (5) Discussion Board Posts: Three (3) on Literature, Two (2) on Films (3% each – 15% total).** Following our class discussion, students should post their responses of at least 300 words to the Discussion Board on Blackboard. Posts should not be a simple summary of plot or events in the narrative, but should begin with your reaction to the reading or film: what was your experience of reading or watching this narrative? What made you feel that way? Speculate as to what the author or director might be trying to convey by giving readers or viewers this experience. For readings, address specific passages or quotes. For films, address specific scenes or use of cinematic technology (soundtrack, color, etc.) You may only post once to a given forum. *Students may post at any time during the semester, but all posts must be completed within one week of the class discussion.*
- 4) **Two (2) Papers: One (1) Literary Analysis, One (1) Film Analysis (15% each – 30% total).** These papers, of 4-6 pages in length each (double-spaced in 12-point Times New Roman Font), will closely examine one film and one work of literature with respect to one or more of the course themes. Each paper should be well-organized (with clear introductory and concluding paragraphs) around a central argument or problem related to the reading or film. Each paper should have a creative title. If you use outside sources as references, you must cite them using the MLA format. Your literary analysis should highlight key passages in the text by citing quotes (including page numbers) or paraphrasing important events in the narrative, addressing not only content but also aspects of the writing such as language and tone. Your film analysis should refer to specific scenes and address such aspects of the film as style, cinematography, or soundtrack as well as narrative and plot. Both papers should address relevant aspects of the particular film or literary work's historical context (refer to the Lecture Notes on Blackboard). Sample student papers are available for your reference on Blackboard. *Papers due in .doc or .docx format to Blackboard by 5pm on Oct 21 and Dec 4.*
- 5) **Peer Review (3%).** After you submit your first paper (either literary or film analysis), you will be randomly assigned an anonymous classmate's paper. You will review the classmate's short story analysis using the instructions provided on Blackboard. *Due to Blackboard by 5pm on Oct 28.*
- 6) **Group Presentation (8%).** In groups of three, you will conduct an independent project related to Southeast Asia. This could be a group screening of a Southeast Asian film not included in this syllabus (a list of possible films is available on Blackboard) or attendance of an art exhibit, local theater performance or dance, or other public event (such as the Cambodia Town Film Festival in Long Beach). I will periodically send out announcements to the class about upcoming events. After attending the event, you will provide a 20-25 minute report to the class using visual media (screening of film clips, or a slide show of photographs or other materials, such as official programs, from other events). You will then spend 10 minutes responding to questions from your classmates and the instructor. Half of your grade will be a collaboration score (based on your combined efforts with your group) and the other half an individual score (based on your individual contribution to the group presentation).
- 7) **Final Examination (15%), Tues, Dec 17, 8-10 am, in VKC 211.** The final examination will consist of three parts: a map (10%), identifications (30%), and short answers (60%). Students must bring one (1) full-sized (8 ½ X 11) blank examination booklet (which may

be purchased from the USC Bookstore). *A final study guide of all the possible test questions will be made available on Blackboard for review on Nov 26.*

A = 94% and above	B = 83-86%	C = 72-75%	D = 61-64%
A- = 90-93%	B- = 80-82%	C- = 69-71%	D- = 60%
B+ = 87-89%	C+ = 76-79%	D+ = 65-68%	F = below 60%

Student Resources:

- **Academic Honesty.** All academic work for this course must meet USC's standards for academic honesty. Students are responsible for informing themselves about those standards before performing any academic work (see http://www.usc.edu/student-affairs/student-conduct/grad_ai.htm). Students turning in any written assignment or exam that is not entirely of his or her own creation will be reported to the Office of the Dean. For tips on how to avoid plagiarism, see http://www.usc.edu/student-affairs/student-conduct/ug_plag.htm. On how to cite sources and construct a Works Cited page using the proper format, see http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch08_o.html.
- **The Writing Center.** THH 321: <http://dornsife.usc.edu/writingcenter/>
- **Students with Disabilities.** Students requesting academic accommodations based on a disability are required to register with Disability Services and Programs each semester. For information on the registering procedure, visit http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html

Course Schedule

Weeks 1-2: Course Overview and Introduction

Tues, Aug 27

Course introduction: outline of syllabus, course themes, and map of SE Asia.
Explanation of course website and Blackboard resources.
Student introductions.

Thurs, Aug 29

Week 1 Lecture: *Introduction to Southeast Asia*

Overview of Southeast Asian history, geography, literature, and film. Breakdown of maritime versus mainland Southeast Asia.

Tues, Sep 3

Reading Discussion:

Donald Emmerson, “‘Southeast Asia’: What’s in a Name?” [1984]

Eric Zuelow, “What Is Nationalism?” [1999]

Benedict Anderson, “The Nation as Imagined Community” [1991]

Paul Briens, “‘Postcolonial Literature’: Problems with the Term” [1998]

Thurs, Sep 5

Read sample student papers and posts. Discuss the “Questions on Sample Student Papers and Posts.” Tips on paper writing: identifying central arguments, effective organization, etc.

Discussion of independent projects and sign up for groups.

Weeks 3-5: Indonesia

Tues, Sep 10

Week 3 Lecture: *Overview of Indonesian History*
Background on Indonesian literature and film.

Thurs, Sep 12

Film Discussion:

Max Havelaar [dir. Fons Rademakers, 1976]

Tues, Sep 17

Reading Discussion:

Chs.1-13 of **Pramoedya Ananta Toer, *This Earth of Mankind*** [*Bumi Manusia*, 1979]

Thurs, Sep 19

Reading Discussion:

Chs. 14-20 of **Pramoedya Ananta Toer, *This Earth of Mankind*** [*Bumi Manusia*, 1979]

Tues, Sep 24

Reading Discussion:

Mochtar Lubis, “The Hero” [*Pahlawan*, 1982]
Hasan Junus, “The Puppet Bride” [*Pengantin Boneka*, 1991]

Thurs, Sep 26

Film Discussion:

Of Love and Eggs [*Rindu kami padamu*, dir. Garin Nugroho, 2004]

Weeks 6-8: The Philippines

Tues, Oct 1

Independent Projects: Group #1 Presentation
Week 5 Lecture: *Overview of Philippine History*
Background on Philippine literature and film.

Thurs, Oct 3

Film Discussion:

José Rizal [dir. Marilou Diaz-Abaya, 1998]

Tues, Oct 8

Reading Discussion:

Nick Joaquín, “The Woman Who Had Two Navels” [1961]

Thurs, Oct 10

Film Discussion:

Dekada '70 [dir. Chito Roño, 2002]**Tues, Oct 15**

Reading Discussion:

Alfred A. Yuson, “The Music Child” [1991]
Honorio Bartolome de Dios, “Geyluv” [1991]

Weeks 8-11: Singapore**Thurs, Oct 17**

Independent Projects: Groups #2 and #3

Mon, Oct 21*First paper due to Blackboard by 5pm.***Tues, Oct 22**Week 8 Lecture: *Overview of Singaporean History*

Background on Singaporean literature and film.

Thurs, Oct 24

Reading Discussion:

Rama Kannabiran இராம கண்ணபிரான், “Losses” [இழப்புகள், 1978]
Mohamed Latiff Mohamed, “The Loss” [Kehilangan, 1982]

Mon, Oct 28*Peer review due to Blackboard by 5pm.***Tues, Oct 29**

Film Screening and Discussion:

No Day Off [dir. Eric Khoo, 2006]

Thurs, Oct 31

Reading Discussion:

Chs.1-10 of **Hwee Hwee Tan, *Foreign Bodies*** [1997]

Tues, Nov 5

Chs.11-34 of **Hwee Hwee Tan, *Foreign Bodies*** [1997]

Thurs, Nov 7

Film Discussion:

Singapore Dreaming [美滿人生, dir. Woo Yen Yen and Colin Goh, 2006]

Weeks 12-15: Malaysia**Tues, Nov 12**

Independent Projects: Group #4

Week 12 Lecture: *Overview of Malaysian History*
Background on Malaysian literature and film.

Thurs, Nov 14

Reading Discussion:

Li Yung-p'ing 李永平, "A La-tzu Woman" [拉子婦, 1976]
K.S. Maniam, "The Kling-Kling Woman" [1997]

Tues, Nov 19

Reading Discussion:

Noraini Md. Yusof, "Dance of the Bees" [1998] and
"Till Their Blood Ran Dry" [2001]

Thurs, Nov 21

Film Discussion:

Mukhsin [dir. Yasmin Ahmad, 2006]

Tues, Nov 26

Discussion of second papers and final examination procedures.
Final Study Guide available on Blackboard.

Tues, Dec 3

Film Discussion:

Sepet [dir. Yasmin Ahmad, 2004]

Course evaluations.

Wed, Dec 4

Second papers due to Blackboard by 5pm.

Thurs, Dec 5

Independent Projects: Groups #5 and #6
Course wrap-up.

Finals Week

Final Examination: Tues, Dec 17, 8-10am in VKC 211 (*Bring one blank examination booklet*)

Thank you for your participation & happy holidays!