

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

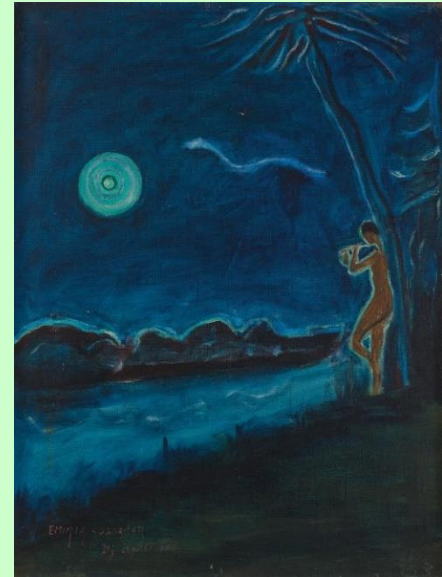
Fall Semester, 2023

Lectures: **Tuesdays & Thursdays,**
2:00-3:20 p.m.

Zumberge (ZHS) 163

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

Office Hours & Location: **Mondays, 4-5 p.m.** (online via
Zoom only) & **Thursdays, 10-11 a.m.** (in-person THH
356P only)



Teaching Assistant: **Tiara Wilson** (tiarawil@usc.edu, Wednesdays, 12-1 p.m., THH 368)

Discussion Sections: **1** (Wed, 10-10:50 a.m., DMC 108, #25484)

2 (Wed, 11-11:50 a.m., DMC 205, #25486)

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 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.*

*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.

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:

Unless noted in the course schedule below (and unless otherwise authorized), all lectures and discussion sections 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 (cc-ing the TA) 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 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). Digital copies available free via USC Library. One physical copy is available on reserve at Leavey Library. New and used physical 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)
- *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:

Our classroom is a safe space for the respectful sharing and debate of controversial topics, yet this does not mean that certain topics will not make one uncomfortable. The professor and TA respect the maturity of all students to challenge themselves to engage controversial topics with mutual respect. Some of our texts deal explicitly with issues of sexual, political, and racist violence, as well as physical abuse, kidnapping, and murder. Other texts may be less shocking in terms of graphic content, but might—in isolated incidents—use demeaning language to refer to marginalized subjects. The instructor does not endorse such language. Prior to each reading and film, the instructor will share specific trigger warnings. If you feel that you need to be excused from discussing any of the above films, 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 (15%).** 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 success 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 efficiently approach each week’s readings and films. Students unable to attend

class in person (for valid reasons such as illness, family emergency, or USC-sponsored activity) may request a Zoom accommodation in advance of class on a case-by-case basis. More than 6 unexcused absences will result in a 0 participation score. Students should access the weekly discussion questions (on both films and readings) from Blackboard in advance of discussion sections. Please silence cell phones. Laptop use is for course-related activity only (taking notes, accessing PDF readings and ebooks). *Complete all readings and view all films prior to their day of discussion.*

- 2) **Eight (8) Literature & Film Pop Quizzes (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 for students missing class must receive advance authorization from instructor.*
- 3) **Four (4) Historical Survey Quizzes (7% total).** Four (4) times during the semester, we will conclude our introductory survey of Southeast Asia or a specific country in the region with a quiz addressing basic details covered in the lecture. At the end of the semester, an opportunity to make up missed points will be offered with a Southeast Asia map quiz on Tue, Nov 21. *Asynchronous quizzes for students missing class must receive advance authorization from instructor.*
- 4) **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 350-550 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).*
- 5) **One (1) Paper: Literary or Film Analysis (20%).** This paper, of 5-7 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 Sun, Oct 22.*

- 6) **Peer Review (4%).** 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 3.*
- 7) **Final Project (20%).** Exhibition date: **Thu, Dec 7, 2-4 p.m., Zoom Class Meeting** (*Zoom 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:
- 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 Mon, Dec 4 by 10pm.*
 - Option 2: Film or Literary Analysis Revision & Expansion.** This essay, of 7-9 pages in length (double-spaced in 12-point Times New Roman font), should incorporate the feedback you received on your first draft. At the end of the document, please include a bullet-pointed list of revisions made (~1/2 page). Additionally, papers must cite at least two reputable secondary sources using MLA format (not including Lecture Notes from Blackboard). *Due Mon, Dec 4 in Word format to Blackboard via Turnitin by 10pm.*
 - 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 Mon, Dec 4 in Word format to Blackboard via Turnitin by 10pm.*

A = 94% and above

B = 84-86.5%

C = 72-75.5%

D = 60-65.5%

A- = 90-93.5%

B- = 80-82.5%

C- = 70-71.5%

D- = 60-61.5%

B+ = 87-89.5%

C+ = 76-79.5%

D+ = 66-69.5%

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%. Over 4 days: 50%.
- **Timeline.** Grades and feedback for smaller assignments (discussion board posts) are generally posted within one week of submission. Grades and feedback for larger assignments (film analysis, final project) are generally posted within 2 weeks of submission.
- **Grade Appeals.** *No discussion of assignment scores with your TA or the professor within 24 hours of receiving them.* Take that time to process the feedback from your instructor. If after that time you feel you have been unfairly graded, you may 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 alternatively result in the lowering of your original score.*

Other Course Policies:

- **Email.** Please remember that email is a formal mode of communication. Students need to be familiar with email etiquette, particularly for professional context (see the [Guide to Email Etiquette from the USC Kortschak Center for Learning and Creativity](#)). The instructor's email response time is between 24-72 hours. The instructor prefers talking to you during office hours. If my office hours conflict with your schedule, please email me to schedule an appointment.
- **No Unauthorized Recordings.** Without the express permission of the instructor and announcement to the class, students shall not record or reproduce a university class by any audio or video recording device.
- **Reporting Requirements of Sexual or Interpersonal Misconduct.** Faculty and instructors are required to report any case of suspected sexual or interpersonal misconduct and cannot protect student confidentiality.

Statement on Academic Conduct and Support Systems

Academic Conduct:

- **Academic Integrity.** The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form). This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written

permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity. Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage. The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university. For more information about academic integrity see the [student handbook](#) or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

- **Use of AI.** While the use of artificial intelligence, like Chat GPT, is not prohibited as an aid for assignments in this course, work submitted that is more than 30% AI-assisted will receive deductions depending on the egregiousness of the case. AI should be used as a helpful reference, not as a substitute for your own original work.
- **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.

Students and Disability Accommodations:

- **The Office of Student Accessibility Services (OSAS):** (213) 740-0776 <https://osas.usc.edu/>
 - USC welcomes students with disabilities into all of the university's educational programs. OSAS is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. Email osasfrontdesk@usc.edu.

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, visit the Writing Center in THH 216a, or email writing@usc.edu.
- **American Language Institute:** (213) 740-0079 <http://dornsife.usc.edu/ali>

- The ALI sponsors courses and workshops specifically for international students for whom English is not a native or first language.
- **Student Health Counseling Services:** (213) 740-9355 – 24/7 on call
<https://sites.usc.edu/counselingandmentalhealth/>
 - Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. Email studenthealth@usc.edu.
- **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 – 24/7 on call <https://sites.usc.edu/clientservices/>
 - 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) 821-8298 https://usc-advocate.symphlicity.com/care_report/index.php/pid938083?
 - Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.
- **USC Campus Support and Intervention:** (213) 740-0411 <https://campussupport.usc.edu/>
 - Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.
- **Diversity, Equity and Inclusion:** (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.
- **Office of the Ombuds:** (213) 821-9556 <https://ombuds.usc.edu/>
 - A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.
- **Occupational Therapy Faculty Practice:** (323) 442-2850 <https://chan.usc.edu/patient-care/faculty-practice>
 - Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance. Email otfp@med.usc.edu.

Course Schedule

I. COURSE OVERVIEW

Week 1

Tue, Aug 22 Lecture:

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

Wed, Aug 23 Discussion Sections:

- TA and student introductions.

Thu, Aug 24 Lecture:

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

Week 2

Tue, Aug 29 Lecture:

- Historical Survey Quiz #1 (Southeast Asia)
- 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 30 Discussion Sections:

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

II. INDONESIA

Thu, Aug 31 Lecture (Zoom Class Meeting):

- Introductory Lecture #2: *Introduction to Indonesia*
- Historical Survey Quiz #2 (Indonesia)

Week 3

Tue, Sep 5 Lecture (Zoom Class Meeting):

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

Wed, Sep 6 Discussion Sections:

- Discuss *This Earth of Mankind*.

Thu, Sep 7 Lecture:

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

Fri, Sep 8 Assignment Reminder:

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

Week 4

Tue, Sep 12 Lecture:

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

Wed, Sep 13 Discussion Sections:

- Discuss *Laskar Pelangi*.

Thu, Sep 14 Lecture:

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

Fri, Sep 15 Assignment Reminder:

- *Laskar Pelangi, The Gathering* Discussion Board Posts Due by 10:00 p.m. **At least one post due by this deadline.**

Week 5

Tue, Sep 19 Lecture:

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

Wed, Sep 20 Discussion Sections:

- Finish discussion of *The Gathering* and prepare for interview with Intan Paramaditha.

Wed, Sep 20 Special Zoom Class Meeting 6:00-7:00 p.m.:

- Class interview with **Intan Paramaditha**, Senior Lecturer in Media and Film Studies at Macquarie University, Sydney, and author of “Blood” and “Doors.”

Thu, Sep 21 (No Lecture):

- Students who were unable to attend class interview with Intan Paramaditha should watch recorded session (*video link in Blackboard Lecture Notes*).

Fri, Sep 22 Assignment Reminder:

- “Blood,” “Doors” Discussion Board Post Due by 10:00 p.m.

III. THAILAND

Week 6

Tue, Sep 26 Lecture:

- Introductory Lecture #3: *Introduction to Thailand*
- Historical Survey Quiz #3 (Thailand)

Wed, Sep 27 Discussion Sections:

- Reading Discussion:
 - ❖ **Phaitun Thanya** ไพฑูรย์ ธีัญญา, **“The Prophecy”** คำพยากรณ์ (1987)

Thu, Sep 28 Lecture:

- Reading Discussion:
 - ❖ **Phaitun Thanya** ไพฑูรย์ ธีัญญา, **“The Prophecy”** คำพยากรณ์ (1987)
 - ❖ **Anchan** อัญชัญ, **“The Beggars”** ขอทาน (1990)

Fri, Sep 29 Assignment Reminder:

- “The Prophecy,” “The Beggars,” Discussion Board Posts Due by 10:00 p.m.

Week 7

Tue, Oct 3 Lecture:

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

Wed, Oct 4 Discussion Sections:

- Discuss *Pee Mak*.

Thu, Oct 5 Lecture:

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

Fri, Oct 6 Assignment Reminder:

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

Week 8

Tue, Oct 10 Lecture:

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

Wed, Oct 11 Assignment Reminder (No Sections – Fall Recess):

- *Karaoke Girl* Discussion Board Post Due by 10:00 p.m.

Thu, Oct 12 (No Lecture – Fall Recess)

I. MIDTERM REVIEW

Week 9

Tue, Oct 17 Lecture:

- Film/Literary Analysis Workshop, Pt. 1:
 - ❖ Key Terms & Techniques of Literary & Film Analysis

Wed, Oct 18 Discussion Sections:

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

Thu, Oct 19 Lecture:

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

Sun, Oct 22 Assignment Reminder:

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

II. MALAYSIA & SINGAPORE

Week 10

Tue, Oct 24 Lecture:

- Introductory Lecture #4: *Introduction to Malaysia & Singapore*
- Historical Survey Quiz #4 (Malaysia & Singapore)

Wed, Oct 25 Discussion Sections:

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

Thu, Oct 26 Lecture:

- Reading Discussion:
 - ❖ **Ng Kim Chew** 黃錦樹, “Allah’s Will” [阿拉的旨意, 1998]
 - ❖ **Ho Sok Fong** 賀淑芳, “Aminah” [2014]

Fri, Oct 27 Assignment Reminder:

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

Week 11

Tue, Oct 31:

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

Wed, Nov 1 Discussion Sections:

- Discuss *Mukhsin*.

Thu, Nov 2 Lecture:

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

Fri, Nov 3 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 7 Lecture:

- Reading Discussion:
 - ❖ **Nazry Bahrawi**, “Tujuh” [2021]
 - ❖ **Latha** லதா, “Hope” [எதிர்பார், 2007], “Kavadi” [காவடி, 2007]

Wed, Nov 8 Discussion Sections:

- Discuss “Tujuh,” “Hope,” and “Kavadi.”

Thu, Nov 9 Lecture:

- Class interview with **Nazry Bahrawi**, Assistant Professor of Asian Languages and Literatures and Southeast Asian Program Coordinator, University of Washington in Seattle, translator of Malay literature, and author of “Tujuh.” Reading:

❖ **Nazry Bahrawi, “Malays Speculating Futures” [2021]**

Fri, Nov 10 Assignment Reminder:

- “Tujuh,” “Hope,” “Kavadi,” Discussion Board Posts Due by 10:00 p.m. **Final deadline for literature posts.**

Week 13

Tue, Nov 14 Lecture:

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

Wed, Nov 15 Discussion Sections:

- Discuss *Ilo Ilo*.

Thu, Nov 16 Lecture:

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

Fri, Nov 17 Assignment Reminder:

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

III. COURSE WRAP-UP

Week 14

Tue, Nov 21 Lecture:

- Final Project Instructions: Options 1, 2, & 3.
- Makeup Southeast Asia Map Quiz.

Wed, Nov 22 (*No Discussion Sections – Thanksgiving Holiday*)

Thu, Nov 23 (*No Lecture – Thanksgiving Holiday*)

Week 15

Tue, Nov 28 Lecture:

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

Wed, Nov 29 Discussion Sections:

- Individual, 10-min student meetings with instructor and TA via Zoom to discuss final project (Group #2). Please see your assigned time. Please see your assigned time and watch recorded Final Project lecture before attending.

Thu, Nov 30 Lecture:

- Individual, 10-min student meetings with instructor and TA via Zoom to discuss final project (Group #3). Please see your assigned time. Please see your assigned time and watch recorded Final Project lecture before attending.

Finals Week

Mon, Dec 4 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.

Thu, Dec 7, 2-4 p.m. (Zoom Class Meeting):

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

Happy Holidays! ☺