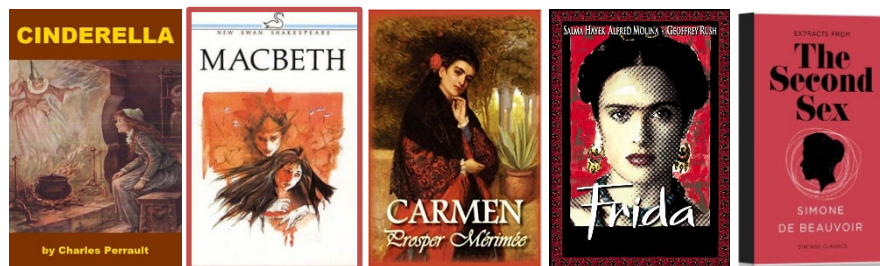


Topic:

Bad Chicks in Foreign Flicks: Women's Empowerment through Time and in Media

What do the names of Cinderella, Lady Macbeth, Carmen, Frida Kahlo or Simone de Beauvoir bring to our mind? Why have these remarkable female characters and historical figures left such a tangible imprint on our imagination, language, and livelihood? Why was it possible for these heroines to step out of their narratives and continue their existence as referable prototypes? As readers and viewers, why do we keep on watching a charming woman effortlessly juggling domestic chores, a strong woman climbing to new political heights, a femme fatale bringing demise to her admirers?



COURSE DESCRIPTION:

This course will study some of the most memorable female characters and historical figures whose legacies left a notable imprint on our modes of behavior. Reading of the primary texts will be the first step in our investigation of their continued power to fascinate. Selected critical texts will help us analyze not only the narratives themselves but more importantly examine historical, social, psychological, and moral implications embedded in each memorable heroine's story. At the same time, we will discuss some of the cinematic, theatrical or other media adaptations of their stories. Visual component seeks to illustrate and further problematize the scope and power of their acts of defiance and see how women's empowerment has been portrayed, if not always promoted, in media.

What lies at the heart of critical inquiry are not the answers we may find but the questions we ask. Through an active engagement with the primary and secondary texts, films, and other forms of cultural appropriation of these characters and historical figures, we will raise questions about the range of functions they are still called to perform.

This course's interdisciplinary nature stems from various fields such as Literary Studies and Media Studies, Women's Studies and Cultural Studies, thus offering multiple valuable learning opportunities to students:

- To go back to the roots and read the original stories of these fascinating female characters and therefore, read closely and think critically.
- To investigate how the stories of these notable women (literary characters or historical figures) raise questions about women's identity formation and access to agency and to examine them from a new angle, be it feminist, socio-political, cultural, etc.
- To see how these heroines come to life through the imagination of others and especially in a non-English speaking world, we will examine films from around the world and apply the principles of cinematic analysis to discuss the cinematic adaptations of their stories.

UWSP GEP Learning Outcomes: Arts and Humanities with Critical Thinking Emphasis

Arts (ART)	<ol style="list-style-type: none">1. Describe, analyze or critique creative works utilizing knowledge of relevant aesthetic criteria or stylistic forms. Do at least ONE of the following: <ol style="list-style-type: none">2. Identify and explain the relationship between particular traditions or genres of creative expression and their social, historical or cultural contexts.3. Demonstrate an understanding of creative expression by producing or performing a creative work.
Humanities	<ol style="list-style-type: none">1. Read closely, think critically, and write effectively about texts or cultural artifacts that reflect on perennial questions concerning the human condition (such as the search for truth and meaning, the confrontation with suffering and mortality, or the struggle for justice, equality, and human dignity).2. Investigate and thoughtfully respond to a variety of ideas, beliefs or values held by persons in situations other than one's own.
Critical Thinking Emphasis (CT)	<ol style="list-style-type: none">1. Explain critical thinking as a process of identifying, analyzing, evaluating, and constructing reasoning in deciding what conclusions to draw or actions to take.2. Identify (a.), analyze (b.), evaluate (c.), or construct (d.) reasoning as they apply it to general or discipline-specific questions or issues.

COURSE LEARNING OUTCOMES for FLNG 381 – *Bad Chicks in Foreign Flicks - Women's Empowerment through Time and in Media*. With diligent effort on their part, students will be able to:

CLO1: Explain the memorable heroines' stories and the process of critical thinking to examine complex issues such as identity formation, gender norms, social justice, and empowerment. [HU LO1, CT LO1 & LO2A+2C]

- Assignments: Course readings, in-class discussions and reflections, Canvas quizzes, Gender Norm Violation Project, Group Presentations

CLO2: Apply the principles of cinematic analysis and use appropriate film terminology to analyze films studied in class [ART LO1, CT LO 2B, CT LO 2D]

- Assignments: Test on film terminology, Group presentations on cinematic adaptations & Scene Analysis Paper

CLO3: Apply the principles of cultural analysis to examine how predominantly non-English speaking cultures interpret these memorable heroines' stories differently and how their narratives contribute to global interconnectedness [HU LO2, ART LO2, CT LO 2B, CT LO2D]

- Assignments: Group presentations on cinematic adaptations and in-class discussions and reflections

CLO4: Engage student curiosity and empathetic insight toward diverse cultural perspectives via research projects and class discussions. [CT Dispositions]

- Assignments: Group presentations on cinematic adaptations and in-class discussions and reflections, Scene Analysis Paper

CLO5: Produce a short video on one of the course themes, such as empowerment or representation of women in different culture and/ or throughout time. [ART LO3]

- Assignment: Video Project

ONLINE MODALITY OR VIRTUAL CLASSROOM

Due to the unprecedented circumstances of the global pandemic, this course will be offered online via Zoom. I will post the recordings of the class meetings in Canvas; in case you have to miss some of them due to technical or health-related issues. I have planned many activities to keep us engaged with one another and learn from each other. This situation is, of course, far from ideal, because we will miss the creative energy that mutual physical presence usual ignites. Still, it is up to us to make the best of what we have at our disposal. If you have any suggestions on how to improve our 'presence' in this course, do not hesitate to let me know!

REQUIRED READINGS:

1. Simone de Beauvoir, *The Second Sex*, Extracts. [1784870382] or full text ([online](#)).
2. Charles Perrault, *Cinderella or the Little Glass Slipper* ([online](#))
3. Shakespeare, *The Tragedy of Macbeth* [0300106548] or ([online](#))
4. Prosper Mérimée, *Carmen* [1934648132] or ([online](#))
5. Carlos Fuentes, *The Diary of Frida Kahlo: An Intimate Self-Portrait* [0810959542], selections [Canvas]
6. *Selected articles on Canvas*

REQUIRED VIEWINGS OUTSIDE OF THE CLASS TIME:

There are 12 films that we will discuss in class. You are invited to watch all of them, if you can. They are all available on our Canvas website thanks to the generosity of UWSP Library. However, each student is responsible to view only 4 films to complete the course assignments.

- 1) Group Viewing: Cinderella's Adaptations
 - A. *Zolushka* (1947, Russia, Dir. Nadezhda Kosheverova & Mikhail Shapiro)
 - B. *C'era una volta* AKA *More Than a Miracle* (1967, Italy, Dir. Francesco Rosi)
 - C. *Tri orisky pro Popelku* AKA *Three Wishes for Cinderella* (1973, Czechoslovakia, Dir. Václav Vorlíček)
- 2) Group Viewing: Macbeth's Adaptations
 - A. *Throne of Blood* (1957, Japan, Dir. Akira Kurosawa)
 - B. *Siberian Lady Macbeth* (1962, Yugoslavia, Dir. Andrzej Wajda)
 - C. *Maqbool* (2003, India, Dir. Vishal Bhardwaj)
- 3) Group Viewing: Carmen's Adaptations
 - A. *Prénom Carmen* AKA *First Name: Carmen* (1983, France, Dir. Jean-Luc Godard)
 - B. *Karmen Gei* (2001, Senegal | France | Canada, Dir. Joseph Gaï Ramaka)
 - C. *Carmen* (2003, Spain | UK | Italy, Dr. Vicente Aranda)
- 4) Group Viewing: Frida Kahlo's life's Interpretations
 - A. *Frida, Natureleza Viva* AKA *Frida Still Life* (1983, Mexico, Dir. Paul Leduc)
 - B. *Frida* (2002, USA | Canada | Mexico, Dir. Julie Taymor)
 - C. *The Life and Times of Frida Kahlo* (2005, USA, Dr. Amy Stechler)

SUGGESTED VIEWINGS:

If you can find these films at the library or on streaming services such as Netflix, Hulu, Amazon Prime, etc., please watch them because they can give you good comparisons with the films we will discuss in class.

1. *Cinderella* (1950, USA, Walt Disney, Dir. Clyde Geronimi, Wilfred Jackson, Hamilton Luske)
2. *Rodgers & Hammerstein's Cinderella* (1997, USA, Dir. Robert Iscove)
3. *Cinderella* (2015, USA, Walt Disney Pictures, Dir. Kenneth Branagh)
4. *Macbeth* (1971, UK | USA, Dir. Roman Polanski)
5. *Macbeth* (2015, UK | France | USA, Dir. Justin Kurzel)
6. *Carmen: A Hip Hopera* (2001, USA, Dir. Robert Townsend)
7. *Carmen* (1983, Spain, Dir. Carlos Saura) – available on our Canvas site

GRADING STRUCTURE, SCALE, AND POLICY:

1. Participation (In-class discussions & 10 quizzes on readings and viewings)	20
2. Gender norm violation project	10
3. Test on film terminology	10
4. Group presentations on film adaptations	25
5. Scene analysis paper	20
6. Video recording (with storyboard and debriefing)	15
	<hr/> <hr/> 100%

GRADING SCALE:

	79-77	C+	
93	A	76-73	C
92-90	A-	72-70	C-
89-87	B+	69-67	D+
86-83	B	66-63	D
82-80	B-	62-59	D-
58 and under	F		

I will be using a **non-competitive grade scale**. In other words, the grade you get will not depend on how well others in the class have done. Your grade is based on your mastery of each of the required tasks; you decide for yourself how hard you want to work. Every student in this seminar can get an “A,” if s/he does the assigned tasks diligently and thoroughly and makes progress in their own work.

LATE ASSIGNMENT POLICY:

It is your responsibility to turn in your work on time (in Canvas). I will not accept late work, except under extraordinary circumstances. For every day that the assignment is late, I will count 1/3 of a grade off (i.e. B becomes a B-). Please be sure to turn in your work on time so that you receive full credit.

ACADEMIC HONESTY:

Your work must be just that, **your** work. If at any point, you borrow a passage or an idea from one of the course texts, or any other sources (books, [on-line] journals and magazines, etc.), you **must attribute** that material and **give a clear citation** in MLA format, 8th ed. (See www.EasyBib.com). Remember that professors and UWSP overall take plagiarism very seriously and penalties for being caught can be very severe.

HELP ON CAMPUS:

UWSP, in compliance with state and federal laws and regulations, does not discriminate based on disability. If you are a student with a documented disability, please contact the **UWSP Disability Services** to make arrangements for classroom or any other types of accommodations: <http://www4.uwsp.edu/special/disability/>

Tutoring-Learning Center offers student-centered academic support across disciplines. In cooperation with faculty and staff, the center provides peer-to-peer assistance through individual and small group collaboration (<http://www.uwsp.edu/tlc/>).

COURSE ASSIGNMENTS:

1. ACTIVE PARTICIPATION & READINGS/VIEWINGS & QUIZZES:

This course’s success depends on your active participation, even in online modality! The main instructional method in this course is active learning, i.e. engaging students in the learning process at every step of the learning process, based on the principle that the one who does the work, does the learning. All the assigned readings and viewings must be carefully read or watched. Discussions and quizzes are to be completed before the discussion in class. Sometimes, I will be using Zoom Break Out Rooms to have group or pair discussions during class time, but I also will be simply calling on students to contribute to class discussion during our class meetings.

3. GENDER NORM VIOLATION PROJECT [CLO1, CT LO2A, CT LO2B]:

2 pages, typed, submitted electronically to Canvas. This is an experiential project culminating in reflection. For this assignment, you will be asked to identify and break a gender norm and then write about your experiences in doing so. When choosing a norm to violate, be sure that this norm is relatively minor and that the experiment is conducted off campus. See the assignment's handout & rubric for more details.

4. QUIZ ON TERMINOLOGY [CLO2, ART LO1]:

The quiz will be taken in class. It will review all the main terms discussed in class from the assigned readings.

5. GROUP PRESENTATIONS [CLO 3, ART LO1 & LO2, HU LO1 & LO2, CT LO2B, CT LO2D]:

During the semester, you will prepare four group presentations on international adaptations of *Cinderella*, *Macbeth*, and *Carmen*, as well as interpretations of Frida Kahlo's life. For each presentation, you will need to complete a Fact Sheet on Canvas, read a peer-reviewed article, conduct additional research, select a video clip to show in class, and analyze how your assigned adaptation contributes to the representation of the theme of empowerment and cultural global interconnectedness.

Part I – Cinematic Analysis (cinematic focus varies, see Canvas for specifications)

Part II – Cultural Analysis (cultural influences/ interpretations/ subversions/ etc.)

6. SCENE ANALYSIS PAPER [CLO3 & CLO4, ART LO1 & LO2, HU LO1, CT LO2A, CT LO2B]:

4-5 pages, typed, submitted electronically to Canvas. After having read about the principle of cinematic analysis and cultural analysis and after having seen several scene analyses modeled in class, you will analyze a scene from one of the films discussed in class. See the assignment's handout & rubric for more details.

7. VIDEO RECORDING [CLO5, ART LO3]:

2-3-minute video (group, pair, or solo). The final assignment seeks to give you a hands-on artistic experience. You will script, direct, and record a short video on a topic relevant to our course, featuring some cinematic techniques studied in class. During the gala presentation of your videos, each group (or pair, or individual) will explain their choices as well as an appraisal of their own work: what worked in the video, why (not), which lessons you learned from this experience, etc. See the assignment's rubric for more details.


For this assignment, you will need to submit three components:

- A) a storyboard/ outline (pre-production phase),
- B) video (production phase), and
- C) short reflective debriefing paragraph appraising your work (post-production phase).

DO NOT WORRY: Above all, enjoy the process and we will work on the results together.

COURSE SCHEDULE:

W1	1. Tr	3-Sep	<p>Course introduction: Empowerment, Gender Studies, Cultural Awareness, and Critical Inquiry Leading question(s): What is empowerment? What do Gender Studies cover? Why does culture matter? Who is a good thinker and how can one become better at reasoning?</p>
W2	2. Tu	8-Sep	<p>To Think or Not to Think Leading question(s): Why do we need to think well? How critical can one get? What dispositions do we need to possess to reason well, make good decisions and solve problems effectively?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Watch Critical Thinking Overview Module 2) Complete Quiz 1. 3) Read: Hochanadel, Aaron, and Dora Finamore. “Fixed and Growth Mindset in Education and How Grit Helps Students Persist in the Face of Adversity.” <i>Journal of International Education Research (JIER)</i>, vol. 11, no. 1, 2015, pp. 47–50., doi:10.19030/jier.v11i1.9099. (Canvas)
	3. Tr	10-Sep	<p>Woman Suffrage Leading question(s): When did women gain the right to vote in the U.S. and other countries? Why is important for women to vote?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Complete the survey: Self-Assessment of Critical Thinking Dispositions (Anonymous) 2) Read Clapp, Elizabeth J. “The Woman Suffrage Movement, 1848–1920.” <i>The Practice of U.S. Women's History: Narratives, Intersections, and Dialogues</i>, edited by S. JAY Kleinberg et al., Rutgers University Press, New Brunswick, New Jersey; London, 2007, pp. 238–257. (Canvas) 3) Ray, P. Orman. “Woman Suffrage in Foreign Countries.” <i>The American Political Science Review</i>, vol. 12, no. 3, 1918, pp. 469–474. (Canvas) 4) Complete Quiz 2.
W3	4. Tu	15-Sep	<p>Feminism in Europe and the United States Leading question(s): What impact did Marie Curie, Rosa Parks, or Simone de Beauvoir have and continue to have on our lives?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Read Simone de Beauvoir, <i>The Second Sex</i>, Introduction (Canvas) 2) Complete Quiz 3. 3) Read the handout and rubric for Gender Norm Violation Project. Advice: Plan your work accordingly. Weekends are the best moments to complete your project off campus.
	5. Tu	17-Sep	<p>Feminist Praxis and Social Justice Leading question(s): What is today’s perception of feminism? What is feminist praxis? What do you know about intersectionality and white privilege? How can we achieve social justice for all?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Read Simone de Beauvoir, <i>The Second Sex</i>, Part II (Canvas) 2) Read Janet R. Hutchinson and Hollie S. Mann, “Feminist Praxis: Administering for a Multicultural, Multigendered Public” in <i>Administrative Theory & Praxis</i>, 26.1 (2004): 79-95 (Canvas) 4) Complete Quiz 4.

W4	6. Tu	22-Sep	<p>Cultural and Cinematic Analyses</p> <p>Leading question(s): What are key elements of culture? To which elements do you pay attention when you are watching a film? Why? How does cinema serve as a vehicle to communicate/ promote/ subvert culture?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1. Read film terminology handout (Canvas) 2. Read “Elements of Culture” by Lumen – Introduction to Sociology (Website) 3. Be prepared to give a preliminary report on your Gender Norm Violation Project in class.
	7. Tr	24-Sep	<p>Cinematic Analysis and Gender Studies</p> <p>Leading question(s): Does the portrayal of women as good helpers prevail in cinema? Are women often portrayed as ingenious survivors or damsels in distress, <i>femmes fatales</i> or oblivious objects of desire? What is a male gaze?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Read: Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” <i>Film Theory and Criticism: Introductory Readings</i>. Eds. Leo Braudy and Marshall Cohen. New York: Oxford UP, 1999: 833-44. (Canvas) 5) Complete Quiz 5. <p><u>Major Assignment due:</u>  Gender Norm Violation Project is DUE on Sunday, September 27th in Canvas by midnight</p>
W5	8. Tu	29-Sep	<p>Identity Formation and Representation of Sexuality in Media</p> <p>Leading questions: Is there a fair representation of sexuality in media and social media? What are the implications for identity formation? How can interdisciplinary approach help us understand explicit and implicit messages?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Read Côté, James E. and Charles G. Levine, “Part I: Identity Theory in Perspective,” <i>Identity, Formation, Agency, and Culture: A Social Psychological Synthesis</i>, Hoboken Taylor and Francis: 2014, pp. 1-13. (Canvas) 2) Complete Quiz 6.
	9. Tr	1-Oct	<p>Cinderella or a perfect princess?</p> <p>Leading question(s): Who wants to be Cinderella? Could we be suffering from a “princess” syndrome? What are the traditional female archetypes?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Read <i>Cinderella</i> by Charles Perrault (Canvas) 2) Read Dowling, Colette. <i>The Cinderella Complex: Women’s Hidden Fear of Independence</i>. (New York: Summit Books, 1981) – Chapter 1 (Canvas) 3) Complete Quiz 7.

W6	10. Tu	6-Oct	<p>Group Presentations on <i>Cinderella's</i> Adaptations (focus on mise-en-scène and cinematography)</p> <p>Leading questions: How did the various adaptations of Cinderella's story rewrite her character and reimagine this female archetype?</p> <p><u>Assignments/ preparation to complete before class:</u> <i>Cinderella's</i> adaptations – Group Discussions and Viewings (Clip viewing in class and Fact Sheet/ per group)</p>
	11. Tr	8-Oct	<p>Cultural interpretations in <i>Cinderella's</i> Adaptations (group work cont.)</p> <p>Leading question(s): What are the cultural differences regarding the representation of female subordination in these films? What about the male gaze? Which function(s) does each Cinderella perform?</p> <p><u>Assignments/ preparation to complete before class:</u> <i>Cinderella's</i> Cultural Interpretations – Group Discussions (Cultural Fact Sheet/ per group)</p>
W7	12. Tu	13-Oct	<p>Lady Macbeth or an unstoppable career woman?</p> <p>Leading question(s): How does the modern society treat women who value career over family?</p> <p><u>Assignments/ preparation to complete before class:</u> 1) Finish reading William Shakespeare, <i>Macbeth</i> (1603-1606) 2) Complete Quiz 8.</p>
	13. Tr	15-Oct	<p>Female/Male Agency</p> <p>Leading question(s): What is agency? How can we assert ourselves? What rights did the women have in the Middle Ages? What rights do we have now?</p> <p><u>Assignments/ preparation to complete before class:</u> 1) Read Chamberlain, Stephanie. "Fantasizing Infanticide: Lady Macbeth and the Murdering Mother in Early Modern England" in <i>College Literature</i>. Vol. 32.2. West Chester University, 2005. pp. 72-91. (Canvas) 2) Complete Quiz 9.</p>
W8	14. Tu	20-Oct	<p>Group presentations of <i>Macbeth's</i> Adaptations (focus on editing)</p> <p>Leading question(s): What do we expect from a cinematic adaptation - a faithful representation of the original text or a creative interpretation of the original? Why are there remakes of the same story/ text?</p> <p><u>Assignments/ preparation to complete before class:</u> 1) <i>Macbeth's</i> adaptations – Group Discussions and Viewings (Clip viewing in class and Fact Sheet/ per group)</p>
	15. Tr	22-Oct	<p>Cultural Interpretations in <i>Macbeth's</i> Adaptations (group work cont.)</p> <p>Leading question(s): What are the cultural differences regarding the representation of spirituality and fate in these films?</p> <p><u>Assignments/ preparation to complete before class:</u> <i>Macbeth's</i> Cultural Interpretations – Group Discussions (Cultural Fact Sheet/ per group)</p>

W9	16. Tu	27-Oct	<p>Test on Film Terminology & Planning Ahead</p> <p><u>Assignments/ preparation to complete AFTER class:</u></p> <ol style="list-style-type: none"> 1) DRAFT - Scene Analysis Paper: What film will you choose, which scene are you interested in, why? How does the visual narrative illustrate the theme of empowerment/ disempowerment/...? 2) Test on Film Terminology (by midnight on Sunday) 3) Mid-semester evaluations and feedback (by midnight on Sunday) 4) Start reading Prosper Mérimée, <i>Carmen</i> (1845)
	17. Tr	29-Oct	<p>Video Practicum</p> <p>Leading question(s): What are the tips for camera use (distance, angles, movements, stationary camera with tripods), lights, actors, scripted versus unscripted interviews, etc.? What editing programs do you use or know how to use? What other artifacts can you create?</p>
W10	18. Tu	3-Nov	<p><i>Carmen or a perfect femme fatale?</i></p> <p>Leading question(s): Who is a femme fatale? What is the nature of her appeal? Do you know any literary examples of a femme fatale? Do you know any cinematic examples of a femme fatale?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Finish reading Prosper Mérimée, <i>Carmen</i> (1845) 2) Complete Quiz 10.
	19. Tr	5-Nov	<p>Group presentations of Carmen’s Adaptations (focus on sound)</p> <p>Leading question(s): How did the various adaptations of Carmen’s story rewrite her character and reimagine this female archetype?</p> <p>Assignments/ preparation to complete before class:</p> <ol style="list-style-type: none"> 1) Carmen’s adaptations – Group Discussions and Viewings (Clip viewing in class and Fact Sheet/ per group)
W11	20. Tu	10-Nov	<p>Cultural Interpretations in Carmen’s Adaptations (group presentations cont.)</p> <p>Leading question(s): How are the novella’s multiple moral dilemmas represented in the adaptations?</p> <p>Note: Each group will be responsible for reading the article corresponding to their adaptation and making a summary for their classmates.</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Steven Nelson, “<i>Karmen Gei: Sex, the State, and Censorship in Dakar</i>” in <i>African Arts</i>, Volume 44 Issue 1 Spring 2011, p.74-81, doi.org/10.1162/afar.2011.44.1.74 <p>Major Assignment due:</p> <p>📄 A Scene Analysis Paper is DUE on Sunday, November 15 in Canvas by midnight</p>
	21. Tr	12-Nov	<p>Frida Kahlo: Pain, Love, Creativity, Life</p> <p>Leading question(s): How are we different in our abilities? How long can one live in physical pain? What are the disabilities studies?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Read Carlos Fuentes, <i>The Diary of Frida Kahlo: An Intimate Self-Portrait</i>, selections [Canvas]

W12	22. Tu	17-Nov	Group Presentations on Frida Kahlo's Life's Interpretations (focus – your choice) Leading questions: What do we know about Frida Kahlo's life thanks to the documentaries and feature films based on her life and art? <u>Assignments/ preparation to complete before class:</u> Frida Kahlo's Life's Interpretations – Group Discussions and Viewings (Clip viewing in class and Fact Sheet/ per group)
	23. Tr	19-Nov	Rise in the Face of Adversity Leading question(s): Do you know of someone in your life who triumphed over hardships and adversity in their lives? How strong is your grit? <u>Assignments/ preparation to complete before class:</u> 1) Read Salma Hayek, "Harvey Weinstein Is My Monster Too" (Dec. 12, 2017) (Canvas) 2) Watch Google Doodle for Maya Angelou, "I Rise" (YouTube) 3) Watch Rocky Balboa's motivational speech to his son (YouTube)
W13	24. Tu	24-Nov	Video Project (Production Phase) – no in-class meeting, work with your partner(s) on getting the footage for your short video <u>Assignments/ preparation to complete after class:</u> ✉️ Mandatory Revisions of the Scene Analysis Paper are due in Canvas by midnight on Sunday, November 29th
	25. Tr	26-Nov	Thanksgiving
W14	26. Tu	1-Dec	Video Project (Post -Production Phase) – NO CLASS, work on editing at home
	27. Tr	3-Dec	<u>Major Assignment due:</u> ✉️ Video Projects are DUE on Sunday, December 6th, by midnight in Canvas. One submission per group/ pair or solo.
W15	28. Tu	8-Dec	Video Projects' Gala (Part I)
	29. Tr	10-Dec	Video Projects' Gala (Part II) and Q&A sessions

No final exam but the final submission of the video project's reflective debriefing is due by midnight on Sunday, December 13, 2020

N.B. This is a tentative schedule - changes may be needed during the semester.