



THTR 460 Asian & Asian American Theatre: Identity & Aesthetics

Section 63165R, Spring 2025, Session 001, Site: VHE 206

Mondays & Wednesdays, 3-4:50 p.m. P.S.T., Units: 4

Instructor: Velina Hasu Houston, Ph.D.

Contact: greentea@usc.edu

Office: Virtual Office

Office Hours: Thursdays 12-2 p.m. by appointment; as a mutual courtesy, 24-hour cancellation notice via email is expected.

I.T. Help: USC Information Technology Services, <https://itservices.usc.edu/>.

Catalogue Description

The USC catalogue description of THTR 460 is: "Explores Asian and Asian American theatre, from the historical to the contemporary, with an aim toward understanding issues of aesthetics, acculturation, and identity. Instruction Mode: Lecture. Grading Option: Letter."

Course Description

THTR 460 explores plays written by people of the Asian Diaspora including not only the Far East, but Southeast Asia, South Asia, the Middle East, Central Asia, multiethnic Asians, and multiethnic Asian Americans.

Labor & Land Acknowledgment

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 pay my respects to their ancestors, elders, and relations, past, present, and emerging. Furthermore, 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.

Ethnic and Gender Respect

In the name of mutual respect, let us strive to neither mis-pronoun nor mis-race one another. Non-binary refers to non-binary ethnicity, culture, and/or gender.

Learning Objectives

The course will encourage a deeper understanding of playwriting voices from the Asian Diaspora. Plays can be important documents of history, which, like U.S. theatre in general, often focuses on Euro-centric, patriarchal perspectives and diminishes cultures of color in the human narrative.

- 1) The course is intended to provide **connectivity**. Students may connect with a diversity of sociocultural perspectives from the Asian Diaspora, and discover how plays build bridges of understanding between that Diaspora and other cultures.
- 2) The course will provide **context**. By exploring plays from the Asian Diaspora, students may learn the context of Asian Diasporic lives in the greater U.S. society and the myriad views of the human condition generated from the Asian Diasporic voice.
- 3) The course will provide **engagement** via the reading and discussion of plays that explore Asian Diasporic perspectives, hopefully generating the ability to navigate society with a greater sense of our cultural diversity.
- 4) The course will provide **analysis**. The student will be able to analyze plays from the Asian Diaspora against the aesthetics of society that existed in the times that the plays were written and during the times that the plays have existed in the U.S. theatre zeitgeist.

Prerequisite(s): THTR 225g Theatre Across History and Cultures

Co-Requisite (s): None

Concurrent Enrollment: None

Recommended Preparation: Preparation must include opening your mind to the diversity of the Asian Diaspora and its capacity for helping you to explore the entirety of the human condition. In addition, awareness of Asian and Asian American cultures by reading fiction, non-fiction, or dramatic literature; or seeing plays and films that focus on Asian and Asian American cultures can be illuminating.

Course Notes

- BrightSpace. Regularly check the site for this course.
- Laptop or notebook computers. Do not have them open/use them during class or exams unless instructed to do so for a course activity; penalty = 5 points deducted from your course grade (it signifies time taken out for non-course activities).
- Mobile phones. Do not use them in class or during exams; penalty = 5 points deducted from your course grade (it signifies time taken out for non-course activities).
- Final exam courtesy notice. The final is on May 9, 2025, 2-4 pm P.S.T., site TBD. *Date and time are set by USC, and students are required to participate, so note the information in your calendars now.*

Technological Proficiency and Hardware/Software Needed

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

- USC practices digital equity (see your advisor for information).
- Students with legal requirements for device use should contact instructor privately for accommodations.
- Make sure devices are silenced so as not to disturb classmates.
- Support Links: [Zoom information for students](#), USC BrightSpace Help: <https://www.brightspacehelp.usc.edu/students/>, [Software available to USC Campus](#)

Communication

- Questions/concerns? Contact instructor (greentea@usc.edu) during the business week, Monday-Friday, 9 am-5 pm PDT/PST. For information on student email policy, see <https://online.usc.edu/files/2017/11/student-grievance-policies.pdf>, Part F, Section 2.
- To promote independence and critical thinking when you have a course-related question, follow this path: (1) consult syllabus, (2) consult our BrightSpace site, (3) consult a classmate, (4) email instructor when other initiatives have been exhausted.

Deliverables

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

- 1) Discussion Input (1 required question or statement with example from source during each class beginning on 1-22) (10%)
- 2) In-class Interactive Investigations (10%)
- 3) Team* A Presentation on Character and Story & Follow-up Assessment (group grade for each member + individual grade on Follow-up Assessment & Reflection) (10%)
- 4) Team B Presentation on Themes, Aesthetics of Society, and Cultural Aspects & Follow-up Assessment (group grade for each member + individual grade on Follow-up Assessment & Reflection) (10%)
- 5) Theatre Viewing & Reflection: *Cambodian Rock Band* (10%)
- 6) Mid-term Exam (25%)
- 7) Final Exam (25%)

*Students will be placed on teams that will present orally on plays. Each team member will receive a grade based upon presentation, Follow-up Assessments, and Reflections.

Deliverables in a Chart

Student Responsibility (Your Deliverables)	Point Value	Percentage of Overall Grade
Discussion Input	100	10%
In-class Interactive Investigations	100	10%
Team A Presentation on Character and Story & Follow-up Assessment	100	10%
Team B Presentation on Themes, Aesthetics of Society, and Cultural Aspects & Follow-up Assessment	100	10%
Theatre Viewing & Reflection: <i>Cambodian Rock Band</i>	100	10%
Mid-term Exam	100	25%
Final Exam	100	25%

Definitions of Assignments

Discussion Input

Starting on 1/15, in person you must ask one meaningful question or make one statement about what's discussed in class. If you do not do so, you will receive a grade of "0" for that session. The critical element is the integrity of the question (in other words, no superficial questions).

In-class Interactive Investigations

Interactive readings of plays.

Team Presentations

Students will be divided into two teams: A and B. Team A will present on character and story. Team B will present on themes, aesthetics of society, and cultural aspects in the plays. After the oral presentations, each team member and the other students in class as well will write a Follow-up Assessment generated by what is learned in the oral presentation. Elements to help you think about the topics for the oral presentations (you don't have to include them, but they may help you in exploring your team topics) are located in Addendum C of this syllabus. In addition, team members will each complete a 1-page personal reflection on the quality of the teamwork in creating the presentation.

Mid-term Examination

This is an essay exam that includes questions drawn from readings 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. Per course guidelines, do not use your computers or cell phones while taking this exam. You must write legibly or it will be challenging to grade the exam. Use blue or black ink, not pencil. The exam will be taken in person.

Final Examination

The final examination is an essay exam that you will take in person at a site TBA on campus. The final exam will be comprehensive: it may focus on all plays studied in the course. Per course guidelines, do not use your computers or cell phones while taking this exam.

Theatre Viewing/Reflection

You are required to see "Cambodian Rock Band" by Lauren Yee at East West Players. If we attend it as a group of 10, we can receive a group discount price for our tickets. You will write a 5-page essay addressing the play's characters, themes, and presence of Asian or Asian American cultural dimensions. Attendance date is February 22, 2025, 5 p.m. Instead of purchasing a textbook, students must purchase a ticket (a code will be given by the theatre so you can do so directly).

Extra Credit

An extra credit opportunity will be posted to BrightSpace by mid-term. Your extra credit work is due by April 28, 2025.

Grade Evaluation – Assignments: Description, Assessment, Submission Guidelines

Each assignment is valued at 100 points. The percentage amount indicates the weight of that assignment. You are expected to attend all classes and exams 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. You are strongly encouraged to take notes on all class discussions and readings; this is critical to the writing of your exams.

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

Please remember: grades are not given, but earned. Be mindful 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	

Grading Timeline

Instructor strives to grade work 1-2 weeks upon submission, if submission is turned in on time as noted in this syllabus.

Required Readings

Several items are being provided free on the course site by artists, but requirements include purchasing a ticket to see one play.

- 1) *Race and Role: The Mixed-Race Asian Experience in American Drama* by Dr. Rena M. Heinrich, Rutgers University Press (June 16, 2023), ISBN-10: 197883544X, ISBN-13: 978-197883542
- 2) *The World of Extreme Happiness* by Frances Ya-Chu Cowhig, Broadway Licensing-Dramatists Play Service, ISBN-13: 978-0-8222-3551-4
- 3) *Kairos* by Lisa Sanaye Dring. PDF on BrightSpace course site.
- 4) *Nothing Micro About Micronesia*. Created by Leilani Chan, Ova Saopeng, members of Micronesian community. PDF on BrightSpace course site.
- 5) *House of India* by Deepak Kumar. PDF on BrightSpace course site.
- 6) *Cambodian Rock Band* by Lauren Yee. Amazon: https://www.amazon.com/Cambodian-Rock-Band-Lauren-Yee/dp/0573707243/ref=sr_1_1?crid=3LPCW8RRA1ZY&dib=eyJ2ljoMSJ9.dn2WTtRT13sLgWrI2GIYNRJvIv8G1qDrB8HZjigzhJWkypnjRBp0wXUks9vFOaEOuYK-vU9Fb-HtBu736JlceZ04Vijmhkb0sySxk4vfBmfwBkVEqNEaAr3Wmj16NewJsyAGYZBGK3a7LnomXihYQkEakq5IcGgtyluu2ZY9E55LHGG1KtUwEU5cjfxiTiNGFgTpFnwmmIvffhuuLnAg.laEDa6l8I21AHwm1rpbOhcNKi-h7q7WzbMb5lnUbj_0&dib_tag=se&keywords=lauren.+yee&qid=1736636093&prefix=lauren.+yee%2Caps%2C138&sr=8-1. Concord Theatricals: <https://www.concordtheatricals.com/s/64006/cambodian-rock-band>.

Required Viewings

“Cambodian Rock Band” by Lauren Yee, in production at East West Players. **WE WILL SEE THE PLAY ON 2/22 AT 5 P.M.**; this is part of the curriculum of this course, so **mark your calendars now**. You will be given course relief for the time spent in transportation to/from the theatre and in viewing the play; please note this in the schedule of classes below.

Assignment Submission & Attendance/Participation Matters

Assignments are to be submitted on due dates noted. No late assignments accepted. 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 one week of the end of the absence and submit to greentea@usc.edu according to syllabi protocol.

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 (Homework = boldface; what is due = red font)

- 1/13 – Welcome and introduction. Course perspectives on Asian American theatre and germane aesthetics. **Start reading *Race and Role* for 2/5.**
- 1/15 – In-class Interactive Investigation: reading *Nothing Micro About Micronesia*. **Discussion Input question/statement regarding our reading.**
- 1/20 – No class. USC Holiday.
- 1/22 – Discussion of *Nothing Micro About Micronesia*, lecture and group exploration. **Discussion Input question/statement.**
- 1/27 - Guest artists: Leilani Chan and Ova Saopeng – in person. **Discussion Input question/statement regarding our guests’ presentation.**
- **1/29 - In-class Interactive Investigation: reading *Kairos*. In class: Discussion Input question/statement regarding our reading. Teams A & B prepare for 2/3 presentation on *Kairos*.**
- **2/3 – Teams A & B Presentations on *Kairos*. For 2/5, each student prepares a Follow-up Assessment about what they learned about the play based on Teams’ presentation and their understanding of the play. For Team members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation. Discussion Input question/statement regarding the presentations. Complete reading of *Race and Role* by 2/5.**
- **2/5 – Due: Follow-up Assessments noted on 2/3 including teamwork personal reflections. Due: completed reading of *Race and Role*.** Discussion of *Race and Role*, lecture and group exploration.
- 2/10 – **Guest artist: Dr. Rena M. Heinrich. Discussion Input question/statement regarding our guest’s presentation.**
- 2/12 – No class. Course relief due to substitution course time on 2/22 for curricular production viewing.
- 2/17 – No class. USC Holiday.
- **2/19 – In-class Interactive Investigation: reading *Cambodian Rock Band*. Discussion Input question/statement regarding the play. Team A: convene to prepare for oral presentation on 2/24.**
- **2/22 – See “Cambodian Rock Band” by Lauren Yee at East West Players; 5 p.m. curtain. Write a 5-page, double-spaced essay addressing the play’s characters, themes, and presence of Asian or Asian American cultural dimensions; use standard margins. Essays are due on 2/24.**
- **2/24 – Due: Theatre Viewing & Reflection Essay re: 2/22.** Team A Presentation on *Cambodian Rock Band*. **Discussion Input question/statement regarding the presentation. For 2/26, each student prepares a Follow-up Assessment about what they learned about the play based on Team A’s presentation and their understanding of the play. For Team A members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation. Team B: convene to prepare for oral presentation on 2/26.**

- 2/26 – **Due: Follow-up Assessments noted on 2/24; for Team A members also submit teamwork personal reflections.** Team B Presentation on *Cambodian Rock Band*. **Discussion Input question/statement regarding the presentation. For 3/3, each student prepares a Follow-up Assessment about what they learned about the play based on Team B’s presentation and their understanding of the play. For Team B members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation.**
- 3/3 - **Due: Follow-up Assessments noted on 2/26; for Team B members also submit teamwork personal reflections.** Begin mid-term review.
- 3/5 – No class. Course relief due to substitution course time on 2/22 for curricular production viewing.
- 3/10 – Mid-term review continued, including interactive Q&A.
- 3/12 – Mid-term examination.
- 3/16-23 – USC Spring Recess.
- 3/17 – No class. Spring Recess.
- 3/19 – No class. Spring Recess.
- 3/24 – Asian American, culturally diverse panel with interactive Q&A. Online due to geographical diversity of guests. **Discussion Input question/statement regarding our guests’ presentation.**
- 3/26 – In-class Interactive Investigation: reading *The World of Extreme Happiness*. **Discussion Input question/statement regarding the play. Team A: convene to prepare for oral presentation on 4/7.**
- 4/7 - Team A Presentation on *The World of Extreme Happiness*. **Discussion Input question/statement regarding the presentation. For 4/9, each student prepares a Follow-up Assessment about what they learned about the play based on Team A’s presentation and their understanding of the play. For Team A members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation. Team B: convene to prepare for oral presentation on 4/9.**
- 4/9 – **Due: Follow-up Assessments noted on 4/7; for Team A members also submit teamwork personal reflections.** Team B Presentation on *The World of Extreme Happiness*. **Discussion Input question/statement regarding the presentation. For 4/14, each student prepares a Follow-up Assessment about what they learned about the play based on Team B’s presentation and their understanding of the play. For Team B members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation.**
- 4/14 – Guest artist: Frances Ya-Chu Cowhig (artist doesn’t live in California, so this will be online). **Discussion Input question/statement regarding our guest’s presentation.**
- 4/16 - In-class Interactive Investigation: reading *House of India*. **Discussion Input question/statement regarding the play. Team A: convene to prepare for oral presentation on 4/21.**
- 4/21 - Team A Presentation on *House of India*. **For 4/16, each student prepares a Follow-up Assessment about what they learned about the play based on Team A’s presentation and their understanding of the play. For Team A members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation. Discussion Input question/statement regarding Team A’s presentation. Team B: convene to prepare for oral presentation on 4/23.**
- 4/23 - **Due: Follow-up Assessments noted on 4/21; for Team A members also submit teamwork personal reflections.** Team B Presentation on *House of India*. **Discussion Input question/statement regarding the presentation. For 4/28, each student prepares a Follow-up Assessment about what they learned about the play based on Team B’s presentation and their understanding of the play. For Team A members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation.**
- 4/28 – **Due: Follow-up Assessments noted on 4/23; for Team B members also submit teamwork personal reflections.** Guest artist: Lisa Sanaye Dring. **Discussion Input question/statement regarding our guest’s presentation.**
- 4/30 – Discussion about East West Players, nation’s oldest Asian American theatre company and guest artist from the theatre company. **Discussion Input question/statement regarding our guest’s presentation.**
- 5/9 – Last course requirement. **Final exam: 2-4 p.m. Pacific Standard Time, site TBA.**

CHART:

	Daily Activities	Homework	Deliverables (What’s Due)
1/13	Welcome, introduction, overview.	Begin reading <i>Race and Role</i> for completion by 2/5.	Nothing Micro About Micronesia is on our Brightspace site. Have it with you on 1/15.

1/15	In-class Interactive Investigation: reading <i>Nothing Micro About Micronesia</i> .		Discussion Input question/statement regarding reading.
1/20 1/22	USC Holiday. Discussion of <i>Nothing Micro About Micronesia</i> .	For 1/27, each student prepares a Follow-up Assessment about what they learned about the play based on Team A's presentation and their understanding of the play. For Team A members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation. Team B: convene to prepare for oral presentation on 1/27. Team B: convene to prepare for oral presentation on 1/27.	Discussion input regarding the play.
1/27 1/29	Guest Artists Leilani Chan and Ova Saopeng, Teada Productions In-class Interactive Investigation: reading <i>Kairos</i> .	Teams A & B prepare for 2/3 presentation.	Discussion Input question/statement regarding our guests' presentation. Discussion Input question/statement regarding the play. Follow-up Assessments noted on 1/27; for Team B members also submit teamwork personal reflections.
2/3 2/5	Teams A & B presentations. Discussion of <i>Race and Role</i> .	For 2/5, each student prepares a Follow-up Assessment about what they learned about the play based on Teams' presentations AND ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentations. Complete reading of <i>Race and Role</i> by 2/5.	Discussion Input question/statement regarding presentations. Follow-up Assessments and personal reflections noted on 2/3 + completed reading of <i>Race and Role</i> . Discussion Input question/statement regarding our guest's presentation.

2/10	Guest artist: Dr. Rena M. Heinrich.		Discussion Input question/ statement regarding our guest's presentation.
2/12	No class. Course relief due to substitution course time on 2/22 for curricular production viewing.		
2/17	No class. USC holiday.		
2/19	In-class Interactive Investigation: reading <i>Cambodian Rock Band</i> .	Team A: convene to prepare for oral presentation on 2/22.	Discussion Input question/ statement regarding the play.
2/22		Write reflection of viewing.	See <i>Cambodian Rock Band</i> at East West Players, 5 p.m.
2/24	Team A Presentation on <i>Cambodian Rock Band</i> .	For 2/26, each student prepares a Follow-up Assessment about what they learned about the play based on Team A's presentation and their understanding of the play. For Team A members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation.	Theatre viewing essays due. Discussion Input question/ statement regarding the presentation.
2/26	Team B Presentation on <i>Cambodian Rock Band</i> .	Team B: convene to prepare for presentation on 2/26. For 3/3, each student prepares a Follow-up Assessment about what they learned about the play based on Team B's presentation and their understanding of the play. For Team B members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation.	Due: Follow-up Assessments noted on 2/24; for Team A members also submit teamwork personal reflections. Discussion Input question/ statement regarding the presentation.
3/3	Begin mid-term review.	Team A: convene to prepare for oral presentation on 3/24.	Follow-up Assessments noted on 2/3; for Team B members also submit teamwork personal reflections.
3/5	No class, course relief from 2/22.		
3/10	Mid-term review, continued.	Team A: convene to prepare for oral presentation on 3/24.	
3/12	Mid-term examination.		
3/16-23	USC SPRING RECESS. No class 3/17 & 19.		

3/24	Industry panel.		Discussion Input question/ statement.
3/26	In-class interactive investigation: reading <i>The World of Extreme Happiness</i> .		Discussion Input question/ statement. Team A: convene to prepare for oral presentation on 4/7.
4/7	Team A presentation.	Team B: convene to prepare for presentation on 4/9.	Discussion Input.
4/9	Team B presentation.	For 4/14, each student prepares a Follow-up Assessment about what they learned about the play based on Team B's presentation and their understanding of the play. For Team B members, prepare this Follow-up Assessment BUT ALSO a 1-page personal reflection on the quality of the teamwork in creating the presentation.	Follow-up Assessments noted on 4/7; for Team A members also submit teamwork personal reflections. Discussion Input question/ statement regarding the presentation.
4/14	Guest Artist: Frances Ya-Chu Cowhig; online due to geographical location of artist.		Discussion Input question/ statement regarding our guests' presentation.
4/16	In-class Interactive Investigation: reading <i>House of India</i> .	Team A: convene to prepare for 4/21 oral presentation.	Discussion Input.
4/21	Team A presentation on <i>House of India</i> .	Team B: convene to prepare for presentation on 4/23.	Discussion Input.
4/23	Team B presentation.	For 4/23, each student: Follow-up Assessment. For Team A: Follow-up Assessment + 1-page Reflection. For 4/28, each student: Follow-up Assessment. For Team B: Follow-up Assessment + 1-page Reflection.	Discussion input.
4/28	Guest artist: Lisa Sanaye Dring.		Due: Follow-up Assessments noted on 4/23; for Team B members also submit teamwork reflections. Discussion Input.
4/30	East West Players discussion. EWP guest artist. Final examination review: 2 nd half of semester.		Discussion input.
5/9	Final examination. 2-4 p.m. PST		Final examination. 2-4 p.m. PST

ADDENDUM TO COURSE SYLLABUS – ADDENDUM A
The following information is recommended or required by USC.

Required Information, Advisory Information, and Additional Policies and USC Standards

REQUIRED INFORMATION

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](#).

AI Generators Guidelines

While I am not against the use of artificial intelligence (AI)-powered programs with regards to working on assignments, I believe there are ethical questions if applied to the completion of assignments. Be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus, they are not yet prepared to produce text that may meet the standards of the grades you wish to earn. If you decide to use AI-powered programs to complete the work for this course, be aware that, with regard to University values, using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. If you do use AI tools in the development of any aspect of your work, you must cite them ([USC Libraries AI Generators Citation Guidance](#)) and also be aware that the value of original thinking over AI-thinking has an impact on instructor assessment of the originality of your viewpoints. Please see Addendum B below to read authors' views on AI tools.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment. Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation is prohibited. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

ADDENDUM TO COURSE SYLLABUS – ADDENDUM B (Additional Policies)
The following information is recommended or required by USC.

Statement on Academic Conduct and Support Systems

Academic Integrity (see above).

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. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

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 is comprised 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) 740-5086 or (213) 821-8298

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

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

ADDENDUM C

ELEMENTS TO ASSIST IN TEAM ORAL PRESENTATIONS

These elements can help you think about the topics for your oral presentations (again, you don't have to include them, but they may help you in exploring your topics).

Character & Story

Major traits of the protagonist

Nature of protagonist's everyday world

What is important to the protagonist

What event/decision/experience occurs that initiates the action of the play, that disrupts the protagonist's everyday world and makes it challenging, if not impossible, to carry on in the same way as the protagonist did before this occurrence

What critical desire emerges from this experience

What key actions are generated by this desire on the part of the protagonist

What impact does each action have on the protagonist's journey

What is the high point of the story

In what way(s) does the protagonist transform, generated by what happens in the story

If the protagonist doesn't change, what about his/her/their existence changes

What impact does the playwright's cultural identity have on the character(s) and world represented in the play?

Aesthetics/Cosmology of Society

How is the play (characters and world of the play) embodied in the aesthetics of society – in the cosmology of society

The story of the play takes place in a certain time period marked by social, cultural, and political circumstances; consider these circumstances in terms of the plays you are reading, and what impact it has on characters and on story).

Changes in society include how mainstream theatre considers U.S. Asian Diasporic playwrights' voices. Who produces this work and who does not produce this work? In either case, why do you think this is so?

Themes

What does the playwright want us to think about

What ideas are prominent in the play

Consider choices that characters make and why they make them

In terms of what you learned from reading the play, what is most memorable and why

Consider the nature of relationships, personal growth, behavior, ethics, power in characters

Cultural Aspects

What traditions are present

What cultural artifacts are present

Are foods consumed or eaten that are specific to an Asian or Asian American culture

Consider clothing and hairstyles

Consider ways of thinking