



**GESM 111g Seminar in the Arts: Asian and Asian American Culture on Stage & Film (4 units)**  
 Section 35315R, Fall 2024, Session 001, Tuesdays & Thursdays, 3-4:50 pm PDT/PST  
 Location: MRF 206 (Montgomery Ross Fisher Building 206).  
 Instructor: Velina Hasu Houston, Ph.D. Contact: [greentea@usc.edu](mailto:greentea@usc.edu), 24-47-hour response.  
 Office: Virtual. Hours: Thursdays 12-2 pm by appointment, 24-hour courtesy cancellation.  
 I.T. Help: USC Information Technology Services, <https://itservices.usc.edu/>

### Catalogue Description

A freshman GE seminar in the arts: The multifaceted history of the creative act; its analysis, production, and context as a representation of human experience.

### Course Description

This course 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, the Middle East, and multiethnic Asians/Asian Americans. The course consists of analytical presentations, mid-term examination, final examination, and a “making art” aspect that is required by USC. Each semester focuses on different Asian cultures, not all of them, which would be impossible to cover meaningfully in one semester.

### Labor and Land Acknowledgments

Let us 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. Let us be thankful of and honor their sacrifices. Let us acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (Los Angeles basin, So. Channel Islands); and acknowledge our presence on the traditional, ancestral, and unceded territory of the Gabrielino/Tongva peoples. Let us pay our respects to the ancestors, elders, and relations—past, present, and emerging—of all people. Moreover, 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, how that diversity is reflected powerfully in stage and film, and the impact it has on the human experience.

- (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 in the Asian Diaspora and with non-Asian-descent 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 applications.
- (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.

**Prerequisite(s):** None (Note, 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:** 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/>, <http://www.tasteofcinema.com/2017/the-25-most-influential-asian-movies-of-all-time/>, and <https://www.pewresearch.org/short-reads/2021/02/25/in-vice-president-kamala-harris-we-can-see-how-america-has-changed/>.

## Course Notes

Course Notes include important information about this class.

- Brightspace. Regularly check the site for this course (at a minimum, 24 hours before each class session).
- Mobile Phones. Check messages, text, email, or make phone calls during breaks, or before or after class. Do not have them out during class.
- Learning objectives shall be met via reading of plays, viewing of film excerpts, lectures exploring both media, guest artists, and a “making art” project. Field trips to view Asian American plays will be part of the class and also offered as extra credit.
- Announcements and related materials will be posted to Brightspace as well as given in class and noted in this syllabus.
- Email. Use USC email. Regularly check your email (at a minimum, 24 hours before each class session). For this course, you and I will **always** use this subject header: GESM 111g.
- Final Exam Courtesy Notice. Final exam dates and times are set by USC (please check the Schedule of Classes), and students are required to participate. Note date and time in calendars now. **Do not make plans that prohibit you taking your final exam.**

## Technological Proficiency and Hardware/Software Needed

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

- Be aware that USC practices digital equity; students can acquire hardware and software needed for class if they do not have it (see policies below; students who require a laptop to complete in-class work can check one out through the Laptop Loaner Program <https://itservices.usc.edu/spaces/laptoploaner/>).
- Devices such as laptop computers are welcome in class, BUT students must leverage their devices for course purposes only, i.e. sharing of pages, reading articles to which instructor refers them – no checking of email or navigating social media. Students who use devices not indicated by course need will be asked to put them away and receive a zero for their in-class work grade for the day. Students with legal requirements to use devices when not indicated by course needs should let the instructor know of their need privately and accommodations readily will be made.
- Please make sure devices are silenced so as not to disturb classmates.

## USC Technology and Sustenance Support Links:

- [Zoom information for students](#)
- [Software available to USC Campus](#)
- Brightspace help: <https://www.brightspacehelp.usc.edu/>.
- Trojan Food Pantry: If you do not have a meal plan and have food insecurity, please visit this link: <https://studentbasicneeds.usc.edu/resources/food-insecurity/trojan-food-pantry/>.

## Communication

- If you have questions or concerns, please contact the instructor via USC email during the business week, Monday-Friday, 9 am-5 pm PDT/PST. The instructor will strive to reply to emails within 47 hours during the business week. The instructor may not respond to emails sent outside of these guidelines and may not respond to emails sent from non-USC accounts.
- To promote independence and critical thinking, students are encouraged to utilize the following process for obtaining answers to course-related questions – (1) consult the course syllabus or the course BrightSpace site, (2) next consult a classmate, and (3) if you still don’t have an answer, email the instructor.
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## Deliverables

These are the items expected of you by the end of the term for the successful completion of this course.

- 1) Weekly Discussion Input (1 required question or comment each class)
- 2) “God Will Do the Rest” Group Presentation Report
- 3) “Mix-Mix” Group Presentation Report
- 4) “Happy Fall: A Queer Stunt Spectacular” Group Presentation Report
- 5) “The Namesake” Group Presentation Report

- 6) "The Half of It" Group Presentation Report
- 7) Mid-term Exam
- 8) Final Exam
- 9) "Making Art" Project.

### Grade Evaluation – Assignments: Description, Assessment, Policies

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

Student Responsibility (Your Deliverables)	Point Value	Percentage of Grade
Weekly Discussion Input (1 required question or comment each class)	100	5%
"God Will Do the Rest" Group Presentation Report	100	10%
"Mix-Mix" Group Presentation Report	100	10%
"Happy Fall: A Queer Stunt Spectacular" Group Presentation Report	100	10%
"The Namesake" Group Presentation Report	100	10%
"The Half of It" Group Presentation Report	100	10%
Mid-term Examination	100	15%
Final Examination	100	15%
"Making Art" Project	100	15%

### Grading Breakdown, Grading Scale, & Assignment Rubrics/ Description and Assessment of Assignments

Please note all assignments are evaluated on a 100 = A rubric\*and becomes the noted percentage of the final grade. Remember: grades are not given, but earned. Furthermore, be mindful of the fact that students earn grades individually and are not graded on a scale against other students. The grading rubric for this class is as follows:

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

### Grading Timeline

Instructor strives to grade work 1-2 weeks upon submission, if submission is turned in on time as noted in this syllabus. When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose participation in class has been good.

### Required Readings

The plays will be provided to you on our BrightSpace site. The films are easily available for viewing or rental on streaming services. Required Films: "The Namesake" and "The Half of It." Required Plays: "God Will Do the Rest" by Nicholas Pilapil, "Mix-Mix" by Boni B. Alvarez, and "Happy Fall: A Queer Stunt Spectacular" by Lisa Sanaye Dring.

### Recommended Reading

*Paper Angels* by Genny Lim  
*Letters to a Student Revolutionary* by Elizabeth Wong  
*The Music Lessons* by Wakako Yamauchi  
*And the Soul Shall Dance* by Wakako Yamauchi  
*Gold Watch* by Momoko Iko  
*The Year of the Dragon* by Frank Chin  
*Tea* by Velina Hasu Houston  
*Kokoro (True Heart)* by Velina Hasu Houston  
*Kairos* by Lisa Sanaye Dring  
*The Language Archive* by Julia Cho  
*Dawn's Light: The Journey of Gordon Hirabayashi* by Jeanne Sakata  
*Criers for Hire* by Giovanni Ortega  
*A Nice Indian Boy* by Madhuri Shekar  
*A Widow of No Importance* by Shane SAKhrani  
*Rangoon* by Mayank Keshaviah  
*The Theory of Everything* by Prince Gomolvilas

*Mysterious Skin* by Prince Gomolvilas  
*Cleveland Raining* by Sung J. Rno  
*Merchant on Venice* by Shishir Kurup  
*The World of Extreme Happiness* by Frances Ya-Chu Cowhig  
*Lidless* by Frances Ya-Chu Cowhig  
*Caught* by Christopher Chen  
*The Wash* by Philip Kan Gotanda  
*Yankee Dawg You Die* by Philip Kan Gotanda  
*F.O.B.* by David Henry Hwang  
*Chinglish* by David Henry Hwang  
*Yellow Face* by David Henry Hwang  
*Bloodletting* by Boni B. Alvarez  
*Ruby, Tragically Rotund* by Boni B. Alvarez  
*1Q84* by Haruki Murakami  
*The Twilight Years* by Sawako Ariyoshi  
*The Makioka Sisters* by Jun'ichirō Tanizaki  
*The Covenant of Water* by Abraham Verghese

### **Definitions of Types of Assignments**

#### **Weekly Discussion Input**

For each class except for the first, you are required to ask one question or make one statement about the reading or film we are studying. If you do not do so, you will receive a grade of "0" for that session or those sessions. The questions or statements may be as simple as, "Why does X character do X?" or "I like when character X does X because of X." This applies to feedback sessions on "Making Art" presentations, too. If we run out of class time and you were not able to ask your input question, please email your question to the instructor at [greentea@usc.edu](mailto:greentea@usc.edu) with the subject header as noted under the "Communication" section of this syllabus. Email it by 6 pm of the day it was to be presented in class.

#### **Group Presentation Report**

For this course, you will complete 5 Group Presentation Reports. These reports will be 3 pages long, double-spaced. They will be generated by your work in group teams that will analyze these aspects:

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

#### **Mid-term Examination**

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

#### **Final Examination**

The final examination is an essay exam you will complete at home and submit electronically on December 17 between 2 pm and 4 pm Pacific Standard Time (1400-1600 hours); this date/time is designated by the University and cannot be changed. Please note that you must submit between the designated hours, not before or after. The final exam will be comprehensive. It will focus on all plays and films studied in the course.

#### **Making Art**

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

#### **Extra Credit Opportunity**

Please see extra credit opportunities at the end of the class schedule. I urge you to take advantage of one or more of the extra credit opportunities.

### **Assignment Submission & Attendance/Participation Matters**

Assignments are to be submitted on due dates noted in Course Schedule. No late assignments accepted; if an assignment is not received on time, then a grade of "0" will be recorded. Due dates for all submissions are included in the course schedule below. Students are not graded on attendance, however, if a class is missed, students cannot engage in weekly course work. Excused absences are permissible for illness, family/personal crisis, or religious purposes for a practiced religion. Students with an excused absence may complete assignments within forty-eight (48) hours and submit according to syllabi protocol. All assignments are expected to be completed individually.

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

### **Course evaluation**

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process is anonymous. USC will send an email to students' USC email addresses asking them to fill out course evaluations. Results are sent to instructors. Please participate.

### **Course Schedule: A Weekly Breakdown**

Classes will be presented principally in-person. Certain events such as guest artist visitations and student presentations may occur online for purposes of professional and global interaction.

WEEK 1. 8/27 – Welcome and introduction – background and goals. Review of syllabus. Shared cultural and dramatic vocabulary (Asian, Asian American, culture, protagonist, antagonist, point of attack, conflict, climax, character traits/characteristics, protagonist's journey, transformation of the protagonist). Exploration of differences between plays and films, capacity for contributing to human experience personally and sociopolitically, overview of Asian Diaspora theatre- and filmmakers. Interactive discussion generated by questions from students. For 8/29, read "God Will Do the Rest" by Nicholas Pilapil.

WEEK 1. 8/29 – Overview of Asian and Asian American theatre, and "God Will Do the Rest."

WEEK 2. 9/3 – Group breakout sessions for "God Will Do the Rest" – discussion of play elements via 4 groups: (a) characters, (b) story, (c) themes, (d) nature of society at time in which play is set.

WEEK 2. 9/5 – Group presentations on "God Will Do the Rest." For 9/10, read "Mix-Mix" by Boni B. Alvarez.

WEEK 3. 9/10 – Overview of "Mix-Mix," the playwright, and Filipinx voices in theatre.

WEEK 3. 9/12 – Guest Artist: Nicholas Pilapil, playwright of "God Will Do the Rest."

WEEK 4. 9/17 – Online group breakout sessions for "Mix-Mix" – discussion of play elements via 4 groups: (a) characters, (b) story, (c) themes, (d) nature of society at time in which play is set.

WEEK 4. 9/19 – Online group presentations on "Mix-Mix." For 9/24, read "Happy Fall: A Queer Stunt Spectacular" by Lisa Sanaye Dring.

**[9/22: FIELD TRIP TO LOS ANGELES THEATRE CENTER TO SEE "God Will Do the Rest." Show begins promptly at 4 pm so don't be late. Address: 514 S. Spring Street, Los Angeles, CA. Group-rate tickets must be purchased from instructor using cash or Venmo. Note below that this curricular event will substitute for some classes by this calculation: 1-hour round-trip travel, 2.5-hour programming = 3.5 hours of your time, so 2.5 classes – 10/15, 10/17, and a portion of 9/19.]**

WEEK 5. 9/24 - Overview of "Happy Fall...," the playwright, and Japanese-descent voices in theatre.

WEEK 5. 9/26 – Guest Artist: Boni B. Alvarez, playwright of "Mix-Mix."

WEEK 6. 10/1 - Group breakout sessions for "Happy Fall: A Queer Stunt Spectacular" – discussion of play elements via 4 groups: (a) characters, (b) story, (c) themes, (d) nature of society at time in which play is set.

WEEK 6. 10/3 - Group presentations on "Happy Fall: A Queer Stunt Spectacular."

WEEK 7. 10/8 – Guest Artist: Lisa Sanaye Dring, playwright of “Happy Fall...”

WEEK 7. 10/10 – NO CLASS. University Holiday: Fall Recess.

**WEEK 8. 10/15} – NO CLASS because of 9/22 field trip.**

**WEEK 8. 10/17} – NO CLASS because of 9/22 field trip.**

WEEK 9. 10/22 – Mid-term review session, online.

WEEK 9. 10/24 – Mid-term examination. Essay exam.

WEEK 10. 10/29 – Overview of Asian and Asian American film. View Yu Gu/Philip Chung film about East West Players.

WEEK 10. 10/31 – Guest Artists: Yu Gu & Philip Chung (“East West Players: A Home on Stage”). For 11/5, view the film, “The Namesake” (streaming on Prime and Apple TV).

WEEK 11. 11/5 – Discussion of “The Namesake” and director Mira Nair.

WEEK 11. 11/7 - Group breakout sessions for “The Namesake.”

WEEK 12. 11/12 - Group presentations on “The Namesake.” For 11/14, see “The Half of It” (streaming on Netflix).

WEEK 12. 11/14 - Discussion of “The Half of It” and director Mira Nair.

WEEK 13. 11/19 - Group breakout sessions for “The Half of It.”

WEEK 13. 11/21 - Group presentations on “The Half of It.”

WEEK 14. 11/26 – MAKING ART PRESENTATIONS (5 students).

WEEK 14. 11/28 – NO CLASS. University Holiday: Thanksgiving.

WEEK 15. 12/3– MAKING ART PRESENTATIONS (5 students).

WEEK 15. 12/5– MAKING ART PRESENTATIONS (5 students). Final exam summary session.

**FINAL EXAM. 12/17, 2-4 pm.**

### **EXTRA CREDIT OPPORTUNITIES**

- NOTE: THIS PRODUCTION CLOSES ON SEPTEMBER 8, 2024, SO YOU MUST GO ONLINE AND PURCHASE TICKETS FOR PRIOR TO THAT DATE. View the production of the play “Happy Fall: A Queer Stunt Spectacular” by Lisa Sanaye Dring. Write a 5-page report on the central character of the play. Submit the report along with the program and your ticket stub to the instructor by October 1, 2024. <https://rogueartists.org/Happy-Fall-A-Queer-Stunt-Spectacular>
- NOTE: THIS PRODUCTION RUNS FROM SEPTEMBER 4 TO OCTOBER 6, 2024. View the production of the play “Dragon Lady: Part I of the Dragon Cycle” by Sara Porkalob. Write a 5-page report on the central character of the play. Submit the report along with the program and your ticket stub to the instructor by October 12, 2024. <https://www.geffenplayhouse.org/shows/dragon-lady/>
- View the film “Drive My Car,” Academy Award winner for Best Foreign Film and write a 5-page report on the central character of the play and the film’s themes. Submit the report to the instructor by October 21, 2024.
- NOTE: THIS PRODUCTION RUNS FROM NOVEMBER 7 TO DECEMBER 1, 2024. View the production of the musical “Pacific Overtures,” music and lyrics by Stephen Sondheim. Write a 5-page report on the central character of the play. Submit the report along with the program and your ticket stub to the instructor by October 12, 2024. [https://ewp.my.salesforce-sites.com/ticket/?\\_gl=1\\*maq8hx\\*\\_gcl\\_au\\*MjU1OTQxMjguMTcyMzQ0MzY2MA..\\*\\_ga\\*MjA3NjU2NDg2LjE3MDc3MDIzNzU.\\*\\_ga\\_1SL6GV9VY9\\*MTcyMzQ0NjA3Ny40LjAuMTcyMzQ0NjA3Ny4wLjAuMA..#/events/a0UUf00000QshZMAS](https://ewp.my.salesforce-sites.com/ticket/?_gl=1*maq8hx*_gcl_au*MjU1OTQxMjguMTcyMzQ0MzY2MA..*_ga*MjA3NjU2NDg2LjE3MDc3MDIzNzU.*_ga_1SL6GV9VY9*MTcyMzQ0NjA3Ny40LjAuMTcyMzQ0NjA3Ny4wLjAuMA..#/events/a0UUf00000QshZMAS).

FOR GROUP PRESENTATIONS, EACH GROUP MEMBER SUBMITS A REPORT OF WHAT THEY HAVE LEARNED ABOUT THE 4 AREAS, TO BE SUBMITTED THE FOLLOWING CLASS. This is called your “Group Presentation Report.”

WEEK OF CLASS	TOPICS/DAILY ACTIVITIES	DELIVERABLES	WHAT IS DUE TODAY + HOMEWORK
WEEK 1	8/27: Welcome and introduction  8/29: Asian/Asian American theatre overview; overview of “God Will Do the Rest.”	8/29: You have read and are prepared to discuss “God Will Do the Rest.”  8/29: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?	For 8/29, read “God Will Do the Rest.”  On 9/3, we will have group breakout sessions for “God Will Do the Rest.” Be prepared to participate meaningfully in the discussions (you may want to re-read the play).

WEEK 2	<p>9/3: Group breakout sessions for "God Will Do the Rest."</p> <p>9/5: Group presentations for "God Will Do the Rest."</p>	<p>9/3: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p> <p>9/5: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p>	<p>On 9/5, we will have group presentations for "God Will Do the Rest." Be prepared to participate meaningfully in the discussions (you may want to re-read the play).</p> <p>For 9/10, read "Mix-Mix."</p>
WEEK 3	<p>9/10 – Overview of "Mix-Mix," the playwright, and Filipinx voices in theatre.</p> <p>9/12 – Guest Artist: Nicholas Pilapil, playwright of "God Will Do the Rest."</p>	<p>9/10: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p> <p>9/12: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p>	<p>On 9/17, we will have group breakout sessions for "Mix-Mix." Be prepared to participate meaningfully in the discussions (you may want to re-read the play).</p>
WEEK 4	<p>9/17 – Online group breakout sessions for "Mix-Mix" – discussion of play elements via 4 groups: (a) characters, (b) story, (c) themes, (d) nature of society at time in which play is set.</p> <p>9/19 – Online group presentations on "Mix-Mix."</p>	<p>9/17: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p> <p>9/19: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p>	<p><b>9/22 – FIELD TRIP – Remember that we're going to LATC to see "God Will Do the Rest."</b></p> <p>On 9/19, we will have group presentations for "Mix-Mix." Be prepared to participate meaningfully in the discussions (you may want to re-read the play).</p> <p>For 9/24, read "Happy Fall: A Queer Stunt Spectacular" by Lisa Sanaye Dring.</p>
WEEK 5	<p>9/24 - Overview of "Happy Fall: A Queer Stunt Spectacular," the playwright, and Japanese-descent voices in theatre.</p> <p>9/26 – Guest Artist: Boni B. Alvarez, playwright of "Mix-Mix."</p>	<p>9/24: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p> <p>9/26: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p>	<p>On 10/1, we will have group breakout sessions for "Happy Fall..." Be prepared to participate meaningfully in the discussions (you may want to re-read the play).</p>
WEEK 6	<p>10/1 - Group breakout sessions for "Happy Fall: A Queer Stunt Spectacular" – discussion of play elements via 4 groups: (a) characters, (b) story, (c) themes, (d) nature of society at time in which play is set.</p> <p>10/3 - Group presentations on "Happy Fall: A Queer Stunt Spectacular."</p>	<p>10/1: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p> <p>10/3: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p>	<p>On 10/3, we will have group presentations on "Happy Fall..." Be prepared to participate meaningfully in the discussions (you may want to re-read the play).</p>
WEEK 7	<p>10/8 – Guest Artist: Lisa Sanaye Dring, playwright of "Happy Fall: A Queer Stunt Spectacular."</p>	<p>10/8: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?</p>	<p>Prepare for 10/24 mid-term.</p>

WEEK 7 (Continued)	10/10 – NO CLASS. University Holiday: Fall Recess.		
WEEK 8	10/15 – NO CLASS because of 9/22 field trip.  10/17– NO CLASS because of 9/22 field trip.		
WEEK 9	10/22 – Mid-term review session, online.  10/24 – Mid-term examination. Essay exam.	10/22: NO WEEKLY DISCUSSION CONTRIBUTIONS TODAY.  10/22: Sign up for Making Art presentations today. Designate what you will create.  10/24: NO WEEKLY DISCUSSION CONTRIBUTIONS TODAY.	Prepare for 10/24 mid-term
WEEK 10	10/29 – Overview of Asian and Asian American film. View Yu Gu/Philip Chung film about East West Players.  10/31 – Guest Artists: Yu Gu and Philip Chung, filmmakers of “East West Players: A Home on Stage.”	10/29: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?  10/31: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?	For 11/5, view the film, “The Namesake,” directed by Mira Nair (streaming on Prime and Apple TV).
WEEK 11	11/5 – Discussion of “The Namesake” and director Mira Nair.  11/7 - Group breakout sessions for “The Namesake.”	11/5: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?  11/7: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?	On 11/7, we will have group breakout sessions for “The Namesake.” Be prepared to participate meaningfully in the discussions (you may want to re-read the play).  On 11/12, we will have group presentations for “The Namesake.” Be prepared to participate meaningfully in the discussions (you may want to re-read the play).
WEEK 12	11/12 - Group presentations on “The Namesake.”  11/14 - Discussion of “The Half of It” and director Mira Nair.	11/12: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?  11/14: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?	For 11/14, see “The Half of It,” directed by Alice Wu (streaming on Netflix).  On 11/19, we will have group breakout sessions for “The Half of It.” Be prepared to participate meaningfully in the discussions (you may want to re-read the play).
WEEK 13	11/19 - Group breakout sessions for “The Half of It.”	11/19: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?	On 11/21, we will have group presentations for “The Half of It.” Be prepared to participate meaningfully in the discussions (you may want to re-read the play).



WEEK 13 (Continued)	11/21 - Group presentations on "The Half of It."	11/21: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?	Starting next week on 11/26, your Making Art presentations begin. Be prepared.
WEEK 14	11/26 – MAKING ART PRESENTATIONS (5 students). 11/28 – NO CLASS. University Holiday: Thanksgiving.	Your Making Art presentation must be ready. 11/26: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?	
WEEK 15	12/3– MAKING ART PRESENTATIONS (5 students). 12/5– MAKING ART PRESENTATIONS (5 students).	12/3: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY? 12/5: WHAT IS YOUR WEEKLY DISCUSSION CONTRIBUTION TODAY?	
<b>FINAL EXAM</b>	<b>12/17, 2-4 pm</b>		

### **ADDENDUM TO SYLLABUS**

The following information is recommended or required by USC.

This syllabus and your enrollment in THTR 566, fall semester 2024, means you are aware of the information below and understand its impact on you and your colleagues.

#### **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.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

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](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment or what information requires citation and/or attribution.

#### **USC School of Dramatic Arts (SDA) Productions, ISPs, and Extracurricular Activities**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity. \*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

#### **Equity, Diversity & Inclusion + Intimacy in Theatre Consent Culture Statement**

Through our pluralistic approach of diverse pedagogies, methodologies, ideologies, and modalities of artistic expression, we invite(engage) and challenge students to expand their breadth and depth of knowledge, complexity, and range of the human experience. Even though we nurture, guide, and challenge our students to embrace the unknown or unfamiliar and step outside of their comfort zones through storytelling/art, we aim to practice effective strategies and offer tools to students mindful of their physical, psychological, social, and emotional wellbeing. In alignment with professional and industry standards, we will integrate core principles and techniques of Intimacy in Theatre and Building Cultures of Affirmative Consent. This will provide agency, offer resources and support to the teachers, students, directors, and staff to establish healthy boundaries of consent when working on material that is physically, intimately, or emotionally charged content in both the classroom and production.

**SDA Student Support & Reporting Form**

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

**STATEMENT ON UNIVERSITY ACADEMIC AND SUPPORT SYSTEMS****Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (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. More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

**Student Financial Aid and Satisfactory Academic Progress:**

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate-](#) and [graduate-level](#) SAP eligibility requirements and the appeals process.

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

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

**988 Suicide and Crisis Lifeline** - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline consists of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

**Relationship and Sexual Violence Prevention Services (RSVP)** - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

**Office for Equity, Equal Opportunity, and Title IX (EEO-TIX)** - (213) 740-5086

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

**Reporting Incidents of Bias or Harassment** - (213) 740-2500

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.

**The Office of Student Accessibility Services (OSAS)** - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

**USC Campus Support and Intervention** - (213) 740-0411

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

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

**Office of the Ombuds** - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

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 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits