

EALC / COLT 255:
Southeast Asian Literature and Film
Indonesia, Thailand, Malaysia, Singapore

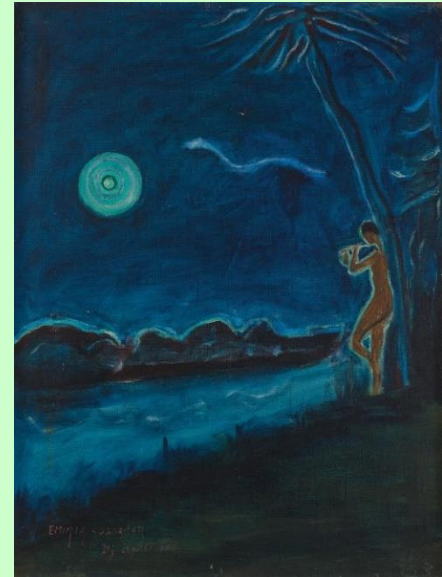
Fall Semester, 2022

Lectures: **Tuesdays & Thursdays,**
12:30-1:50 p.m.

Social Sciences Building (SOS) B2

Professor: **Brian Bernard**s (Ph.D.), bernards@usc.edu

Office Hours & Location: **Mondays, 10-11** (online via Zoom only) & **Thursdays, 2:30-3:30** (in-person THH 356P or online via Zoom)



Teaching Assistants: **Seoyeon Lee** (slee7053@usc.edu, **Thu, 10-11**, in-person THH 368 or online via Zoom)

Lillian Ngan (lngan@usc.edu, **Fri, 10-11**, online via Zoom only)

Discussion Sections: **1** (Wed, 9-9:50 a.m., SOS B41, #25484, Ngan)

2 (Wed, 10-10:50 a.m., CPA 209, #25485, Ngan)

3 (Wed, 9-9:50 a.m., CPA 200, #25486, Lee)

4 (Wed, 11-11:50 a.m., THH 213, #25487, Lee)

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

Course Description:

Southeast Asia—a regional crossroads of civilizations, religions, and cultures—is present in our everyday lives: the peoples, cultures, products, and cuisines of Southeast Asia have traveled the world for centuries and are 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. A violent history of colonization produced the borders of the Southeast Asian nations that we see on the map today.

With a specific focus on four Southeast Asian nations (Indonesia, Thailand, Malaysia, and Singapore), this course offers a general introduction to literary and cinematic production from the region. Through a sampling of different genres (including period drama, flash fiction, mystery thriller, poetry, gothic fiction, and horror-comedy), our approach emphasizes a range of interconnected themes and issues, including: national and global citizenship; colonial history and imperial legacy; folklore, religion, and interfaith education; coming-of-age, gender identity, and sexual orientation; labor migration, tourism, and economic development; race, ethnic diversity, and multiculturalism; environment and landscape; and language, music, and the performing arts. Why literature and film? By examining these creative forms of cultural production, we are exposed to how Southeast Asian voices imagine, represent, narrate, and contest their individuality, their communities, their nations, and their histories. *To enroll in this class, no prior*

*Image source: “Peniup Seruling dan Purnama” (Flute Blower and Full Moon), oil on board, 1958, by Emiria Sunassa, North Sulawesi, Indonesia. From the collection of Iskandar Waworunto, on exhibit at the Singapore National Gallery.

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 should:

- 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) Have 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.

Course Delivery:

The USC Campus is now in Phase 5 of its restart operations, “fully operational with health and safety guidelines in place” (<https://we-are.usc.edu/phases-and-guidelines/phases/>). All classes are scheduled to be conducted in person. While lectures will be recorded on Zoom for later access, in-person attendance is expected. However, if you miss class due to illness, it will be possible to make up earn missed participation credits (see the instructions and grading rubric for participation on Blackboard). ***Students will be granted permission to attend classes via Zoom on an as-needed basis, but it is not an option for class attendance for the entire semester.*** Please use your USC Zoom account when attending classes remotely. Required technologies:

- **Blackboard:** There are *two Blackboard sites* for this class: *the lecture website* and your individual *section website*. The lecture website is where you go to access content (films, readings, grading rubrics, final study guide, etc.), as well as access the instructor’s Zoom office hour link. The section website is where you go to submit assignments (discussion board posts, essays, etc.), to check your grades, and to access your TA’s Zoom office hour link. Visit [Blackboard help for students](#) for assistance.

Required Texts:

- Pramoedya Ananta Toer, *This Earth of Mankind* (Trans. Max Lane, New York: Penguin, 1996). New and used copies available for purchase at the USC Pertusati Bookstore. One copy is available on reserve at Leavey Library.
- Marylyn Tan, *Gaze Back* (Athens, GA: University of Georgia Press, 2022). Copies available for purchase at the USC Pertusati Bookstore.
- Other readings are available in PDF format on the Content page of the lecture website under “Course Readings.”
- Discussion questions for each week’s reading and film are also available on the Content page of the lecture website under “Weekly Discussion Questions.” You don’t need to answer these questions before class, but please be prepared to discuss them during sections and lectures. Please have assigned readings accessible during classes in either digital or print format. You are expected to cite and quote directly from class readings during discussions.

Required 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 stream the required films for the course. During class discussions, I will highlight important scenes that relate to the discussion and course themes (most of these clips will also be available on Blackboard under “Highlighted Film Clips”). Here is a list of the films in order of screening with country of origin, director’s name, and year of release provided.

- *Laskar Pelangi* (aka *The Rainbow Troops*) (Indonesia: dir. Riri Riza, 2008)
- *The Gathering* (aka *Arisan!*) (Indonesia: dir. Nia Dinata, 2003)
- *Pee Mak* (Thailand: dir. Banjong Pisanthanakun, 2013)
- *Karaoke Girl* (Thailand, dir. Visra Vichit-Vadakan, 2013)
- *Mekong 2030* (Laos/Cambodia/Myanmar/Thailand/Vietnam: dir. Anysay Keola, Kulikar Sotho, Sai Naw Kham, Anocha Suwichakornpong, Pham Ngoc Lan, 2020)
- *Mukhsin* (Malaysia: dir. Yasmin Ahmad, 2006)
- *Talentine* (Malaysia: dir. Yasmin Ahmad, 2009)
- *Ilo Ilo* (Singapore: dir. Anthony Chen, 2013)
- *A Land Imagined* (Singapore: dir. Yeow Siew Hua, 2018)*

Trigger Warnings:

Some of our texts deal explicitly with issues of sexual, political, and racist violence, as well as physical abuse, kidnapping, and murder. 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%).** The instructor and TAs will do our part to create an environment that fosters the open, respectful, and inclusive sharing of ideas, thoughts, and questions. The level of preparation, engagement with course materials, quality of questions, and amount of enthusiasm you bring to class will directly impact everyone’s learning and enjoyment of the course. Your responsibility is to attend 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 classmates in discussion. Discussion questions for each session, available on Blackboard, will enable you to more efficiently approach each week’s readings and films. Synchronous

participation is highly preferable. Students unable to attend the synchronous livestream should coordinate their participation plan with the instructor and TA in advance. The general practice will be to watch the recorded session and then send a 3-5 min. audio file/link to the instructor or TA that responds to a discussion question as well as points raised during the recorded session. *Complete all readings and view all films prior to their day of discussion.*

- 2) **Eight (8) Pop Quizzes – 4 Reading, 4 Film (14% total).** Nine (9) times during the semester, we will begin the lecture portion 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. *Asynchronous quizzes must receive advance authorization from instructor.*
- 3) **Four (4) Discussion Board Posts: Two (2) on Literature, Two (2) on Films (5% each – 20% total).** Following our class discussion, students should post their responses (between 350-500 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 (not the comprehension questions). Literature 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) **One (1) Paper: Literary or Film Analysis (20%).** This paper, of 5-6 pages in length (double-spaced in 12-point Times New Roman Font), will closely examine one film or one work of literature with respect to one or more of the course themes. The 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. The paper 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 by 10pm on Fri, Oct 21.*
- 5) **Peer Review (6%).** After you submit your 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 10pm on Fri, Nov 4.*
- 6) **Final Project (20%).** Exhibition date: **Tue, Dec 13, 11 a.m.-1 p.m., SOS B2** (*attendance at the final exhibition event is mandatory for all students: absent students' project scores will be docked an additional 10%*). Students may choose from the following 3 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) 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 student) about one of our course films or readings (analyzes clips or passages); or it could be a short story (1 student) that is a sequel or prequel. 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. *Project file due to Section Blackboard Discussion Board + report (in Word format) to Blackboard via Turnitin due Fri, Dec 9 by 10pm.*
- b. **Option 2: Film or Literary Analysis Revision & Expansion.** This essay, of 9-10 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 reputable secondary sources using MLA format (not including Lecture Notes from Blackboard). *Due Fri, Dec 9 in Word format to Blackboard via Turnitin by 10pm.*
- c. **Option 3: A 2nd Paper (Film or Literary Analysis).** Adhering to the exact same guidelines for Assignment #4 above, write a second paper on any course film or work of literature. The one stipulation here is that *if your first paper was a film analysis, this time you must write a literary analysis (and vice-versa)*. *Due Fri, Dec 9 in Word format to Blackboard via Turnitin by 10pm.*

A = 92.5% and above	B = 82.5-86.5%	C = 71.5-75.5%	D = 61.5-65.5%
A- = 89.5-92.5%	B- = 79.5-82.5%	C- = 69.5-71.5%	D- = 59.5-61.5%
B+ = 86.5-89.5%	C+ = 75.5-79.5%	D+ = 65.5-69.5%	F = below 59.5%

Note on Grading Policy:

- **Late Assignments.** Within 2 hours: no penalty. Within 12 hours: 5% deduction. Within 12-24 hours: 10% deduction. Within 2 days (48 hours): 20% deduction. Within 3 days: 30% deduction. Within 4 days: 40% deduction. Over 4 days: 50% deduction.
- **Grade Appeals.** *No discussion of assignment scores with the professor or TA 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 & Communication with Instructor/TA:

- 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 email me to 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 on USC's Research and Scholarship Misconduct policies: <https://policy.usc.edu/research-and-scholarship-misconduct/>.
- **Discrimination, sexual assault, and harassment are not tolerated by the university.** You are encouraged to report any incidents to the EEO-TIX Office <https://eeotix.usc.edu> or to the *Department of Public Safety* <https://dps.usc.edu/contact/>. This is important for the safety of the entire USC community. Another member of the university community (such as a friend, classmate, advisor, or faculty member) can help initiate the report, or can initiate the report on behalf of another person. *Relationship and Sexual Violence Prevention and Services* <https://sites.google.com/usc.edu/rsvpclientservices/home> provide 24/7 confidential support, and the sexual assault resource center webpage describes reporting options and other resources.

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* <https://sites.google.com/usc.edu/rsvpclientservices/home>
 - Free and confidential therapy services, workshops, and training for situations related to gender-based harm.
- **Office of Equity, Equal Opportunity, and Title IX (EEO-TIX) | Title IX:** *(213) 740-5086* <https://eetix.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.
- **USC Office of Student Accessibility Services:** *(213) 740-0776* <https://osas.usc.edu/>
 - Support and accommodations for students with accessibility needs. 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. Students with accommodations are required to inform their instructors (including TAs) at the beginning of the semester of their specific accommodations so that they can be implemented throughout the semester.
- **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 (All Dates & Times PDT/PST)

I. COURSE OVERVIEW

Week 1

Tue, Aug 23 Lecture:

- Course introduction: syllabus outline, explanation of course websites and Blackboard resources.

Wed, Aug 24 Discussion Sections:

- TA and student introductions.

Thu, Aug 25 Lecture:

- Introductory Lecture #1: *Introduction to Southeast Asia*

Week 2

Tue, Aug 30 Lecture:

- Reading Lecture & Discussion:
 - ❖ **Teri Shaffer Yamada, Prologue to *Virtual Lotus: Modern Fiction of Southeast Asia* [2002]**
 - ❖ **Tilman Baumgärtel, “Imagined Communities, Imagined Worlds: Independent Film from Southeast Asia in the Global Mediascape” [2012]**

Wed, Aug 31 Discussion Sections:

- Read sample student posts. Discuss “Questions on Sample Student Posts.” Review of week’s material (time permitting).

II. INDONESIA

Thu, Sep 1 Lecture:

- Introductory Lecture #2: *Introduction to Indonesia*

Week 3

Tue, Sep 6 Lecture:

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

Wed, Sep 7 Discussion Sections:

- Discuss *This Earth of Mankind*.

Thu, Sep 8 Lecture:

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

Fri, Sep 9 Assignment Reminder:

- *This Earth of Mankind* Discussion Board Post Due by 10:00 p.m.

Week 4

Tue, Sep 13 Lecture:

- Film Discussion:
 - ❖ ***Laskar Pelangi*** [aka *The Rainbow Troops*, dir. Riri Riza, 2008]

Wed, Sep 14 Discussion Sections:

- Discuss *Laskar Pelangi*.

Thu, Sep 15 Lecture:

- Reading Discussion:
 - ❖ **Intan Paramaditha, “Blood”** [*Darah*, 2005] & **“Doors”*** [*Pintu*, 2010]

Fri, Sep 16 Assignment Reminder:

- *Laskar Pelangi*, “Blood,” “Doors” Discussion Board Posts Due by 10:00 p.m. **At least one post due by this deadline.**

Week 5

Tue, Sep 20 Lecture:

- Film Discussion:
 - ❖ ***The Gathering*** [*Arisan!*, dir. Nia Dinata, 2003]

Wed, Sep 21 Discussion Sections:

- Discuss *The Gathering*.

III. THAILAND

Thu, Sep 22 Lecture:

- Introductory Lecture #3: *Introduction to Thailand*

Fri, Sep 23 Assignment Reminder:

- *The Gathering* Discussion Board Post Due by 10:00 p.m.

Week 6

Tue, Sep 27 Lecture:

- Reading Discussion:
 - ❖ **Chart Korbjitti** ชาติ กอบจิตติ, “**An Ordinary Story**” เรื่องธรรมดา [1983]

Wed, Sep 28 Discussion Sections:

- Discuss “An Ordinary Story.”

Thu, Sep 29 Lecture:

- Film Discussion:
 - ❖ **Pee Mak** พี่มาก..พระโขนง [dir. Banjong Pisanthanakun บรรจง ปิสิญญะกุล, 2013]

Fri, Sep 30 Assignment Reminder:

- “An Ordinary Story,” *Pee Mak* Discussion Board Posts Due by 10:00 p.m.

Week 7

Tue, Oct 4 Lecture:

- Reading Discussion:
 - ❖ **Duanwad Pimwana** เดือนวาด พิมวนา, “**Arid Dreams**” ผืนแห้ง [2014]
 - ❖ **Rattawut Lapcharoensap** รัฐวุฒิ ลากเจริญทรัพย์, “**Farangs**” [2005]

Wed, Oct 5 Discussion Sections:

- Discuss “Arid Dreams” and “Farangs.”

Thu, Oct 6 Lecture:

- Film Discussion:
 - ❖ **Karaoke Girl** สาวคาราโอเกะ [dir. Visra Vichit-Vadakan วิศรา วิจิตรวาทการ, 2013]

Fri, Oct 7 Assignment Reminder:

- “Arid Dreams,” “Farangs,” *Karaoke Girl* Discussion Board Posts Due by 10:00 p.m. **At least two posts (one literature, one film) due by this deadline.**

IV. MIDTERM REVIEW

Week 8

Tue, Oct 11 Lecture:

- Film/Literary Analysis Workshop, Pt. 1:

❖ Key Terms & Techniques of Literary & Film Analysis

Thu, Oct 13 (*No Lecture – Fall Recess*)

Week 9

Tue, Oct 18 Lecture:

- Class interview with **Alex Curran-Cardarelli**, Luang Prabang Film Festival Manager and Producer of the *Mekong 2030* film project. Film Discussion:
 - ❖ *Mekong 2030* [dir. Anysay Keola, Kulikar Sotho, Sai Naw Kham, Anocha Suwichakornpong, Pham Ngoc Lan, 2020]

Wed, Oct 19 Discussion Sections:

- Film/Literary Analysis Workshop, Pt. 2:
 - ❖ Read sample student papers. Discuss the “Questions on Sample Student Papers.”

Thu, Oct 20 Lecture:

- Film/Literary Analysis Workshop, Pt. 3:
 - ❖ Literature in Film in Sociocultural Context: Southeast Asian History Review

Fri, Oct 21 Assignment Reminder:

- *Paper (either literary or film analysis) due to Blackboard by 10:00 p.m.*

V. MALAYSIA & SINGAPORE

Week 10

Tue, Oct 25 Lecture:

- Introductory Lecture #3: *Introduction to Malaysia & Singapore*

Wed, Oct 26 Discussion Sections:

- Reading Discussion:
 - ❖ **Ng Kim Chew** 黃錦樹, “Allah’s Will” [阿拉的旨意, 1998]

Thu, Oct 27 Lecture:

- Reading Discussion:
 - ❖ **Ho Sok Fong** 賀淑芳, “Aminah” [2014]

Fri, Oct 28 Assignment Reminder:

- *Mekong 2030*, “Allah’s Will,” “Aminah” Discussion Board Post Due by 10:00 p.m.

Week 11

Tue, Nov 1:

- Film Discussion:
 - ❖ *Mukhsin* [dir. Yasmin Ahmad, 2006]

Wed, Nov 2 Discussion Sections:

- Discuss *Mukhsin*.

Thu, Nov 3 Lecture:

- Film Discussion:
 - ❖ *Talentine* [dir. Yasmin Ahmad, 2009]

Fri, Nov 4 Assignment Reminder:

- *Mukhsin*, *Talentine* Discussion Board Posts Due by 10:00 p.m. **At least three posts due by this deadline. Peer review due to Blackboard by 10:00 p.m.**

Week 12

Tue, Nov 8 Lecture:

- Reading Discussion:
 - ❖ Alfian Sa'at, "The Convert" & "The Hole" [2012]
 - ❖ Latha லதா, "Hope"* [எதிர்பார், 2007], "Kavadi" [காவடி, 2007]

Wed, Nov 9 Discussion Sections:

- Discuss "The Convert," "The Hole," "Hope," and "Kavadi."

Thu, Nov 10 Lecture:

- Class interview with **Marylyn Tan**, poet and author of *Gaze Back*. Reading Discussion:
 - ❖ Marylyn Tan, *Gaze Back: Poems* [2022]

Fri, Nov 11 Assignment Reminder:

- "The Convert," "The Hole," "Hope," "Kavadi," *Gaze Back* Discussion Board Posts Due by 10:00 p.m. **Final deadline for literature posts.**

Week 13

Tue, Nov 15 Lecture:

- Film Discussion:
 - ❖ *Ilo Ilo* 爸媽不在家 [dir. Anthony Chen 陳哲藝, 2013]

Wed, Nov 16 Discussion Sections:

- Discuss *Ilo Ilo*.

Thu, Nov 17 Lecture:

- Film Discussion:
 - ❖ *A Land Imagined* 幻土 [dir. Yeo Siew Hua 楊修華, 2018]*

Fri, Nov 18 Assignment Reminder:

- *Ilo Ilo, A Land Imagined* Discussion Board Posts Due by 10:00 p.m. **All four posts due by this deadline.**

VI. COURSE WRAP-UP

Week 14

Thanksgiving Holiday – no lectures or sections this week.

Week 15

Tue, Nov 29 Lecture:

- Individual, 10-min student meetings with instructor and TAs to discuss final project (Group #1). Please see your assigned time.

Wed, Nov 30 Discussion Sections:

- Individual, 10-min student meetings with instructor and TAs to discuss final project (Group #2). Please see your assigned time.

Thu, Dec 1 Lecture:

- Individual, 10-min student meetings with instructor and TAs to discuss final project (Group #3). Please see your assigned time.

Finals Week

Fri, Dec 9 Assignment Reminder:

- Final Projects (All Options) Due to Blackboard via Turnitin by 10 p.m.
- Associated Creative Exhibition Files (weblinks, videos, images, etc.) for Final Project Option 1 Due to Blackboard Discussion Board Thread by 10 p.m.

Tue, Dec 13, 11:00 a.m.-1:00p.m.:

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

Happy Holidays! ☺