



GESM 111g Seminar in the Arts:

Asian and Asian American Culture on Stage & Film

Section Number: 35301R

Units: Four (4)

Fall 2021—Tuesdays & Thursdays—Time: 12:00-1:50 PM

Location: McClintock Building (MCC) 102

Instructor: Velina Hasu Houston, MFA, PhD

Office: USC School of Dramatic Arts, 1029 Childs Way

Office Hours: 11-12 M by appointment only via email to the instructor (other times can be negotiated); 24-hour cancellation via email to the instructor required as a courtesy

Contact Info: greentea@usc.edu, (213) 740-8686; email is preferred contact, response in 48 hours or less

IT Help: USC Information Technology Services, <http://itservices.usc.edu>; School of Dramatic Arts – Mr. Prakash Shirke, Contact Info: shirke@usc.edu, (213) 740-1288, MCC

Contents of This Syllabus

- I. Catalogue Description of Seminar in the Arts
- II. Course Description
- III. Learning Objectives
- IV. Course Notes
- V. Technological Proficiency and Hardware/Software Needed
- VI. Required Readings and Supplementary Materials
- VII. COVID-19/Delta Variant Information
- VIII. Grade Evaluation – Assignments: Description, Assessment, Policies
- IX. Fall Semester Religious Holiday Information
- X. Course Schedule: A Weekly Breakdown
- XI. Chart of Course Schedule
- XII. Other Policies and Information

Catalogue Description of Seminar in the Arts

GESM 111g Seminar in the Arts: The multifaceted history of the creative act; its analysis, production, and context as a representation of human experience.

Course Description

Asian and Asian American Culture on Stage & Film explores the cultures and characteristics of people of Asian descent both historically and in contemporary times via theatre and film including the Far East, Southeast Asia, South Asia, and the Middle East and those of mixed Asian ancestry. Idiosyncrasies, foods, customs, gender, generation, and acculturation all come under the microscope as students delve into Asian consciousnesses as critical and essential dimensions of the diverse human experience. The course will include analytical presentations as well as a mid-term examination and a final examination. The course also will include a “making art” aspect.

Prerequisite(s): None (However, this course is a freshman seminar so you must be a freshman to enroll in it.)

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: Preparation must include opening your mind to the diversity of what it means to be Asian or Asian American in the 20th and 21st centuries. Awareness of Asian and Asian American theatre or film whether by reading or seeing plays written by people of the Asian Diaspora about matters related to Asian Diasporic cultures is informative.

Learning Objectives

The course will encourage a deeper understanding of cultural and ethnic diversity within the Asian Diaspora; and how that diversity is reflected powerfully in stage and film. Plays, film, and television can be important documents of history, which often focuses on Euro-centric perspectives and diminishes or sidesteps cultures of color in the human narrative.

(1) The course is intended to provide connectivity. The student will better appreciate the connection between plays and films, and cultural representation. The course will allow students to understand how plays and films build bridges of understanding between and in

the Asian Diaspora and among non-Asian people. (2) The course will provide context. By confronting the artistry of plays and films, students will be able to see the powerful roles these forms can play in connecting with various historical, theoretical, and aesthetic dimensions of humankind within the multiethnic nexus of the Asian Diaspora. (3) The course will provide engagement via the reading and viewing of plays and films that explore Asian and Asian American identity. Students will be able to engage in materials that inspire their own artistic creation and research foci. (4) The course will provide analysis. The student will be able to analyze the representations of various aspects of culture and identity within plays and films, using shared vocabulary and focusing on the formal execution of character within the worlds of the plays and films, both supported by traditional and non-traditional research.

Course Notes

Learning objectives shall be met via reading of plays, viewing of film excerpts, lectures exploring both media, guest artists, and a “making art” project. We will have a virtual field trip to view an Asian American play at East West Players.

Announcements and related materials will be posted to Blackboard as well as given in class and noted in this syllabus. Students must check email and Blackboard regularly, which means at least once every 24 hours for email and at least once a week for Blackboard or when directed by the instructor.

If you are unfamiliar with Blackboard: <http://itservices.usc.edu/blackboard/> and <https://blackboard.usc.edu/webapps/login/>. Become familiar and trouble-shoot problems as necessary. Blackboard is a part of this course.

Technological Proficiency and Hardware/Software Needed

The course will take place in a regular classroom setting. For certain events when the course meets online, the ability to access a provided Zoom link will be needed.

Required Readings and Supplementary Materials: 4 plays, 4 films, 1 book

Hold These Truths by Jeanne Sakata (supplied by author for \$5.00 per copy paid to instructor or available for \$15 from Amazon.com at this link: https://www.amazon.com/Hold-These-Truths-Jeanne-Sakata/dp/0997863951/ref=sr_1_1?dchild=1&keywords=hold+these+truths+jeanne+sakata&qid=1628806812&sr=8-1)

Strange Devices by Naomi Iizuka (provided on Blackboard, courtesy of author)

Mosque Alert by Jamil Khoury (available free of charge at this link: <http://www.mosquealert.org/the-script>)

The Sitayana (or “How to Make an Exit”) by Lavina Jadhvani (East West Players production to be viewed via special discounted price of \$9.99 paid on-site).

The Best We Could Do by Thi Bui (available at USC Bookstore under this course name and number)

Shoplifters (a film) (available for viewing at <https://www.amazon.com/Shoplifters-Lily-Franky/dp/B07KQG7VDS> or at Google Play at https://play.google.com/store/movies/details/Shoplifters?id=4edje6ixHb4.P&hl=en_US&gl=US and for purchase on Amazon at this link: https://www.amazon.com/Shoplifters-Lily-Franky/dp/B07KZHV8Y1/ref=sr_1_3?dchild=1&keywords=shoplifters+film+dvd&qid=1621375102&sr=8-3)

Poetry (film) (available for viewing at <https://www.amazon.com/Poetry-English-Subtitled-Yun-Jung-Hee/dp/B005QWMF3C> or for purchase on Amazon at this link: https://www.amazon.com/Poetry-Yoon-Jeong-hee/dp/B0053TWVUU/ref=sr_1_2?dchild=1&keywords=poetry+dvd+chang+dong+lee&qid=1621375062&sr=8-2)

Hafu (film) (available for viewing or purchase at: <http://hafufilm.com/en/buyandrent/>)

Gook (a film) (available for purchase on Amazon at: https://www.amazon.com/Gook-Justin-Chon/dp/B07BF3T9LH/ref=sr_1_1?dchild=1&keywords=gook+film+justin+chon&qid=1628233591&sr=8-1 or for viewing at several sites: https://www.google.com/search?q=gook+justin+chon+film&rlz=1C5CHFA_en_US690&oq=gook+justin+chon+film&aqs=chrome..69i57j6052j0j7&sourceid=chrome&ie=UTF-8#wptab=s:H4sIAAAAAAAAAAONgVuLVt9c3NEy3KDOuTlu3eMRowS3w8sc9Ysn9SWtOXmPU5OIKzsgvd80rySypFJLmYoOyBKX4uVB18uxi4gpywv1PLEnOWMQqWA6iFdzz87MVNNIyc3i1Abyf3zZrAAAA.)

COVID-19/Delta Variant Information

Here is a link for students to consult the latest COVID-19 testing and health protocol requirements that continuously are updated: [USC COVID-19 resource center website](#). Given the dynamics of Center for Disease Control and USC guidelines, please be advised there could be a negative impact on the navigation of the class curriculum, meaning a change in mode of instruction.

If you must miss class due to COVID exposure or infection, please be assured that a means for you to keep up classwork is available. When you miss class, inform me via email at greentea@usc.edu. For each class missed, you will be provided with an alternative assignment that will replace your grade for the missed class. The alternative assignment will be reading a play from the list at the end of this paragraph and completing a 5-7 page report about the characters in the plays: their backgrounds, their current existences and societies, their desires, what is important to them, what point of attack begins their journey, the key actions they take, and how they are transformed by the play's end. This alternative assignment will be double-spaced with standard margins and is due two weeks from the date that you inform me of your absence(s) unless your absence(s) are in the final 3 weeks of the course, in which case arrangements must be sorted out in keeping with university grading deadlines. Plays for alternative assignment: *The Music Lessons*, *Yellow Face*, *The Dance and the Railroad*, *Tea, Kokoro*, *Stop Kiss*, *Chinglish*, *So the Arrow Flies*, *Letters to a Student Revolutionary*, *The Theory of Everything*, *Merchant on Venice*. Read about the plays here: https://aatrevue.com/Newsblog/info-on-the-revue/31-asian-american-plays/#28_Merchant_on_Venice_2008. Purchase them via Amazon or Dramatists Play Service: (<https://www.amazon.com>, <https://www.dramatists.com/>).

Masks must be worn in class at all times. If you want to hydrate during class, you may slip a straw under your mask and drink in that way – water only. If anyone removes their mask, including slipping it upwards or downwards to expose nostrils or mouth, class will end and an alternative assignment will be issued via Blackboard that will include a study guide for the play or film we are focused on and writing assignments to duplicate class discussion, due the next class day.

Grade Evaluation – Assignments: Description, Assessment, Policies

You are strongly encouraged to take notes on all class discussions, readings, and screenings. Each assignment is valued at 100 points. The second column indicates the weight of that assignment in the overall percentage breakdown of the course. Given COVID-19 and its variants, you are encouraged to use office hours or email to ask the instructor questions. If you have any concerns or need clarifications about the course, do not hesitate to ask. I'm here to help you; email me at greentea@usc.edu. Late assignments will not be accepted. You are expected to attend all classes except in the case of doctor-documented illness, religious reasons related to a religion you practice, or family crisis. Please do not be late; tardiness = half credit; the grace period is 15 minutes after class begins. Please do not use computers or mobile/cell telephones in class or you will incur a weekly grade of "0," representing lack of attention and participation.

<u>Student Responsibility</u>	<u>Point Value</u>	<u>Percentage of Grade</u>
Weekly Discussion Input (1 required question or comment each class)	100	10%
Analytical Presentation #1 (&/or Documented Essay)	100	10%
Analytical Presentation #2 (&/or Documented Essay)	100	10%
Analytical Presentation #3 (&/or Documented Essay)	100	10%
Analytical Presentation #4 (&/or Documented Essay)	100	10%
Mid-term Examination	100	20%
Final Examination	100	20%
"Making Art" Project	100	10%

Grading Breakdown

With regards to grading, grades are earned, not given. In this course, students will earn letter grades based upon this rubric:

96-100%=A	88-90%=B+	81-84%=B-	75-77%= C	67-70%=D+	
95-91%=A-	85-87%=B	78-80%=C+	71-74%= C-	66-64%=D	61-63%=D-

When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose participation in class has been good, but will be weighted toward the negative end of the scale for those with poor participation.

Definitions of Types of Assignments

Weekly Discussion Input

For each class except for the first, you are required to ask one question or make one statement about the reading or film on which we are focused. If you do not do so, you will receive a grade of "0" for that session or those sessions. The questions or statements may be as simple as, "Why does X character do X?" or "I like when character X does X because of X." This applies to feedback sessions on "Making Art" presentations, too.

Analytical Presentation

For this course, you will complete 4 Analytical Presentations as part of a team (the class will be divided into four teams on the first day: Team A, Team B, Team C, Team D). These presentations will examine certain aspects in readings/viewings. The aspects you will examine are parts of the Shared Vocabulary that will be covered in the first session of the course. If you are not presenting on any given week, you will document what you learned from the presentation in a 5-7 page essay. For each presentation and documentation of what was learned from the presentation, the team and/or observing student will include these aspects:

- Major traits of the protagonist and what actions the traits revealed (what the character did that illustrated that trait for you).
- Protagonist's greatest desire and worst fear, with active examples for your claims.
- Outside world's view of protagonist, especially in terms of distinctive character traits (again, provide active examples to support your claim).
- Key actions of protagonist and impact each action has on protagonist's journey.
- Transformation of protagonist generated by what happens in the story (again, provide active examples to support your claim).
- Antagonist: traits, desire, actions that illustrated these traits with active examples to support your claim.
- At least three characteristics of generational, gender, ethnic, and/or class conflict in the play or film, and what scenes illustrated these conflicts for you.
- At least three aspects of the play or film that represent a certain Asian or Asian American culture, and provide reasons why (such as geography, customs, foods, etc.).

Mid-term Examination

This is an essay exam that includes questions drawn from readings and screenings covered as of the date of the mid-term. You will need a Blue Book for this exam; they are available in the USC Bookstore. Do not use your computers to take this exam.

Final Examination

The final examination is an essay exam that you will complete at home and submit electronically on December 14 between 11 am and 1 pm Pacific Standard Time (1100-1300 hours); this date/time is designated by the University and cannot be changed. Please note that you must submit between the designated hours, not before or after. The final exam will be comprehensive. It will focus on all plays and films studied in the course.

Making Art

The University requires that this course include a "making art" aspect. This means each student is required to create art that is appropriate to the course. Each student will prepare a short (ten minutes or less) theatre arts project or film on the subject matter as noted here: "Making Art" – a short theatre arts project or film/video about an aspect of Asian-descent culture as a dimension of the diverse human experience. These will be presented orally in class and/or online. Grading will be on representation of culture in the writing, quality of effort, presentation, and length.

Extra Credit Opportunity

There is one opportunity for extra credit. In order to obtain extra credit, a grade that will replace your lowest Analytical Presentation grade for the course, you must participate fully in the "Seoul National University - University of Southern California Global Drama Exchange." Full participation means that you must read the two plays involved in the exchange and attend the online interactive discussion on November 2, Tuesday, 4 pm - 6 pm Pacific Daylight Time. During the discussion, you must ask two critical questions about either or both plays. The two plays that you will need to read to be ready for the discussion are: (1) "You for Me for You" by Mia Chung (provided by instructor on Blackboard) and (2) "So the Arrow Flies" by Esther K. Chae (available for purchase at this link: https://www.amazon.com/So-Arrow-Flies-Esther-Chae/dp/1312275928/ref=sr_1_1?dchild=1&keywords=%22so+the+arrow+flies%22&qid=1628408144&sr=8-1). Please inform me by October 25, 2021, 5 pm PDT, if you intend to participate in this discussion. After that deadline, the opportunity is not available.

Assignment Submission Policy

- Weekly Discussion input is based on in-class engagement. There is nothing to submit; your grade will be based on your question/comment orally presented in class. The two critical elements are having the questions/comments prepared and the integrity of their substance (in other words, please no superficial questions/comments).
- Analytical Presentations are due on the designated dates below.
- The mid-term examination occurs in class on the date designated below.
- The "making art" projects are orally presented in class on the dates designated below.
- The final examination is a take-home exam that students will submit electronically as noted below. Please note that final examinations are required by USC, and you, as a USC student, are required to participate on the day and at the times that USC mandates. *Please input that time on your calendars now.*

Fall Semester Religious Holiday Information

Here are the fall religious holidays USC designates as days for which students can take excused absences. Please notify me in advance of any such needs. Note that none of the dates coincide with class times. Religious holidays: Rosh Hashana, 9/7-8; Yom Kippur, 9/16; Sukkot, 9/21-22, Shemini Atzeret / Simchat Torah, 9/28-29. There is also a final examination day that falls on a Saturday (December 11). If you are Jewish and or a Seventh-day Adventist, please let me know if this date presents a conflict with your observance of the Sabbath.

Course Schedule: A Weekly Breakdown

Classes will be presented principally in-person. Note that I taught in a hybrid format before the COVID-19 quarantine. Certain events such as guest artist visitations and student presentations may occur online for purposes of professional and global interaction. For those classes, the word "ONLINE" in caps and highlighted appears after the course date.

8/24 – **ONLINE**. Welcome and introduction. Review of Asian & Asian American Stage and Film syllabus. Shared cultural and dramatic vocabulary (Asian, Asian American, culture, protagonist, antagonist, point of attack, conflict, climax, character traits/characteristics, protagonist's journey, transformation of the protagonist). Exploration of questions germane to the course, such as the differences between plays and films, how they can contribute to an understanding of culture, how they connect with sociopolitical matters within those cultures, theatre- and filmmakers Asian descent in the U.S. Interactive discussion generated by questions from students. For 8/26, read *Hold These Truths*.

8/26 – Dramaturgical discussion of *Hold These Truths* and elements of Asian American theatre. Peer question/comment insights. For 8/31, read *Mosque Alert*.

8/31 – **ONLINE** due to visiting artist. Dramaturgical discussion of *Mosque Alert*. Visiting artist guest, Jeanne Sakata, playwright of *Hold These Truths*, at 12:30 pm; peer question/comment insights. For 9/2, Team A presents – Analytical Presentation #1 – on *Hold These Truths* and *Mosque Alert*.

9/2 – Analytical Presentation #1 – on *Hold These Truths*, and *Mosque Alert*. (Team A). Observing students will submit documentation essays on 9/7. Also for 9/7, read *The Best We Could Do*.

9/6 – Labor Day holiday. No class.

9/7 – Dramaturgical discussion of *The Best We Could Do* with regards to character, conflict, and story; peer question/comment insights. Students who are not on Team A submit their documentation essays for Analytical Presentation #1. For 9/9, Team B presents – Analytical Presentation #2 – on *The Best We Could Do*.

9/9 – Analytical Presentation #2 – on *The Best We Could Do* (Team B). Observing students will submit documentation essays on 9/14. Also for 9/14, view *Shoplifters*.

9/16 – **ONLINE** for Visiting Artist. Dramaturgical discussion of *Gook*. Visiting Artist guest, Stephen Gong, Executive Director of the Center for Asian American Media. For 9/21, view *Gook*.

9/21 – Dramaturgical discussion of *Gook*; peer question/comment insights. For 9/28, view *Hafu*. For 9/28, Analytical Presentation #3 – on *Shoplifters*, *Poetry*, *Gook*, and *Hafu* (Team C). For 9/23 class, view *Sitayana* online.

9/23 – View **ONLINE** with class discount *The Sitayana* at East West Players with discount price of \$9.99, class discount code: USC_Houston, [Direct Link: Video On Demand - The Three Sitas](#)

9/14 – Dramaturgical discussion of *Shoplifters*; peer question/comment insights. For 9/16, view *Gook*.

9/28 – Analytical Presentation #3 – on *Shoplifters*, *Gook*, and *Hafu* (Team C). Discussion of *The Sitayana*. For 9/30, Analytical Presentation #4 – on *Sitayana* (Team D).

9/30 – **ONLINE** for Visiting Artist. Analytical Presentation #4 – on *Sitayana* (Team D). *Sitayana* discussion with Visiting Artist guest Andy Lowe, Director of Production & Casting for East West Players.

10/5 – **ONLINE** for Visiting Artist. Visiting Artist guest is Jamil Khoury, playwright of *Mosque Alert*. Begin mid-term review.

10/7 – Continuation of mid-term review. Questions and interactive discussion.

10/12 – Completion of mid-term review. Questions and interactive discussion.

10/14-15 – Fall recess. No class on 10/14.

10/19 – Mid-term examination.

10/21 – **ONLINE** for EDI Panel of Visiting Artists. Asian American-Pacific Islander-Desi American EDI (Equity, Diversity, and Inclusion) Panel. Interactive discussion. For 10/26, read *Strange Devices*.

10/26 – Dramaturgical discussion of *Strange Devices*. Peer question/comment insights. For 10/28, view *Poetry*.

10/28 – Dramaturgical discussion of *Poetry*. Peer question/comment insights. For 11/2-11/23, “Making Art” presentations are due; overview and discussion.

11/2 – Making Art oral presentations and feedback discussions from peers and mentor on each creation. Student 1: _____, Student 2: _____, Student 3: _____.

11/4 – Making Art oral presentations and feedback discussions from peers and mentor on each creation. Student 1: _____, Student 2: _____, Student 3: _____.

11/9 – Making Art oral presentations and feedback discussions from peers and mentor on each creation. Student 1: _____, Student 2: _____, Student 3: _____.

11/11 – Making Art oral presentations and feedback discussions from peers and mentor on each creation. Student 1: _____, Student 2: _____, Student 3: _____.

11/16 – Making Art oral presentations and feedback discussions from peers and mentor on each creation. Student 1: _____, Student 2: _____, Student 3: _____.

11/18 – Making Art oral presentations and feedback discussions from peers and mentor on each creation. Student 1: _____, Student 2: _____, Student 3: _____.

11/23 – **ONLINE** for film-based “Making Art” presentations. Making Art oral presentations and feedback discussions from peers and mentor on each creation. This is an online presentation day. If a student’s project is better presented online, such as a film or video presentation, it will be scheduled for this day. Student 1: _____, Student 2: _____, Student 3: _____.

11/25 – Thanksgiving Holiday. No class.

11/30 – **ONLINE** for Visiting Artist. Visiting Artist guest TBA (Asian or Asian American film, theatre, or multimedia artist/scholar.) Peer question/comment insights.

12/2 – Review for final exam. Last day of class.

12/14 – Final Examination due electronically @ greentea@usc.edu. Submit only between 11:00 am (1100) and 1:00 pm (1300) PDT, not before or after that time or you will receive a grade of 0 for the exam.

Chart of Course Schedule:

This chart of assignments and deliverables is included to help you stay organized. Daily Activities are what we are covering in class on the date noted. Homework is what you need to work on for the next class. Deliverables is what is due that day. Remember that each day in class except for the first one, you are required to ask one question or make one comment relative to the daily activities.

	Daily Activities	Homework	Deliverables (What’s Due)
8/24	ONLINE. Welcome and introduction. Shared cultural and dramatic vocabulary. Exploration of questions germane to the course.	For 8/26, read “Hold These Truths” and create question/comment about the play.	Nothing due today.
8/26	Dramaturgical discussion of “Hold These Truths,” elements of Asian American theatre. Peer questions/Comments.	For 8/31, read “Mosque Alert” & Develop question/comment about the play.	Preparedness to discuss “Hold These Truths,” peer questions/comments orally stated & engaged as discussion points.
8/31	ONLINE. Visiting Artist. Dramaturgical discussion of “Mosque Alert.” Peer question/comment	Analytical Presentation #1 on “Mosque Alert” and “Hold These Truths” (Team A) due on 9/2.	Preparedness to discuss “Mosque Alert,” peer questions/comments orally stated & engaged as discussion points.

9/2	from students. Analytical Presentation #1 – on <i>Hold These Truths</i> , and <i>Mosque Alert</i> . (Team A).	Observing students will submit documentation essays on 9/7.	Analytical Presentation #1 on “Mosque Alert” and “Hold These Truths.” (Team A).
9/7	Dramaturgical discussion of <i>The Best We Could Do</i> with regards to character, conflict, and story; peer question/comment insights.	For 9/9, Team B presents – Analytical Presentation #2 – on <i>The Best We Could Do</i>	Observing students of Team A Presentation submit documentation essays. Reading of <i>The Best We Could Do</i> is complete and students can provide peer questions/comments as discussion points.
9/9	Analytical Presentation #2 – on <i>The Best We Could Do</i> (Team B).	Observing students will submit documentation essays on 9/14. For 9/14, view <i>Shoplifters</i> .	Analytical Presentation #2 – on <i>The Best We Could Do</i> (Team B).
9/14	Dramaturgical discussion of <i>Shoplifters</i> ; peer questions/comments as discussion points.		Analytical Presentation #2 on <i>The Best We Could Do</i> (Team B) due today. Observing students of Team B submit documentation essays.
9/16	ONLINE for Visiting Artist. Dramaturgical discussion of <i>Gook</i> . Visiting Artist guest, Stephen Gong, Executive Director of the Center for Asian American Media With peer questions/comments engaging discussion points.	For 9/21, view <i>Gook</i> .	Peer questions/comments engaging discussion points with Visiting Artist.
9/21	Dramaturgical discussion of <i>Gook</i> with peer questions/comments engaging discussion points.	For 9/23, view <i>Sitayana</i> online.	Peer questions/comments for <i>Gook</i> as discussion points due Today.
9/23	View <i>The Sitayana</i> online. Viewing organized with East West Players. Class discount code: \$9.99, USC_Houston, Direct Link: Video On Demand - The Three Sitas	For 9/28, view <i>Hafu</i> . Analytical Presentation #3 – on <i>Shoplifters</i> , <i>Poetry</i> , <i>Gook</i> , and <i>Hafu</i> (Team C) due on 9/28.	View <i>The Sitayana</i> online.
9/28	Analytical Presentation #3 – on <i>Shoplifters</i> , <i>Gook</i> , and <i>Hafu</i> (Team C). Discussion of <i>The Sitayana</i> .	For 9/30, Analytical Presentation #4 on <i>The Sitayana</i> (Team D).	Be prepared to discuss <i>The Sitayana</i> ; your peer questions/comments engaging discussion points.

9/30	ONLINE for Visiting Artist. Analytical Presentation #4 – on <i>Sitayana</i> (Team D). <i>Sitayana</i> discussion with Visiting Artist guest Andy Lowe, Director of Production & Casting for East West Players.	Review Mosque Alert to Prepare for Visiting Artist guest next week.	Peer questions/comments to engage discussion points with Visiting Artist guest. Team D Analytical Presentation #4 on <i>The Sitayana</i>
10/5	ONLINE for Visiting Artist guest Jamil Khoury, playwright of <i>Mosque Alert</i> . Begin mid-term review.	You should be reviewing the semester's work we have covered in preparation for the mid-term exam.	Be prepared to discuss <i>Mosque Alert</i> ; your peer questions/comments engaging discussion points.
10/7	Continuation of mid-term review. Questions and interactive discussion.		
10/12	Completion of mid-term review with questions & interactive discussion.	Continue self-preparation for Mid-term exam on 10/19 after Fall Recess.	
10/14	Fall Recess – No Class		
10/19	Mid-term examination.		Mid-term examination.
10/21	ONLINE : EDI Visiting Artists – Asian American-Pacific Islander-Desi American EDI (Equity, Diversity, and Inclusion) Panel. Interactive discussion.	For 10/26, read <i>Strange Devices</i>	Peer questions/comments to engage discussion points with Visiting Artist guests.
10/26	Dramaturgical discussion of <i>Strange Devices</i> . Peer questions/comments insights as discussion points.	For 10/28, view <i>Poetry</i> .	Be prepared to discuss <i>Strange Devices</i> ; your peer questions/comments engaging discussion points.
10/28	Dramaturgical discussion of <i>Poetry</i> . Peer question/comment insights.	For 11/2-11/23, "Making Art" presentations are due; overview and discussion.	Be prepared to discuss <i>Poetry</i> ; your peer questions/comments engaging discussion points.

11/2	Live "Making Art" presentations	Live "Making Art" presentations	Live "Making Art" presentations
11/4	Live "Making Art" presentations	Live "Making Art" presentations	Live "Making Art" presentations
11/9	Live "Making Art" presentations	Live "Making Art" presentations	Live "Making Art" presentations
11/11	Live "Making Art" presentations	Live "Making Art" presentations	Live "Making Art" presentations
11/16	Live "Making Art" presentations	Live "Making Art" presentations	Live "Making Art" presentations
11/18	Live "Making Art" presentations	Live "Making Art" presentations	Live "Making Art" presentations
11/23	Visual "Making Art" presentations That require or are best presented In an online modality.		
11/25	Thanksgiving. No class.		
11/30	ONLINE for Visiting Artist. Visiting Artist guest TBA (Asian or Asian American film, theatre, multimedia artist/scholar).	You are encouraged to prepare for your final exam that occurs on 12/14.	Peer questions/comments to engage discussion points with Visiting Artist guest.
12/2	Review for final exam. LAST DAY OF CLASS.	You are encouraged to prepare for your final exam that occurs on 12/14.	You are encouraged to prepare for your final exam that occurs on 12/14.
12/14	Final exam.		

OTHER POLICIES

EXTRA-CURRICULAR COMMITMENTS AND ISPS

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES

SDA productions, ISPs and Extracurricular Activities* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

EDI @SDA: Professional Development/Mandatory EDI Training

Wednesday, September 15, 2021

As part of our EDI initiatives and call to action, some workshops will be offered to faculty and staff and to students. Competencies that will be included: Anti-Racism (Faculty/Staff) and Equity Mindedness (Faculty/Staff), and then Theater Intimacy & Building Cultures of Consent (Students, Faculty/Staff). More details will follow. NOTE: All SDA classes will be cancelled to support involvement in this effort.

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.

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in GFS 120 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 814-4618 (Video Phone), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

Health and Participation in Class

You are expected to complete your Trojan Check screener daily and, as your instructor, I may ask you to show your daily screening in class. Your health and safety, and the health and safety of your peers, are my top priorities. If you are experiencing any symptoms of COVID-19, or if you discover that you have been in close contact with others who have symptoms or who have tested positive, you must follow the instructions on Trojan Check. My hope is that if you are feeling ill or if you have been exposed to someone with the virus, you will stay home to protect others. I will ensure that you can continue to participate in class remotely so that your education is not disrupted.

To reduce the spread of COVID-19, USC requires that face coverings (masks) be worn indoors including in classrooms. Face coverings must cover your nose and mouth and be worn throughout the class session. A mask with a valve is not considered an adequate face covering and should not be used, as it can expel exhaled air, increasing the risk to others. Eating or drinking during class is prohibited because of the risk posed by removing your mask for these activities. Failure to comply with these requirements will result in your being asked to leave the classroom immediately. Requests for accommodations related to the face covering and eating/drinking policies should be directed to the Office for Student Accessibility Services (<https://osas.usc.edu/>).

SDA Student Support & Reporting Form:

To facilitate a supportive environment of accountability, SDA has created an internal system of reporting for students to address issues/concerns and to offer feedback or suggestions for improvement. This mechanism provides a pathway for reporting and offering feedback without fear of retaliation or judgment. Any submission filed through this form will be reviewed and processed accordingly through SDA Office of Equity, Diversity, and Inclusion. To file a report, please visit: <http://bit.ly/sdasupport>

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

studenthealth.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) 740-9355(WELL), press “0” after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) - (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, 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 Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

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.