



GESM 111g Seminar in the Arts: Asian and Asian American Culture on Stage and Film, Section 35314R
Fall 2023, Session 001, Tuesdays & Thursdays – 3-4:50 p.m. PDT/PST, Units: 4
Location: DMC 206 (DMC = Dr. Joseph Medicine Crow Center for International and Public Affairs - <https://maps.usc.edu/?id=1928&reference=DMC#lct/53723,53722,55414,55415,55418?m/552622?s/>)
Instructor: Velina Hasu Houston, Ph.D.
Contact Information: greentea@usc.edu, 24- to 47-hour response time
Office: Virtual Office via Zoom
Office Hours: Thursdays 12-2 p.m. by appointment via email to instructor (*please note other times easily can be negotiated*); as a mutual courtesy, 24-hour cancellation via email to the instructor expected.
Teaching Assistant: None
I.T. Help: U.S.C. Information Technology Services, <https://itservices.usc.edu/>.

THIS IS A SEGMENT OF THE FULL SYLLABUS FOR THIS COURSE.*

Description

The USC description of GESM 111g as stated in the USC catalogue is: “The multifaceted history of the creative act; its analysis, production, and context as a representation of human experience.”

Course Description

GESM 111g Asian and Asian American Culture on Stage & Film is a course that 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 is required by the university to include a “making art” aspect. Each semester focuses on different Asian cultures, not all of them, which would be challenging if not impossible to cover meaningfully in fifteen weeks.

Labor and Land Acknowledgments, Ethnic and Gender Respect

I acknowledge that much of what we know of the U.S. today has been made possible by the labor of enslaved Africans who suffered trans-Atlantic trafficking, chattel slavery, violence, and Jim Crow; and continue to suffer anti-Blackness. I am thankful of and honor their sacrifices. I acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (Los Angeles basin, So. Channel Islands). I acknowledge my presence on the traditional, ancestral, and unceded territory of the Gabrielino/Tongva peoples; and pay my respects to their ancestors, elders, and relations, past, present, and emerging. In the name of mutual respect, let us strive to neither mis-pronoun nor mis-race one another.

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. The course differentiates native Asian cultures with Asian American cultures.

(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/non-Asian American 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.

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. Reading these articles may be informative to you as well: <https://www.artsboston.org/2018/05/23/10-contemporary-apia-playwrights-you-should-know/> and <http://www.tasteofcinema.com/2017/the-25-most-influential-asian-movies-of-all-time/>.

***PLEASE NOTE: The full syllabus cannot be loaded onto the Schedule of Classes because, with the inclusion of recommended and required information from the university, it exceeds the permitted size. Thank you for understanding..**