

Introduction to Southeast Asian Literary and Cultural Studies

De La Salle University

College of Liberal Arts

COURSE CODE: SEACULS

CLASS SCHEDULE: MW 2:30-4PM

ROOM: Full Online

INSTRUCTOR: Dr. Carlos M. Piosos III | carlos.piosos@dlsu.edu.ph

Course Description

This course offers a multidisciplinary approach to the study of literary and cultural underpinnings of contemporary Southeast Asia. Looking through diverse legacies of varied colonial histories into its post-colonial present, our course explores how particular cultural practices and production in Southeast Asia relate to wider systems of power as embodied in belief systems, race and ethnicities, class, gender and sexuality, language, and national and transnational politics. The modules are explored thematically, with attention to shared historical and postcolonial experiences, links and breaks in cultural traditions, and modes of resistance through class, race, and gender. Throughout, the topics will be investigated through the lens of primary cultural sources such as literary texts, feature and documentary films, cultural rituals and performances, etc.

Learning Outcomes

Upon completion of this course, students should be able to do the following, in accordance with the Expected LaSallian Graduate Attributes (ELGAs) defined by the College of Liberal Arts:

EXPECTED LASALLIAN GRADUATE ATTRIBUTES	LEARNING OUTCOMES
Critical and creative knowledge producer Competent professional Diversity-sensitive communicator Socially responsive and collaborative citizen Morally principled and faith-inspired leader	Assess and map prevailing impression and knowledge, or lack of it, on Southeast Asia as a region, and on its cultural traditions. Apply cultural studies in understanding the historical and political contexts of the country/ies in focus, and in the extraction of themes.

Student Outputs

As evidence of attaining the above Learning Outcomes, the students are required to submit the following requirements:

Learning Outcome	Requirement	Description	Submission Timelines
Assess and map prevailing impression and knowledge, or lack of it, on Southeast Asia as a region, and on its cultural traditions.	Discussion (Synchronous and Asynchronous)	You are required to answer and respond to asynchronous discussion prompts in each of the modules, and also to participate in oral discussions during synchronous online meetings. This will be graded and through conversation and feedback with your peers, your ideas are tested and refined for critical commentary podcasts.	Weeks 1 - 12
Apply literary cultural studies in understanding the historical and political contexts of the country/ies in focus, and in the extraction of themes.	Critical Commentary Podcasts	The student will be expected to perform brief critical analysis of cultural texts and practices through short audio-visual recording/podcasts (2 to 5 minutes of recording), as closing requirements for each module. Podcasts allows you to experiment	<ul style="list-style-type: none">• July 13, 2020• July 27, 2020• August 10, 2020• August 18, 2020• September 7, 2020• September 15, 2020

		but also starts synthesizing your thoughts and ideas from our discussions, which is a great preparation for your final paper.	
	Final Paper	The student will also be expected to write a sustained and coherent analysis of transnational/transborder comparative lens of cultural texts, practices or phenomena in critical essay (around 4,000 to 6,000 words), as final formative requirement for your whole course.	October 2, 2020

Grading System

Students will be graded according to the following:

Attendance (Synchronous Conferences)	5%
Quizzes	5%
Discussions	40%
Critical Commentary Podcasts (6)	30% (5% each)
Final Paper	20%
TOTAL	100%

RUBRIC FOR ASSESMENT:

The generality of the grading system is intended for the purpose of adaptability to the different required outputs listed above.

CRITERIA	SUPERIOR 4	ABOVE AVERAGE 3	AVERAGE 2	PASS 1	POOR 0
Depth of Understanding of Concepts and Proficiency at Application	The submitted work manifests qualities of higher-order thinking as illustrated by use of literary vocabulary and critical terms, clarity of language and organization.	The submitted work manifests qualities which go beyond the requirements as seen in the use of competent language, critical thinking, clear organization of thoughts.	The submitted work manifests the required qualities.	The submitted work partially manifests the required qualities. Certain aspects are either incomplete or incorrect.	The submitted work does not manifest any of the requirements.
Coherence and Consistency of Argument	The submitted work manifests qualities of higher-order thinking.	The submitted work manifests qualities which go beyond the requirements.	The submitted work manifests the required qualities.	The submitted work partially manifests the required qualities. Certain aspects are either incomplete or incorrect.	The submitted work does not manifest any of the requirements.

Creativity of Presentation	The submitted work manifests qualities of higher-order thinking.	The submitted work manifests qualities which go beyond the requirements.	The submitted work manifests the required qualities.	The submitted work partially manifests the required qualities. Certain aspects are either incomplete or incorrect.	The submitted work does not manifest any of the requirements.
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Learning Plan

Learning Outcome	Topic	Required Texts	Activities and Schedule of Synchronous Meeting
<p>Assess and map prevailing impression and knowledge, or lack of it, on Southeast Asia as a region, and on its cultural traditions.</p> <p>Apply literary and cultural studies in understanding the historical and political contexts of the country/ies in focus, and in the extraction of themes.</p>	Course Introduction	Syllabus and AnimoSpace	Synchronous Meeting: July 1, 2020
	Week 1-2: Colonial Violence	<ul style="list-style-type: none"> TV clip: "Shadows of Empire" (Farish Noor's <i>My Southeast Asia</i>, Channel News Asia) Novel excerpts: Pramoedya Ananta Toer's <i>Bumi Manusia/This Earth of Mankind</i> Film Adaptation: Hanung Bramantyo's <i>Bumi Manusia</i> (2019) Historical Film: Khavn de la Cruz's <i>Balangiga: Howling Wilderness</i> (2019) 	<p>Asynchronous Discussion Posts: July 1 - 14, 2020</p> <p>Synchronous Meeting: July 8, 2020</p> <p>Submission of Podcast: July 13, 2020</p>
	Week 3-4: Postcolonial Terror	<ul style="list-style-type: none"> Short Story: Seno Gumira Ajidarma, "Insiden"/"The Incident" (trans: Greg Harris) Short Story: Eka Kurniawan, "Corat-corek di Toilet," "Grafitti in Toilet"/"Himutok sa Banyo" (trans: Annie Tucker, Arlo Mendoza) Documentary Film: Joshua Oppenheimer, <i>The Act of Killing</i> (2012) Documentary Film: Joshua Oppenheimer, <i>The Look of Silence</i> (2014) Documentary Film: Anders Ostergaard, <i>Burma VJ: Reporting from a Closed Country</i> (2008) 	<p>Asynchronous Discussion Posts: July 15 - 28, 2020</p> <p>Quizzes: July 15 - 28, 2020</p> <p>Synchronous Meeting: July 22, 2020</p> <p>Submission of Podcast: July 27, 2020</p>
	Week 5-6: War and Trauma	<ul style="list-style-type: none"> Film Memoir: Rithy Panh's <i>The Missing Picture</i> (2013) Documentary Film: John Pirozzi's <i>Don't Think I've Forgotten: Cambodia's Lost Rock & Roll</i> (2014) Feature Film: Kim Murdaunt's <i>The Rocket</i> (2013) Poems: Monika Sok, "Locked Eyes: Three Poems" Poems: Ocean Vuong, "Aubade with a Burning City" 	<p>Asynchronous Discussion Posts: July 29 - August 11, 2020</p> <p>Quizzes: July 29 - August 11, 2020</p> <p>Synchronous Meetings: August 5, 2020</p> <p>Submission of Podcast: August 10, 2020</p>

		<ul style="list-style-type: none"> Poems: Ko ko Thett, "myanma: a collage" 	
	Week-7-8: Race, Religion and Gender	<ul style="list-style-type: none"> Experimental Documentary: Tan Pin Pin's <i>Singapore Gaga</i> (2005) Mockumentary: Amir Muhammad's <i>The Big Durian</i> (2003) Feature Film: Yasmin Ahmad's <i>Sepet</i> (2005) Documentary: John Darling's <i>The Healing of Bali</i> (2003) Feature Film: Apitchapong Weerasathul's <i>Uncle Boonme Who Can Recall His Past Lives</i> (2010) Feature Film: Ishmael Bernal's <i>Himala</i> (1982) 	Asynchronous Discussion Posts: August 12 - 25, 2020 Submission of Podcast: August 18, 2020 Synchronous Meetings: August 19, 2020
	Week 9-10: Mobility and Migration	<ul style="list-style-type: none"> Feature Film: Anthony Chen's <i>Ilo ilo</i> (2014) Short Ads: <i>Him</i> (2020) and <i>Mums and Maids</i> (2014) Short Story: Etik Juwita, "Bukan Yem"/"Maybe Not Yem"/ "Hindi ako si Yem" (trans: Andy Fuller, Carlos Pioscos III) Poetry excerpts: Md Mukul Hossine, "Expatriate Dreams," "I Want to Be a King," and Bangladesh" in <i>Me Migrant</i> 	Asynchronous Discussion Posts: August 26 - September 8, 2020 Synchronous Meetings: September 2, 2020 Submission of Podcast: September 7, 2020
	Week 11-12: Queer Southeast Asia	<ul style="list-style-type: none"> Eric Kooh's <i>Be With Me</i> (2005) Ekachai Uekrontham's <i>Beautiful Boxer</i> (2003) Kathy Huang's <i>Tales of the Waria</i> (2011) Jun Lana's <i>Die Beautiful</i> (2016) 	Asynchronous Discussion Posts: September 9 - 22, 2020 Submission of Podcast: September 15, 2020 Synchronous Meetings: September 16, 2020
	Week 13-14	Finals Week	Submission of Final Paper: October 2, 2020

References and Resources

Module 1

- Noor, Farish. "Shadows of Empire I Inventing Southeast Asia | CNA Insider." *Youtube*, uploaded by CNA Insider, September 14, 2016. <https://www.youtube.com/watch?v=LbXXQ8u1p0I&t=79s>
- Toer, Pramodya Ananta. *This Earth of Mankind*, trans. by Max Lane. New York and London: Penguin Books, 1996.
- Toer, Pramodya Ananta. *Bumi Manusia*. Jakarta: Hasta Mitra, 1980.
- Bumi Manusia*. Directed by Hanung Bramantyo, performances by Iqbaal Dhiyafakhri Ramadhan, Mawar Eva de Jongh, and Sha Ine Febriyante, Falcon Pictures, 2019.
- Balangiga: Howling Wilderness*. Directed by Khavn dela Cruz, performances by Pio Del Rio, Warren Tuano, Justine Samson, QCinema, 2017.

Secondary Sources:

- Ytterhus, Arngnim. "Pramodya Anata Toer Documentary Part 1 by Arngnim Ytterhus." *Youtube*, uploaded by ArngnimY, December 31, 2009. <https://www.youtube.com/watch?v=wQaJaeEFw&t=1s>
- Ytterhus, Arngnim. "Pramodya Anata Toer Documentary Part 2 by Arngnim Ytterhus." *Youtube*, uploaded by ArngnimY, January 3, 2010. <https://www.youtube.com/watch?v=vS3d0EdxVGk&t=1s>

- Ytterhus, Arngnim. "Pramoedya Anata Toer Documentary Part 3 by Arngnim Ytterhus." *Youtube*, uploaded by ArngnimY, January 3, 2010. https://www.youtube.com/watch?v=Qgv8_2tATY0&t=1s

Module 2

- Ajidarma, Seno Gumira. "The Incident," trans. by Greg Harris. *Manoa*, vol. 12 no. 1, 2000, p. 203-213
- Kurniawan, Eka. "Graffiti in Toilet." In *Kitchen Curse: Stories*, trans. by Annie Tucker et.al. London: Verso, 2019.
- Kurniawan, Eka. "Corat-coreit di Toilet." In *Corat-coreit di Toilet dan Cerita-cerita Lainnya*. Jakarta: Gramedia, 2014.
- Kurniawan, Eka. "Himutok sa Banyo," trans. by Amado Mendoza III. In *Kuliti: Kultura, Kritisismo, Lipunan*. February 26, 2020. <https://kuliti.art/2020/02/26/mga-himutok-sa-palikuran/>
- *The Act of Killing*. Directed by Joshua Oppenheimer, performances by Anwar Congo, Herman Koto, Syamsul Arifin., Final Cut for Real, 2012.
- *The Look of Silence*. Directed by Joshua Oppenheimer, performances by Adi Rukun, M.Y. Basrun, Amir Hassan, Final Cut for Real, 2015.
- *Burma VJ: Reposting from a Closed Country*. Directed by Anders Ostergaard, Kamoli Films, Magic Hour Films ApS, Mediamente, 2009.

Secondary Sources:

- Yayat MF. "Interview with Seno Gumira Ajidarma." *Youtube*, uploaded by Yayat MF. July 21, 2015. <https://www.youtube.com/watch?v=Jklm0gaB8Eg&lc=UgjziDK0G0omengCoAEC>
- Yayat MF. "Interview with Eka Kurniawan." *Youtube*, uploaded by Yayat MF. September 30, 2015. <https://www.youtube.com/watch?v=h-sSF44nnv4>
- Lemelson R. "Refusing to Look Away: The Act of Killing and the Indonesian genocide of 1965." *PsychoCultural Cinema*. Available at <http://https://psychoculturalcinema.com/refusing-to-look-away-the-act-of-killing-and-the-indonesian-genocide-of-1965/>
- Pohlman, Annie E. 2015. "Film Review: The Act of Killing." *Genocide Studies and Prevention: An International Journal* 9:2, 131-134.
- Cribb R, Ford M: "The killings of 1965– 66." Originally published in Edition 99, January-March 2010. Reprinted in Edition 117, *Inside Indonesia*. July-September 2014. Available at <https://www.insideindonesia.org/the-killings-of-1965-66>
- Rafter, Nicole. 2015. "Film Review: The Look of Silence." *Genocide Studies and Prevention: An International Journal* 9:2, 135-137.
- Devi, Konsam Shakila. 2014. "Myanmar under Military Rule 1962-1988." *International Research Journal of Social Sciences*, 3:10, 46-50.
- Dawson, Nick. "Anders Ostergaard, *Burma VJ* Filmmaker. February 22, 2010. Link: <http://filmmakermagazine.com/4696-anders-stergaard-burma-vj-by-nick-dawson/#.WRHpz7yGOV4>

Module 3:

- *The Missing Picture*. Directed by Rithy Pahn, performances by Randal Douc, Jean-Baptiste Phou, Catherine Dussart Productions (CDP), ARTE, Bophana Production, 2014.
- *Don't Think I've Forgotten*. Directed by John Pirozzi, performances by Norodom Sirivudh, Norodom Sihanouk, Sisowath Kossamak, Primitive Nerd, Harmony Productions, 2015.
- *The Rocket*. Directed by Kim Mordaunt, performances by Sithipon Disamoe, Loungnam Kaosainam, Suthep Po-ngam, Red Lamp Films, Curious Film, Ecoventure, 2014.
- Sok, Monica. "Locked Eyes: Three Poems." *The Margins: Asian American Writer's Workshop*. April 14, 2015. <https://aaww.org/locked-eyes-monica-sok/>
- Vuong, Ocean. "Aubade with a Burning City." In *Night Sky with Exit Wounds*. Copper Canyon, 2019, pp. 10-12.
- Ko, Ko Thett. "myanma: a collage." In *The Burden of Being Burmese*. Brookline, MA: Zephyr Press, 2015, pp. 50-52.

Secondary Sources:

- Shambaugh House. "On the Map 2016: ko ko thett (Myanmar)." *Youtube*, uploaded by Shambaugh House, April 27, 2017. <https://www.youtube.com/watch?v=fdwI9Pisw2s>
- Amanpour and Company. "Ocean Vuong on War, Sexuality and Asian-American Identity | Amanpour and Company." *Youtube*, uploaded by Amanpour and Company, December 25, 2019. <https://www.youtube.com/watch?v=9OZIwsk9cAM>

- HigherEd Matters. "Meet Monica Sok, a Cambodian American Poet." *Youtube*, uploaded by HigherEd Matters, April 12, 2019. <https://www.youtube.com/watch?v=jhCK98P3W7w>
- Lim, Alvin Cheng-Hin. "Reassembling memory: Rithy Panh's S-21: The Khmer Rouge Killing Machine." In *The New Violent Cartography: Geo-analysis after the aesthetic turn*, edited by Sam Okoth Opondo and Michael J. Shapira. (Routledge: London and New York, 2012), pp. 118-133.
- Zylberman, Lior. 2014. "The Missing Picture – Film Review." *Genocide Studies and Prevention: An International Journal* 8:3, 103-105-134.
- Saphan, Linda. 2012. "From Modern Rock to Postmodern Hard Rock: Cambodian Alternative Music Voices." *Ethnic Studies Review* 35:1-2, 23–40.
- Saphan, Linda. 2015. *From Cambodia with Love* (Don't Think I've Forgotten: Cambodia Lost Rock and Roll Soundtrack Booklet).
- Khamvongsa, Channapha and Elaine Russell. 2009. "Legacies of War: Cluster Bombs in Laos." *Critical Asian Studies* 41:2, 281-306.
- Frewer, Tim. 2014. "The Rocket—abandonment and becoming in rural Laos." *Australian Geographer* 45:1, 87-92.

Module 4:

- *Singapore Gaga*. Directed by Tan Pin Pin, performances by Melvyn Cedello, Victor Khoo, Hong Chow Yew, 2005.
- *The Big Durian*. Directed by Amir Muhammad, performances by Amir Muhammad, Ghafir Akbar, Soh Boon Tat, Doghouse 73 Pictures, 2003.
- *Sepet*. Directed by Yasmin Ahmad, performances by Choo Seong Ng, Sharifah Amani, Linus Chung, MHz Film, 2004.
- *The Healing of Bali*. Directed by John Darling, produced by John Darling and Sarah Darling, 2003.
- *Uncle Boonmee Who Can Recall His Past Lives*. Directed by Apichatpong Weerasethakul, performances by Thanapat Saisaymar, Jenjira Pongpas, Sakda Kaewbuadee, Kick the Machine, Illuminations Films, Anna Sanders Films, 2010.
- *Himala*. Directed by Ishmael Bernal, performances by Nora Aunor, Veronica Palileo, Spanky Manikan, Experimental Cinema of the Philippines, 1982.

Secondary Sources

- Watson, Jini Kim. 2016. "Aspirational City." *Interventions*, 18(4), 543–558.
- Khoo, Gaik Cheng. 2008. "Urban geography as pretext: Sociocultural landscapes of Kuala Lumpur in independent Malaysian films." *Singapore Journal of Tropical Geography*, 29(1), 34–54.
- Gabriel, Sharmani P. 2011. "Translating Bangsa Malaysia." *Critical Asian Studies*, 43(3), 349–372.
- Lewis, Jeff 2006. "Paradise defiled: Bali bombings and the terror of national identity." *European Journal of Cultural Studies*, 9(2), 223–242.
- Bergstrom, A. 2015. "Cinematic Past Lives: Memory, Modernity, and Cinematic Reincarnation in Apichatpong Weerasethakul's Uncle Boonmee Who Can Recall His Past Lives." *Mosaic: a Journal for the Interdisciplinary Study of Literature*, 48(4), 1–16.
- Tadiar, Neferti X. M. 2002. "Himala (Miracle): The Heretical Potential of Nora Aunor's Star Power." *Signs: Journal of Women in Culture and Society*, 27(3), 703–741.

Module 5

- Transient Workers Count Too and Ogilvy & Maher, "Mums and Maids #igivedayoff." *Youtube*, uploaded by I Give Day Off, April 22, 2015. <https://www.youtube.com/watch?v=jUxkOSkD8Rc>
- Grid Synergy. "Him," uploaded by Grid Synergy, April 21, 2020. <https://www.youtube.com/watch?v=IMtDiayOQkY>
- *Ilo Ilo*. Directed by Anthony Chen, performances by Yann Yann Yeo, Tian Wen Chen, Angeli Bayani, Fisheye Pictures, 2013.
- Juwita, Etik. "Bukan Yem." *Amarilis Merah*. July 1, 2010. <http://citramarindi.blogspot.com/2010/07/bukan-yem-karya-etik-juwita.html>
- Juwita, Etik. "Maybe Not Yem," trans. by Andy Fuller. *Words without Borders*. January 2009. <https://www.wordswithoutborders.org/article/maybe-not-yem>
- Juwita, Etik. "Hindi ako si Yem," trans. by Carlos M. Piosos III. In *Mga Bantay-Salakay sa Loob ng Aking Bahay: Antolohiya ng mga Maiikling Kuwento ng Mga Indonesian Domestic Worker sa Hong Kong*,

Singapore at Taiwan, ed. and trans. by Carlos M. Piocos III. Quezon City: Sentro ng Wikang Filipino-UP Diliman, 2020, pp. 183-192.

- Hossine, Md Mukul. "Expatriate Dreams", "I Want to Be a King" and "Bangladesh". In *Me Migrant*, transcreated by Cyril Wong, translated from Bangla by Fariha Imran and Farouk Ahammed. Singapore: Ethos Books, 17, 52, 65.

Secondary Sources:

- Piocos, Carlos M. III. 2019. "At home with strangers: social exclusion and intimate labor in Anthony Chen's *Ilo Ilo* (2013)" *Feminist Media Studies* 19 (5), pp. 717-731.
- Capino, Jose B. "Domestic Helper." In *Figures of Southeast Asian Modernity*, ed. by Joshua Barker, Erik Harms, and Johan Lindquist. Honolulu, University of Hawai'i Press, 2014, pp. 23-24.
- Suryomenggolo, Jafar. "Indonesian Female Migrant Workers and Their Narratives." *CSEAS Newsletter* (Kyoto University), 64, 2011, pp. 20-21.
- Silvey, Rachel. "Overseas Female Labor Migrant (TKW or *Tenaga Kerja Wanita*)." In *Figures of Southeast Asian Modernity*, ed. by Joshua Barker, Erik Harms, and Johan Lindquist. Honolulu, University of Hawai'i Press, 2014, pp. 152-153.
- Rahman, Md Mizanur. "Bangladeshi Worker." In *Figures of Southeast Asian Modernity*, ed. by Joshua Barker, Erik Harms, and Johan Lindquist. Honolulu, University of Hawai'i Press, 2014, pp. 200-202.
- Yeh, Ray and Goh Chiew Tong. "His double life as a construction worker and a 'famous poet' in Singapore - and the price he paid." *CNA Insider*. August 18, 2019.
<https://www.channelnewsasia.com/news/cnainsider/migrant-poet-construction-worker-mukul-singapore-bangladesh-11817978>

Module 6:

- *Be with Me*. Directed by Eric Khoo, performances by Theresa Poh Lin Chan, Chiew Sung Ching, Lawrence Yong, Zhao Wei Films, Infinite Frameworks Pte. Ltd., 2005.
- *Beautiful Boxer*. Directed by Ekachai Uekrongtham, performances by Asanee Suwan, Sorapong Chatree, Orn-Anong Panyawong, GMM Pictures Co., 2004.
- *Tales of the Waria*. Directed by Kathy Huang, produced by Kathy Huang and Independent Television Service, 2011.
- *Die Beautiful*. Directed by Jun Lana, performances by Paolo Ballesteros, Christian Bables, Joel Torre, The IdeaFirst Company, Octobertrain Films, 2016.

Secondary Sources

- Oswin, Natalie. 2014. "Queer time in global city Singapore: Neoliberal futures and the 'freedom to love'." *Sexualities* (17)4, 412-433.
- Kang, Dredge B. 2012. "Kathoey 'In Trend': Emergent Genderscapes, National Anxieties and the Re-signification of Male-Bodied Effeminacy in Thailand." *Asian Studies Review* (36) 4, 474-494.
- Boellstorff, Tom. 2004. "Playing Back the Nation: Waria, Indonesian Transvestites." *Cultural Anthropology* (19) 2: 159-95.
- Diaz, Robert. 2018. "Biyuti from Below: Contemporary Philippine Cinema and the Transing of *Kabaklaan*." *TSQ* 5 (3): 404-424.

Classroom Policies

- You are required to attend all of our synchronous meetings/conferences ON TIME and PREPARED for discussion. You can see the seven meetings scheduled in our lesson plan and calendar, which will be graded as 5% of your final grade for this class. We will meet via BigBlueButton here in Canvas. And you will be requested to open your camera as I don't like talking to blank screens.
- Since this is an online class, you will have to manage your time wisely so that you can complete all requirements for module. Remember that you go through each activities sequentially, which means that you cannot move on to the next activity unless you finished prior activity. All of these asynchronous activities are graded and will be included as part of your final grade. Contribute to discussion as it is the only way that you'll finish that activity so that you can move to the next one. Also, note that all quizzes are embedded in the films that you are required to watch so make time to finish watching them.
- The above reminder is important because while these activities don't have due dates, in exception for Critical Commentary Podcasts, the modules are only open to the following periods:
 - Module 1: July 1 - 14
 - Module 2: July 15 - July 28

- Module 3: July 29 - August 11
 - Module 4: August 12 - 25
 - Module 5: August 26 - September 8
 - Module 6: September 9- September 22
- This means that finishing all the activities in the module before it closes is important because completing a module is required before you can move into the next one.
- Most modules have Critical Commentary Podcasts as their closing activity, with the exception of modules 4 and 6. Make time for these activities as it involves preliminary research and cursory production skills (via tools available here in Canvas), and sometimes, collaborating with groupmates to accomplish.
- All activities have detailed and straightforward instructions. Read them carefully and thoughtfully.
- If you wish to study how you will be graded, refer to the rubrics on discussions, podcasts and final paper at Rubrics section at the left sidebar.
- All the textual materials are available in the Files section at the sidebar. You can download them and you can also view and download them as they are embedded in the module entries.
- Plagiarism is a serious academic offense with automatic failing grade as consequence. In all of the materials for the course, I have included bibliographic entry as sources for all materials that I have used in the modules which you can just copy paste in discussion posts, podcasts and final paper to make sure that you will not commit plagiarism. Make sure you follow the format for in-text citations as these are formatted as end-of-text source lists. Always cite sources using MLA or Chicago format, especially since almost all activities will ask you to cite specific lines from texts or take screenshots of films as part of your analyses.
- For consultation, email me so that we can setup a conference call using BigBlueButton here in Canvas.