



*GESM 120: Thai Literature
and Popular Culture
Spring Semester, 2020*



Tuesdays & Thursdays, 12:30-1:50 p.m.
Von KleinSmid Center (VKC) 256

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

Office Location & Hours: THH 356P, Tuesdays, 10-11 & Thursdays, 11-12
(or by appointment)

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

Course Description:

“Amazing Thailand” and “Land of Smiles” are two popular taglines that the state-sponsored Thai Tourism Authority has used to welcome foreign visitors. Advertising campaigns promote images of Thailand as a “golden kingdom” of friendly smiles and hospitable greetings, beautiful and intricately designed Buddhist temples and iconography, idyllic rice paddies, elephants and exotic fauna, relaxing tropical islands and “full moon parties,” globally-renowned cuisine, and entertaining Thai kickboxing competitions. Accompanying such images is Thailand’s shadow reputation as a mainland Southeast Asian center of the global sex and drug trade, where human and narcotics trafficking have functioned as part of broader humanitarian crises spilling over into and from neighboring countries. Closer to USC, Los Angeles has the largest population of people of Thai descent outside Thailand, with LA’s Thai Town (the only one of its kind in the world) garnering a nickname as “Thailand’s 77th province.” What is unique or typical about Thailand’s historical connection to the US? How has the Kingdom of Thailand’s evolution into a modern nation-state influenced its promotion of Thai cultural identity in both domestic and international circles? What voices of Thai modernity have contested such visions (or offered alternative ones) and been silenced or marginalized along the way?

To address these questions, we must go beyond the headlines and superficial images that have constructed Thailand’s international reputation. By analyzing Thai literary fiction and popular culture (mainly films, but also some TV serial dramas and popular songs/music videos), this course questions the three pillars of Thai national identity—nation, religion, and king—as well as the pervasive idea of “Thai exceptionalism”—its status as the only “uncolonized” nation in Southeast Asia. We examine works of popular culture against a larger backdrop of economic development, American neocolonialism, military dictatorship, and globalization. We observe how authors and other creative artists challenge or reinforce Thai cultural norms and expectations around issues of religion, class, ethnicity, gender identity, sexual orientation,

immigration, tourism, and a changing environment. Going beyond passive entertainment to seriously consider both highbrow and popular forms of cultural production, our survey prioritizes Thailand not as an object of study, but as a diverse range of subjectivities that creatively shape and critically transform our world. *All readings from Thai are in English translation. All films are subtitled in English. No background knowledge of Thai is assumed or necessary to take this course.*

Course Objectives:

Upon completion of this course, you will hopefully:

- 1) Be able to critically articulate the unique ways in which works of Thai literature and popular culture have diversely shaped and interacted with their historical, cultural, political, and environmental contexts, while possessing a deeper understanding of how and why Thailand is an important and integral part of world history and global cultural interchange.
- 2) Have cultivated a deeper appreciation and broader understanding of the diverse ways that literature and popular culture influence and shape humanity across boundaries (and through the diverse experiences) of nationality, social class, ethnicity, religion, gender identity, and sexual orientation.
- 3) Have developed—through the vital processes of engaged classroom, discussion, brainstorming, drafting, peer feedback, and revision—the skills to write an essay of film, literary, and media analysis which forwards a coherent argument, mobilizes persuasive evidence specific to sociohistorical and cultural context, and reflects thoughtful and substantive interpretation.
- 4) Be able to perform one of the most critical functions of the humanities: the ability to—through collaboration and active learning—produce knowledge as well as consume it.

Required Texts:

- All readings are available in PDF format on the Content page of the class website under “Course Readings.” Please bring readings to class and have them ready for discussion in either digital or print format. You are expected to cite class readings during discussions. Films and other multimedia materials are also available in separate folders on the Content page.

Course Films:

Films are not screened in class and there are no outside screenings scheduled for this course. You must watch the films on your own time before attending the class session in which they are due. In the “Complete Films” folder of the Blackboard Content page, you can find the links to view the required films for the course (most are available for streaming through Kanopy, YouTube, Amazon, Vimeo, and Netflix). During class discussions, 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”). Here is a list of the films in order of screening with English and Thai title, director’s name, year of release, and streaming source provided.

- 1) *Pee Mak* พี่มาก..พระโขนง (dir. Banjong Pisanthanakun บรรจง ปิสัญธนะกุล, 2013) [Netflix]
- 2) *Pop Aye* ป๊อปอาย มายเฟรนด์ (dir. Kirsten Tan, 2017) [Kanopy]
- 3) *Poor People, the Great* คนจนผู้ยิ่งใหญ่ (dir. Boonsong Nakphoo บุญสง นาคภู่, 2010) [USC]

- 4) *Beautiful Boxer* บิวตี้ฟูล บ็อกเซอร์ (dir. Ekachai Uekrongtham เอกชัย เอื้อครองธรรม, 2003) [Amazon]
- 5) *How to Win at Checkers (Every Time)* พี่ชาย (dir. Josh Kim, 2015) [Amazon]
- 6) *Bad Genius* ฉลาดเกมส์โกง (dir. Nattawut Poonpiriya นัฐวุฒิ พูนพิริยะ, 2017) [YouTube]
- 7) *I Fine... Thank You... Love You* ไอฟาย...แต่ก็...เลิฟยู (dir. Mez Tharatorn เมษ ธารธร, 2014) [Netflix]
- 8) *Poor Folk* 窮人。榴槤。麻藥。偷渡客 (dir. Midi Z 趙德胤, 2012) [USC]
- 9) *Hello Stranger* กวน มึน โฮ (dir. Banjong Pisanthanakun บรรจง ปิสิญธนะกุล, 2010) [USC]

Trigger Warnings:

Some of our texts deal explicitly with issues of sexual violence, human trafficking, physical abuse, and suicide. I have indicated such texts with an asterisk (*) below. If you feel that you need to be excused from discussing such works, please let me know in confidence and I will devise a separate assignment (film or reading) for you.

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 (20%).** 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, cite from texts, 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) **Eight (8) Pop Quizzes – 4 Reading, 4 Film (12% total).** Nine (9) times during the semester, we will begin the lecture with a pop quiz to test your preparation of that day's assigned reading(s) or film. Quizzes will consist of four (4) multiple choice questions. For those who have completed the readings and watched the films, the quizzes will be quite simple. Your lowest score will be dropped. *No makeup quizzes will be given without presentation of a valid excuse.*
- 3) **Four (4) Discussion Board Posts: Two (2) on Readings, Two (2) on Films (3% each – 12% total).** Following our class discussion, students should post their responses (between 300-400 words) to the Discussion Board on Blackboard. Posts should not respond to the whole film or reading but should answer one of the weekly discussion questions (you may paste the discussion question as your header). Reading posts should quote from at least one passage. Film posts should address at least one specific scene from the film. *See discussion board and course schedule below for individual submission deadlines. Only one make-up post allowed (if you weren't satisfied with your performance on a previous one).*
- 4) **Two (2) Papers: One (1) Literary Analysis, One (1) Film Analysis (15% each – 30% total).** These papers, of 3-5 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 be titled. If you use outside sources as references, you must cite them using the MLA format. A 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. A 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 film or literary work's sociohistorical and cultural context (you may refer to the Lecture Notes). Sample student papers, as well as sample prompts, are available for your reference on Blackboard. *Due to Blackboard via Turnitin in Word format on Sun, Feb 23 (by 10pm) and Sun, Apr 5 (by 10pm).*

- 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 analysis using the instructions and questions provided on Blackboard. *Due to Blackboard in Word format by 5pm on Mar 1.*
- 6) **Group Film Discussion Facilitation (5%).** Each student will be assigned to a group of five (5) students to lead the discussion for one class session by presenting your initial reactions to one week's film and by asking questions of your classmates. You are welcome to refer to the weekly discussion questions provided by the instructor. You may enhance your discussion with audiovisual materials (highlighted film clips, etc.) if you choose, but it is not required. Half your grade will be a group score and the other half an individual score. *Groups and discussion dates will be assigned Week 4.*
- 7) **LA Thai Town Songkran (New Year) Attendance (3%), Sunday, April 26, 12-5pm** (meet at the Apsonsi statue on Hollywood Blvd by the Ralph's parking lot). For students unable to attend, an additional discussion board post reflecting on two of the course songs or TV serial drama episodes will be required.
- 8) **Final Project (15%).** Exhibition date: **Wednesday, May 13, 2:00 – 4:00 p.m.** (*attendance at the final exhibition event is mandatory for all students: absent students' scores will be docked an additional 10%*). *Email proposals due Fri, Apr 24 to instructor by 10pm.* Students may choose from the following 2 options for their final project:
 - a. **Option 1: Creative Exhibition + Report.** There are different formats that the creative exhibition can take: the only requirement is that students engage critically and substantively with a single course film or reading. For example, you could (individually or in a small group) make a digital video (4-5 minutes running time): this could be a short documentary (1-2 students) with interviews and/or images about a particular historical event or social issue treated in one of our course films or readings; it could be a video essay (1-2 students) about one of our course films or readings (analyzes clips or passages); it could be a short film (3-4 students) that closely utilizes the storytelling techniques of one of our course films or readings; it could be a short film (3-4 students) or story (1-2 students) that is a sequel, prequel; or it could be a comedic parody or remake of a scene from one of our course films or readings. Alternatively, students may also deploy their unique skills in the arts to compose a song, painting, collage, drawing, or comic book to similarly engage with a course film or reading's style, themes, and content.

Whatever creative format you choose, *it should be something you have at least basic experience with and that you feel comfortable doing and publicly exhibiting.* Whether doing a group or individual project, all students will write a 2-3-page report (double-spaced in 12-point Times New Roman font) that explains how the creative project critically engages with the film that you chose. *Report due Tue, May 12 in Word format to Blackboard via Turnitin by 10pm.*

- b. **Option 2: Film or Literary Analysis Revision & Expansion.** This essay, of 6-8 pages in length (double-spaced in 12-point Times New Roman font), should incorporate the feedback you received on your first draft. Additionally, papers must cite at least two secondary sources using MLA format (not including Lecture Notes from Blackboard). *Due Tue, May 12 in Word format to Blackboard via Turnitin by 10pm.*

A = 93% and above	B = 83-86.5%	C = 72-75.5%	D = 61-64.5%
A- = 90-92.5%	B- = 80-82.5%	C- = 70-71.5%	D- = 60%
B+ = 87-89.5%	C+ = 76-79.5%	D+ = 65-69.5%	F = below 60%

Note on Grading Policy

- **Late Assignments.** Within 12 hours: 5% deduction. Within 24 hours: 10% deduction. Within 2 days (48 hours): 20% deduction. Within 3 days: 30% deduction. Within 4 days: 40%. Over 4 days: 50%.
- **Grade Appeals.** *No discussion of assignment scores with the professor within 24 hours of receiving them.* Take that time to process the feedback. If after that time you feel you have been unfairly graded, file a report via email (*after 24 hours but within 1 week of the assignment's due date*) to the professor that includes: 1) an explanation (from ½-1 typed page) explaining why you think the score is unmerited and addressing the details of the instructor's feedback; 2) a copy of the assignment with the instructor's feedback; 3) any other relevant materials referred to in your explanation. *No score will be changed or altered without following these guidelines, and please be warned that the appeal process may result in the lowering of your original score.*

Note on Email

- The instructor's email response time is between 24-72 hours. Remember that email is a formal mode of communication. The instructor prefers talking to you during office hours. If my office hours conflict with your schedule, please schedule an appointment.

Statement on Academic Conduct and Support Systems

Academic Conduct

- **Plagiarism.** Presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms

of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems

- **The Writing Center:** (213) 740-3691 <http://dornsife.usc.edu/writingcenter/>
 - USC provides resources and support for students who need help with scholarly writing. Check with your advisor or program staff to find out more, or visit the Writing Center in THH 216.
- **American Language Institute:** (213) 740-0079 <http://dornsife.usc.edu/ali>
 - Sponsors courses and workshops specifically for international students for whom English is not a native or first language.
- **Student Health Counseling Services:** (213) 740-7711 – 24/7 on call engemannshc.usc.edu/counseling
 - Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.
- **National Suicide Prevention Lifeline:** 1 (800) 273-8255 – 24/7 on call suicidepreventionlifeline.org
 - Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.
- **Relationship and Sexual Violence Prevention Services (RSVP):** (213) 740-4900 – 24/7 on call engemannshc.usc.edu/rsvp
 - Free and confidential therapy services, workshops, and training for situations related to gender-based harm.
- **Office of Equity and Diversity (OED) | Title IX:** (213) 740-5086 equity.usc.edu, titleix.usc.edu
 - Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.
- **Bias Assessment Response and Support:** (213) 740-2421 studentaffairs.usc.edu/bias-assessment-response-support
 - Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.
- **The Office of Disability Services and Programs:** (213) 740-0776 dsp.usc.edu
 - Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.
- **USC Support and Advocacy:** (213) 821-4710 studentaffairs.usc.edu/ssa

- Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.
- **Diversity at USC:** (213) 740-2101 diversity.usc.edu
 - Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.
- **USC Emergency - UPC:** (213) 740-4321, **HSC:** (323) 442-1000 – 24/7 on call dps.usc.edu, emergency.usc.edu
 - Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.
- **USC Department of Public Safety - UPC:** (213) 740-6000, **HSC:** (323) 442-120 – 24/7 on call dps.usc.edu
 - Non-emergency assistance or information.

Course Schedule

I. COURSE OVERVIEW

Week 1

Tue, Jan 14

Course introduction: outline of syllabus and course themes. Explanation of course website and Blackboard resources. Professor and student introductions.

Thu, Jan 16

Lecture and discussion: *Introduction to the Kingdom of Siam/Thailand*. Basic Thai geography. Song Discussion:

- **Carabao** คาราบาว, “**Made in Thailand**” เมต อิน ๒ไทยแลนด์ (1984)

II. CULTURAL HERITAGE, VALUES, CUSTOMS, & BELIEFS

Week 2

Tue, Jan 21

Overview of Section Themes, Works, and Films.

Reading Discussion:

- **Junlada Phakdiphumin** จุลลดา ภักดีภูมิินทร์, “**Grandmother the Progressive**” คุณย่าพัฒนา (1975)

Thu, Jan 23

Film Discussion:

- **Pee Mak** พี่มาก..พระโขนง (dir. **Banjong Pisanthanakun** บรรจง ปิสิญธนะกุล, 2013)

Fri, Jan 24

Assignment Reminder:

- “Grandmother the Progressive,” *Pee Mak* posts due by 10 p.m.

Week 3

Tue, Jan 28

Reading Discussion:

- **Phaitun Thanya** ไพฑูรย์ ธีธัญญา, “**The Prophecy**” คำพยากรณ์ (1987)

Thu, Jan 30

Film Discussion:

- **Pop Aye** ป๊อปปาย มายเฟรนด์ (dir. **Kirsten Tan** [Singapore], 2017)

Fri, Jan 31

Assignment Reminder:

- “The Prophecy,” *Pop Aye* posts due by 10 p.m. AT LEAST ONE POST (reading or film) DUE BY THIS DEADLINE.

III. CLASS CONSCIOUSNESS: THE PROVINCES VS. THE CAPITAL

Week 4

Tue, Feb 4

Song & Reading Discussion:

- **Nakarin Kingsak** ป้าง นครินทร์, “**Country Girl in a Rock Band**” แก้วตาซาร็อค (2002)
- **Sujit Wongthet** สัจจิตต์ วงษ์เทศ, “**Second Nature**” กมลสันดาน (1967)

Thu, Feb 6

Song & Film Discussion:

- **Carabao** คาราบาว, “**Poor People, the Great**” คนจนผู้ยิ่งใหญ่ (1985)
- **Poor People, the Great** คนจนผู้ยิ่งใหญ่ (dir. **Boonsong Nakphoo** บุญสง นาคภู, 2010)

Fri, Feb 7

Assignment Reminder:

- “Second Nature,” *Poor People, the Great* posts due by 10 p.m.

Week 5

Tue, Feb 11

Reading Discussion:

- **Anchan** อัญชัญ, “**The Beggars**” ขอทาน (1990)
- **Preechapoul Boonchuay** ปรีชาพล บุญช่วย, “**A Mote of Dust on the Face of the Earth**” * ธุลีประดับดิน (1980)

Thu, Feb 13

Reading Discussion:

- **Kampon Boontawee** คำพูน บุญทวี, *A Child of the Northeast* ลูกอีสาน [Abridged] (1976)

Fri, Feb 14

- “The Beggars,” “A Mote of Dust on the Face of the Earth,” *A Child of the Northeast* posts due by 10 p.m. AT LEAST TWO POSTS (minimum one reading post) DUE BY THIS DEADLINE.

Week 6

Tue, Feb 18

Film & Literary Analysis Workshop.

Reading Discussion:

- Sample Student Papers 1 & 2

Thu, Feb 20

No class – discussion facilitation group meetings with instructor.

IV. GENDER & SEXUALITY

Week 7

Sun, Feb 23

Assignment Reminder:

- 1st Literary/Film Analysis Due to Blackboard via Turnitin by 10 p.m.

Tue, Feb 25

Overview of Section Themes, Works, and Films.

Reading Discussion:

- **Subha Devakul** สุภาวดี เทวกุลฯ, “**When She Was a Major Wife**” เมื่อเธอเป็นเมียหลวง (1978)
- **Botan** โบตัน, “**From That Woman’s Name is Boonrawd**” ผู้หญิงคนนั้นชื่อบุญรอด (1981)

Thu, Feb 27

TV Serial Drama & Reading Discussion:

- ***Prisoner of Love*** จำเลยรัก (Thai TV3, 2008), Episode 7*
- **Rebecca Townsend**, “**Prisoner of Love: Sexual Violence on Thai Television**,” *Critical Asian Studies* 48, no. 4 (2016): 579-96

Fri, Feb 28

Assignment Reminder:

- “When She Was a Major Wife,” “From *That Woman’s Name is Boonrawd*,” “Prisoner of Love” posts due by 10 p.m.

Week 8

Sun, Mar 1

Assignment Reminder:

- Peer Review Due to Blackboard via Turnitin by 10 p.m.

Tue, Mar 3

Reading Discussion:

- **Prabda Yoon** ปราบดา หยุ่น, “Destiny’s a Dick” ดวงจู้ & “Belly Up” * พงพอง (2001)

Thu, Mar 5

Group #1 Film Discussion Facilitation:

- **Beautiful Boxer** บิวตี้ฟูล บ็อกเซอร์ (dir. **Ekachai Uekrongtham** เอกชัย เอื้อครองธรรม, 2003)

Fri, Mar 6

Assignment Reminder:

- “Destiny’s a Dick,” “Belly Up,” *Beautiful Boxer* posts due by 10 p.m.

Week 9

Tue, Mar 10

Reading Discussion:

- **Rattawut Lapcharoensap** (USA), “At the Café Lovely” & “Draft Day” (2005)

Thu, Mar 12

Group #2 Film Discussion Facilitation:

- **How to Win at Checkers (Every Time)** พี่ชาย (dir. **Josh Kim** [USA], 2015)

Fri, Mar 13

Assignment Reminder:

- “At the Café Lovely,” “Draft Day,” *How to Win at Checkers (Every Time)* posts due by 10 p.m.

Week 10

No classes – Spring Break holiday.

V. FAMILY, EDUCATION, & CONTEMPORARY URBAN LIFE

Week 11

Tue, Mar 24

Overview of Section Themes, Works, and Films.

Reading Discussion:

- **Wanit Jarungkit-anan** วาณิช จรุงกิจอนันต์, “Michigan Test” มิชิแกนเทสต์ (1974)
- **Sila Khomchai** ศิลา โคมฉาย, “Mid-road Family” ครอบครัวกลางถนน (1993)

Thu, Mar 26

Group #3 Film Discussion Facilitation:

- **Bad Genius** ฉลาดเกมส์โกง (dir. **Nattawut Poonpiriya** นัฐวุฒิ พูนพิริยะ, 2017)

Fri, Mar 27

Assignment Reminder:

- “Michigan Test,” “Mid-road Family,” *Bad Genius* posts due by 10 p.m. AT LEAST THREE POSTS (minimum one film post) DUE BY THIS DEADLINE.

Week 12

Tue, Mar 31

Reading Discussion:

- **Prabda Yoon** ปราบดา หยุน, “**Pen in Parentheses**” ความน่าจะเป็น, “**Miss Space**” นักเว้นวรรค, & “**Marut by the Sea**” มารุตมองทะเล (2000)

Thu, Apr 2

Group #4 Film Discussion Facilitation:

- *I Fine.. Thank You.. Love You* ไอฟาย..แต่ก็..เลิฟยู (dir. **Mez Tharatorn** เมษ ธารธร, 2014)

VI. THE OTHERS WITHIN: ETHNICITY, IMMIGRATION, TOURISM

Week 13

Sun, Apr 5

Assignment Reminder:

- 2nd Literary/Film Analysis Due to Blackboard via Turnitin by 10 p.m.

Tue, Apr 7

Overview of Section Themes, Works, and Films.

Reading Discussion:

- **Khamsing Srinawk** คำสิงห์ ศรีนอก (Lao Khamhom ลาว คำหอม), “**Dust Underfoot**” ฝุ่นฟ้า (1958)

Wed, Apr 8

Assignment Reminder:

- “Pen in Parentheses,” “Miss Space,” “Marut by the Sea,” *I Fine.. Thank You.. Love You* posts due by 10 p.m.

Thu, Apr 9

Reading Discussion:

- **Samruam Singh** ส้ารวม สิงห์, “**The Necklace**” กำไลคอ (1979)
- **Prathip Chumphon** ประทีป ชุมพล, “**Water and Earth**” ฝืนน้ำและแผ่นดิน (1979)

Fri, Apr 10

Assignment Reminder:

- “Dust Underfoot,” “The Necklace,” “Water and Earth” posts due by 10 p.m.

Week 14

Tue, Apr 14

Film Discussion:

- *Poor Folk** 窮人。榴槤。麻藥。偷渡客 (dir. **Midi Z** 趙德胤, 2012)

Thu, Apr 16

Song & TV Serial Drama Discussion:

- **China Dolls** ไซนา ดอลส์ 中國娃娃, “So What If I’m a Chinese Girl” หมายถึงคะ (Thai, 1999), “Single Eyelid Girls” 單眼皮女生 (Mandarin, 2000)
- *Cubic* คิวบิก (Thai TV3, 2011), Episode 1

Fri, Apr 17

Assignment Reminder:

- *Poor Folk* post due by 10 p.m.

Week 15

Tue, Apr 21

Reading Discussion:

- **Rattawut Lapcharoensap** (USA), “Priscilla the Cambodian” & “Farangs” (2005)

Thu, Apr 23

Group #5 Film Discussion Facilitation:

- *Hello Stranger* กวน มีน โธ (dir. **Banjong Pisanthanakun** บรรจง ปิสิญญณะกุล, 2010)

Fri, Apr 24

Assignment Reminders:

- Final Project Proposal Email Due by 10 p.m.
- “Priscilla the Cambodian,” “Farangs,” *Hello Stranger* posts due by 10 p.m. FINAL DEADLINE FOR DISCUSSION BOARD POSTS.

VII. COURSE WRAP-UP

Week 16

Sun, Apr 26

LA Thai Town Songkran Festival: meet at 12 noon at Apsonsi statue.

Tue, Apr 28

No class – attend Sunday’s Songkran Festival.

Assignment Reminder (for students unable to attend Songkran Festival):

Discussion Board Post on Song or TV Serial Drama Episode Due by 10 p.m.

Thu, Apr 30

No class – final project planning meetings with instructor.

Finals Week

Tue, May 12

Assignment Reminders:

- Creative Exhibition Reports (Final Project Option 1) or Film/Literary Analysis Revision & Expansion (Final Project Option 2) Due to Blackboard via Turnitin by 10 p.m.

Wed, May 13, 2-4 p.m.

Final Project Exhibition: attendance mandatory even for non-presenters.

Enjoy Your Summer Break! ☺