



*GESM 120: Thai Literature
and Popular Culture*
วรรณกรรมและวัฒนธรรมสมัยนิยมไทย
Spring Semester, 2023



Tuesdays & Thursdays, 11:00-12:20 p.m.

Grace Ford Salvatori (GFS) 220

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

Office Hours & Location/Modality: Mondays, 10-11 a.m. (Zoom) & Tuesdays,
12:30-1:30 p.m. (in-person 356P), 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 films (with some discussion of popular music), 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, students should:

- 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 and literary 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.

Course Delivery:

Unless noted in the course schedule below (and unless otherwise authorized), all classes will be conducted in person. However, if you need to miss class due to illness, family emergency, or USC-authorized event attendance, please email the instructor to request Zoom accommodations. ***Students will be granted permission to attend classes via Zoom on an as-requested basis, but it is not an option for class attendance for the entire semester*** (students who abuse this system will not be granted Zoom accommodations). Please use your USC Zoom account and the “**USC Zoom Pro Meeting**” link on Blackboard when attending classes remotely.

Required Texts:

- Duanwad Pimwana, ***Bright***, translated by Mui Poopoksakul (San Francisco: Two Lines Press, 2019) (*available for purchase at USC Pertusati Bookstore*)
- All other 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.

- Discussion questions for each week's reading are available on the Content page of the lecture website under “**Weekly Discussion Questions.**” You do not need to answer these questions before class, but please be prepared to discuss them during class.

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) [USC]
- 2) *Pop Aye* ป๊อปอาย มายเฟรนด์ (dir. Kirsten Tan, 2017) [Kanopy]
- 3) *Karaoke Girl* สาวคาราโอเกะ (dir. Visra Vichit-Vadakan วิศรา วิจิตรวาทการ, 2013) [Vimeo]
- 4) *Beautiful Boxer* บิวตี้ฟูล บ็อกเซอร์ (dir. Ekachai Uekrongtham เอกชัย เอื้อครองธรรม, 2003) [USC]
- 5) *How to Win at Checkers (Every Time)* พี่ชาย My Hero (dir. Josh Kim, 2015) [USC]
- 6) *Bad Genius* ฉลาดเกมส์โกง (dir. Nattawut Poonpiriya นัฐวุฒิ พูนพิริยะ, 2017) [YouTube]
- 7) *AI Love You* เอไอหัวใจโอเวอร์โหลด (dir. David Asavanond เดวิด อัศวนนท์ and Stephan Zlotescu, 2022) [Netflix]
- 8) *Salween* มือปืน 2 สาละวิน (dir. Chatrichalerm Yukol ชาตรีเฉลิม ยุคล, 1993) [USC]
- 9) *One Day* แฟนเดย์..แฟนกันแค่วันเดียว (dir. Banjong Pisanthanakun บรรจง ปิสัญธนะกุล, 2016) [USC]

Trigger Warnings:

Some of our texts deal explicitly with issues of sexual violence, racism, human trafficking, physical abuse, suicide, and murder. 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 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. Students who miss class should coordinate their participation plan with the instructor: the general practice will be to watch the recorded session and then send a 3-5 min. audio file/link to the instructor responding 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.*

❖ **Participation Extra Credit:** attend **LA Thai Town Songkran** (New Year) Festival (exact date and time on Sunday in April TBD). Post photos and discussion of activities to discussion board by Fri.

- 2) **Nine (9) Pop Quizzes – 5 Reading, 4 Film (15% total).** Eleven (11) 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 two scores will be dropped (but students with 10 or 11 perfect scores will receive extra credit). *Asynchronous quizzes for students missing class 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) and consider the text in its sociocultural and historical context. 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 sociocultural and historical 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 Sun, Feb 26.*

- 5) **Peer Review (5%).** After you submit your literary analysis, you will be randomly assigned an anonymous classmate's paper. You will review the classmate's essay using the instructions and questions provided on Blackboard. *Due to Blackboard in Word format by 10pm on Fri, Mar 10.*
- 6) **Final Project (20%).** Exhibition date: **Tue, May 9, 11 a.m. – 1 p.m., Zoom Class Meeting** (*Zoom attendance at the final exhibition event is mandatory for all students: absent students will receive participation deductions*). Students may choose from the following 3 options for their final project:
- ❖ **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 one of the assigned course texts (literature or film). 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 texts; it could be a video essay (1 student) about one of our course texts (analyzing passages); or it could be a flash fiction (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 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 3-page report (double-spaced in 12-point Times New Roman font) that explains how the creative project critically engages with the text that you chose. *Project file due to Section Blackboard Discussion Board + report (in Word format) to Blackboard via Turnitin due Sun, May 7 by 10pm.*
 - ❖ **Option 2: 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 approved, relevant, and reputable scholarly sources using MLA format (not including Lecture Notes from Blackboard). *Due Sun, May 7 in Word format to Blackboard via Turnitin by 10pm.*
 - ❖ **Option 3: A 2nd Literary Analysis.** Adhering to the exact same guidelines for Assignment #4 above, write a second literary or film analysis. 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 Sun, May 7 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 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.

Note on Email & Communication with Instructor:

- 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 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://eeotix.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

I. COURSE OVERVIEW

Week 1

Tue, Jan 10

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

Thu, Jan 12

Introduction to the Kingdom of Siam/Thailand

Song & Reading Discussion:

- **Carabao** คาราบาว, “**Made in Thailand**” เมต อิน ไทยแลนด์ (1984)
- Sample student posts.

II. CULTURAL HERITAGE, VALUES, CUSTOMS, & BELIEFS

Week 2

Tue, Jan 17

Section Overview: *Cultural Heritage, Values, Customs, & Beliefs*

Reading Discussion:

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

Thu, Jan 19

Film Discussion:

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

Fri, Jan 20

Assignment Reminder:

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

Week 3

Tue, Jan 24

Reading Discussion:

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

Thu, Jan 26

Reading Discussion:

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

Fri, Jan 27

Assignment Reminder:

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

Week 4

Tue, Jan 31

Film Discussion:

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

III. CLASS CONSCIOUSNESS: THE PROVINCES VS. THE CAPITAL

Thu, Feb 2

Section Overview: *Class Consciousness: The Provinces vs. the Capital*

Song & Reading Discussion:

- **Sujit Wongthet** สุจิตต์ วงษ์เทศ, “Second Nature” กมลสันดาน (1967)
- **Anchan** อัญชัญ, “The Beggars” ขอทาน (1990)

Fri, Feb 3

Assignment Reminder:

- **Pop Aye**, “Second Nature,” “The Beggars” posts due by 10 p.m.

Week 5

Tue, Feb 7

No class – professor away at conference.

Thu, Feb 9

Reading Discussion:

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

Week 6

Tue, Feb 14

Film Discussion:

- *Karaoke Girl* สาวคาราโอเกะ (dir. **Visra Vichit-Vadakan** วิศรา วิจิตรวาทการ, 2013)

Thu, Feb 16

Zoom Class:

- Interview with **Visra Vichit-Vadakan**, director of *Karaoke Girl*.

Fri, Feb 17

Assignment Reminder:

- *A Child of the Northeast, Karaoke Girl* posts due by 10 p.m. **AT LEAST TWO POSTS** (minimum one reading post) **DUE BY THIS DEADLINE.**

IV. MIDTERM REVIEW

Week 7

Tue, Feb 21

Film/Literary Analysis Workshop, Part 1

Reading Discussion:

- Sample student papers.

Thu, Feb 23

Film/Literary Analysis Workshop, Part 2

Week 8

Sun, Feb 26

Assignment Reminder:

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

V. GENDER & SEXUALITY

Tue, Feb 28

Section Overview: *Gender & Sexuality*

Reading Discussion:

- **Prabda Yoon** ปรabda หยุน, “**Belly Up**” พุงพอง (2001)

Thu, Mar 2

Film Discussion:

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

Fri, Mar 3

Assignment Reminder:

- “Belly Up,” *Beautiful Boxer* posts due by 10 p.m.

Week 9

Tue, Mar 7

Film Discussion:

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

VI. COMING-OF-AGE: FAMILY, EDUCATION, COMMUNITY

Thu, Mar 9

Section Overview: *Family, Community, Education, & Modern Technology*

Reading Discussion:

- **Duanwad Pimwana** เดือนวาด พิมวนา, pp.1-64 of *Bright* ช่างสำราญ (2002)

Fri, Mar 10

Assignment Reminders:

- *How to Win at Checkers (Every Time)* post due by 10 p.m.
- Peer Review Due to Blackboard via Turnitin by 10 p.m.

Week 10

No classes – Spring Break holiday.

Week 11

Tue, Mar 21

Reading Discussion:

- **Duanwad Pimwana** เดือนวาด พิมวนา, pp.65-126 of *Bright* ช่างสำราญ (2002)

Thu, Mar 23

Reading Discussion:

- **Duanwad Pimwana** เดือนวาด พิมวนา, finish *Bright* ช่างสำราญ (2002)

Fri, Mar 24

Assignment Reminder:

- *Bright* post due by 10 p.m.

Week 12

Tue, Mar 28

Film Discussion Facilitation:

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

Thu, Mar 30

Reading Discussion:

- **Prabda Yoon** ปราบดา หยุ่น, “**Pen in Parentheses**” ความน่าจะเป็น (2000) & “**Long Heart**” ใจยาว (2001)

Fri, Mar 31

Assignment Reminder:

- *Bad Genius*, “Pen in Parentheses,” “Long Heart” posts due by 10 p.m. AT LEAST THREE POSTS (minimum one film post) DUE BY THIS DEADLINE.

Week 13

Tue, Apr 4

Film Discussion:

- *AI Love You* เอไอหัวใจโอเวอร์โหลด (dir. David Asavanond เดวิด อัสวานนท์ and Stephan Zlotescu, 2022)

VII. ECOLOGY, ETHNICITY, IMMIGRATION, TOURISM

Thu, Apr 6

Section Overview: *Ecology, Ethnicity, Immigration, Tourism*

Reading Discussion:

- **Prathip Chumphon** ประทีป ชุมพล, “**Water and Earth**” ฝืนน้ำและแผ่นดิน (1979)

Fri, Apr 7

Assignment Reminder:

- *AI Love You*, “Water and Earth” posts due by 10 p.m.

Week 14

Tue, Apr 11

Film Discussion:

- *Salween* มือปืน 2 สาละวิน (dir. **Chatrichalerm Yukol** ชาตรีเฉลิม ยุคล, 1993)

Thu, Apr 13

Reading Discussion:

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

Fri, Apr 14

Assignment Reminder:

- *Salween* post due by 10 p.m.

Week 15

Tue, Apr 18

Zoom Class:

- Interview with **Rattawut Lapcharoensap**, author of “Priscilla the Cambodian,” “Farangs,” and the stories upon which *How to Win at Checkers (Every Time)* was based.

Thu, Apr 20

Film Discussion:

- **One Day** แฟนเดีย..แฟนกันแค่วันเดียว (dir. Banjong Pisanthanakun บรรจง ปิสิญญะกุล, 2016)

Fri, Apr 21

Assignment Reminders:

- “Priscilla the Cambodian,” “Farangs,” *One Day* posts due by 10 p.m. **FINAL DEADLINE FOR DISCUSSION BOARD POSTS.**

VIII. COURSE WRAP-UP

Week 16

Please watch the recorded lecture for one of the Final Project options before your Week 16 individual meeting.

Tue, Apr 25

Individual, 10-min student meetings with instructor via Zoom to discuss final project (Group #1). Please see your assigned time and watch recorded Final Project lecture before attending.

Thu, Apr 27

Individual, 10-min student meetings with instructor via Zoom to discuss final project (Group #1). Please see your assigned time and watch recorded Final Project lecture before attending.

Fri, Apr 28

Assignment Reminder:

- **FINAL DEADLINE FOR MAKEUP POSTS.**

Finals Week

Sun, May 7

Assignment Reminders:

- **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, May 9, 11 a.m. – 1 p.m.

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

Enjoy Your Summer Break! ☺