

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

What do the names of Cinderella, Lady Macbeth, Carmen, a Stepford wife, Evelyn Ryan, 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, or a female robot catering to others' needs?



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 Historical Perspectives, 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, historical, socio-political, etc.
- To see how these heroines come to life through the imagination of others in different media, especially in film and therefore, apply the principles of cinematic analysis to discuss film adaptations of their stories.

UWSP GEP Learning Outcomes: INTERDISCIPLINARY STUDIES: Humanities and Arts

Interdisciplinary Studies	<ul style="list-style-type: none">○ Identify an issue or question related to the interdisciplinary course(s), and describe what each discipline contributes to an understanding of that issue.○ Explain the benefits of being able to combine these contributions.
Humanities	<ul style="list-style-type: none">○ 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).○ Investigate and thoughtfully respond to a variety of ideas, beliefs or values held by persons in situations other than one's own.
Arts	<ul style="list-style-type: none">○ Describe, analyze or critique creative works utilizing knowledge of relevant aesthetic criteria or stylistic forms. Do at least ONE of the following: <ul style="list-style-type: none">○ Identify and explain the relationship between particular traditions or genres of creative expression and their social, historical or cultural contexts.○ Demonstrate an understanding of creative expression by producing or performing a creative work.
Critical Thinking (Pilot)	<ul style="list-style-type: none">○ Explain critical thinking as a process of identifying, analyzing, evaluating, and constructing reasoning in deciding what conclusions to draw or actions to take.○ Identify (a.), analyze (b.), evaluate (c.), or construct (d.) reasoning as they apply it to general or discipline-specific questions or issues.

FLNG 381 Course Learning Outcomes:

With diligent effort o their part, students will be able to:

CLO1: Explain the memorable heroines' stories, the process of critical thinking, and the benefits of the interdisciplinary approach to examine complex issues [Humanities LO1, Critical Thinking LO1, Interdisciplinary Studies LO1 & LO 2]

- Assignments: Course readings, in-class discussions and reflections, and D2L quizzes

CLO2: Apply the principles of cinematic analysis and use appropriate film terminology to analyze a scene from one of the films studied in class [Arts LO1]

- 1) Assignments: Test on film terminology & Scene Analysis Paper

CLO3: Create an argument map of their analysis of the portrayal of a female literary character or a life story of a female historical figure to examine the condition of women and write an essay based on their argument map and research [Humanities LO1 & LO2 & Critical Thinking LO 2B & 2D]

- 2) Assignments: Mini-Research Project with Argument Poster

CLO4: Produce a short video. [Arts LO2]

- Assignment: Video Project

REQUIRED TEXTS:

1. Charles Perrault, *Cinderella or the Little Glass Slipper* ([online](#))
2. Terry Ryan, *The Prize Winner of Defiance, Ohio: How My Mother Raised 10 Kids on 25 Words or Less*. Extracts. [0743273931] or [D2L]
3. Shakespeare, *The Tragedy of Macbeth* [0300106548] or ([online](#))
4. Prosper Mérimée, *Carmen* [1934648132] or ([online](#))
5. Ira Levin, *The Stepford Wives* [0060738197]
6. Carlos Fuentes, *The Diary of Frida Kahlo: An Intimate Self-Portrait* [0810959542], selections [D2L]

7. Simone de Beauvoir, *The Second Sex*, Extracts. [1784870382] or full text ([online](#)).
8. *Selected articles on D2L*

Required viewings outside of the class time:

- 1) *Rodgers & Hammerstein's Cinderella* (1997, USA, Dir. Robert Iscove)
- 2) *The Prize Winner of Defiance, Ohio* (2005, USA, Dir. Jane Anderson)
- 3) *Macbeth* (1971, UK | USA, Dir. Roman Polanski)
- 4) *Macbeth* (2015, UK | France | USA, Dir. Justin Kurzel)
- 5) *Carmen* (1983, Spain, Dir. Carlos Saura)
- 6) *Karmen Gei* (2001, Senegal | France | Canada, Dir. Joseph Gai Ramaka)
- 7) *The Stepford Wives* (1975, USA, Dir. Bryan Forbes)
- 8) *The Stepford Wives* (2004, USA, Dir. Frank Oz)
- 9) *Metropolis* (1927, Germany, Dr. Fritz Lang)
- 10) *Her* (2014, USA, Dir. Spike Jonze)
- 11) *Frida* (2002, USA | Canada | Mexico, Dir. Julie Taymor)

Optional viewings:

- 1) *Cinderella* (1950, USA, Walt Disney, Dir. Clyde Geronimi, Wilfred Jackson, Hamilton Luske)
- 2) *Cinderella* (2015, USA, Walt Disney, Dir. Kenneth Branagh)
- 3) *Zolushka* (1947, Russia, Dir. Nadezhda Kosheverova & Mikhail Shapiro)
- 4) *Tri orisky pro Popelku AKA Three Wishes for Cinderella* (1973, Czechoslovakia, Dir. Václav Vorlíček)
- 5) *Carmen: A Hip Hopera* (2001, USA, Dir. Robert Townsend)
- 6) *Lars and the Real Girl* (2007, USA | Canada, Dir. Craig Gillespie)
- 7) *Ex Machina* (2015, UK, Dir. Alex Garland)

GRADING STRUCTURE, SCALE, and POLICY:

GRADING SCALE:

1. Attendance	5			79-77	C+
2. Participation	15	93	A	76-73	C
- In-class discussions & quizzes on readings and viewings		92-90	A-	72-70	C-
3. Gender norm violation project	15	89-87	B+	69-67	D+
4. Test on film terminology	15	86-83	B	66-63	D
5. Scene analysis paper	20				
6. Mini-research paper & argument poster	15	82-80	B-	62-59	D-
7. Video Recording (with storyboard and debriefing)	15			58 and under	F
	100%				

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 (on D2L). 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. ATTENDANCE is vital to the success of this course because your active participation can happen only when you are present in class.

2. ACTIVE PARTICIPATION: *This course's success depends on your active participation!* 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.

READINGS/VIEWINGS & D2L QUIZZES: All the assigned readings and viewings must be carefully read or watched. D2L quizzes are to be completed before the discussion in class.

3. GENDER NORM VIOLATION PROJECT: **2 pages, typed, submitted electronically to D2L or TurnItIn directly.** 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: The quiz will be taken in class. It will review all the main terms discussed in class from the assigned readings.

5. SCENE ANALYSIS PAPER: **2-3 pages, typed, submitted electronically to D2L or TurnItIn directly.** After having read about the principle of cinematic 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.

6. MINI-RESEARCH PAPER: **3-4 pages, typed, with a bibliography of works consulted and cited in the MLA8 format, submitted electronically to D2L or TurnItIn directly.** During the semester, we will compile a list of female characters/ historical figures on whom you would like to conduct a research project. It is imperative to include a bibliography of works consulted and cited! To practice critical thinking skills, you will create a map of your position/analysis. The refined maps will be the base of your "Argument Poster," which you will present in class after the essay's submission. See the assignment's handout & rubric for more details.

7. VIDEO RECORDING: **2-3-minute video per 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 (preparation 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	Tu	4-Sep	<p>Course introduction: Empowerment, Interdisciplinary Studies, and Critical Inquiry Leading question(s): What is empowerment? What are the benefits of the interdisciplinary approach? Who is a good thinker and how can one become better at reasoning?</p>
	Tr	6-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 (Video on D2L) 2) Complete Quiz 1. (D2L) 3) 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. (D2L)
W2	Tu	11-Sep	<p>Female Archetypes – Cinderella 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 (D2L) 2) Read Dowling, Colette. <i>The Cinderella Complex: Women’s Hidden Fear of Independence</i>. (New York: Summit Books, 1981) – Chapter 1 (D2L) 3) Complete Quiz 2.
	Tr	13-Sep	<p>Pink or Blue? Leading question(s): What is your favorite color? What is the prevalent color in your wardrobe? What about your room: which colors stand out? Why do you think?</p> <p>Introduction to Gender Norm Violation Project (Handout & rubric)</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Read Peggy Orenstein, <i>Cinderella Ate My Daughter: Dispatches from the Front Lines of the New Girlie-Girl Culture</i> (2011), Chapter 3 “Pinked” (D2L)

			<p>2) Read Weisgram, E. S., Fulcher, M., & Dinella, L. M. (2014). "Pink gives girls permission: Exploring the role of explicit gender labels and gender-typed colors on preschool children's toy preferences." <i>Journal of Applied Developmental Psychology</i>, 35, 401-409. (URL or D2L)</p>
W3	Tu	18-Sep	<p>Cinematic Analysis Leading question(s): To which elements do you pay attention when you are watching a film? Why?</p> <p><u>Assignments/ preparation to complete before class:</u> 1) Read film terminology handout (D2L) 2) Watch in its entirety <i>Rodgers & Hammerstein's Cinderella</i> (Robert Iscove, 2003) [Optional – see other cinematic adaptations of <i>Cinderella</i>]</p>
	Tr	20-Sep	<p>Cinematic Analysis and Gender Studies 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> 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. (D2L) 2) Complete Quiz 3. 3) Read Terry Ryan, <i>The Prize Winner of Defiance, Ohio</i>. Chapters 1 & 2 (D2L) 4) Prepare to give a preliminary report on your gender norm violation project Advice: Plan your work accordingly. Weekends are the best moments to complete your project off campus.</p>
W4	Tu	25-Sep	<p>Who is the (bread)winner here? Leading question(s): Who do you think generates an income for the family? Who were breadwinners historically? Why did you think the situation is changing?</p> <p><u>Assignments/ preparation to complete before class:</u> 1) Watch in its entirety <i>The Prize Winner of Defiance, Ohio</i> (2005) 2) Complete Quiz 4. [Replaced by in class quiz on <i>Cinderella, the musical</i>] 3) Read Sarah Jane Glynn (2016), "Breadwinning Mothers Are Increasingly the U.S. Norm" (Link) 4) Explore a website, Female-Breadwinner Families in Europe (Link) 5) Read Vitali A (2016) "Who brings home the bacon? The influence of context on partners' contributions to the household income" in <i>Demographic Research</i> (Link or D2L)</p>
	Tr	27-Sep	<p>Video Techniques Guest lecture and demonstration by Prof. Chris Shofner, Associate Professor of Media Studies, UWSP Division of Communication</p> <p>Leading questions: How to shoot a medium shot? A traveling? A low- and high-angle shot? Why avoid a static camera? What are easy to implement video techniques?</p>

<p><u>Major Assignment due:</u>  Gender Norm Violation Project is DUE on Sunday, September 30 in D2L DropBox by midnight</p>			
W5	Tu	2-Oct	<p>Competitive (Fe)males: Nature or Nurture? Guest lecture by Prof. Sarah Jane Alger, Assistant Professor of Biology, UWSP Department of Biology and curator/creator of “The Scorpion and the Frog” scientific blog: http://the-scorpion-and-the-frog.blogspot.com/</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) “Competitive Females” (http://the-scorpion-and-the-frog.blogspot.com/2012/11/competitive-females.html) 2) “The Social Punishment of Samantha Brick” (http://the-scorpion-and-the-frog.blogspot.com/2012/04/social-punishment-of-samantha-brick.html) 3) “Friends Without Benefits: A Guest Post” (http://the-scorpion-and-the-frog.blogspot.com/2013/02/friends-without-benefits-guest-post.html) 4) Complete Quiz 5. by Sunday midnight <ul style="list-style-type: none"> - Write two questions to ask Prof. Alger based on the readings or your own interests related to the topic of our course and the topic of the lecture, Competitive (Fe)males: Nature or Nurture?
	Tr	4-Oct	<p>Identity Formation and Sexuality in Media Guest lecture about sexual assault by Jessica Hilgers, CAP's SAVS Coordinator and Stacey Duellman, UWSP Program Director, Center for Prevention</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. (D2L) 2) Watch “10 Dark Secrets Pretty Little Liars Doesn't Want You to Know” (YouTube)
W6	Tu	9-Oct	<p>Test of Film Terminology & mid-semester evaluations and feedback & initial brainstorming for the final video project</p>
	Tr	11-Oct	<p>Lady Macbeth or an unstoppable career woman? 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></p> <ol style="list-style-type: none"> 1) Read William Shakespeare, <i>Macbeth</i> (1603-1606) 2) Complete Quiz 6.

W7	Tu	16-Oct	<p>Performing <i>Macbeth</i> - “Be a man” Dialogue Reading Leading question(s): How is performing a text different from reading it? What do we know about Shakespeare’s theater?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Watch <i>William Shakespeare</i> (Film on Demand): segments “Theater in Shakespeare's Day” and “Shakespeare and the Globe Theater,” 8 minutes [Link] 2) Watch In Search of Shakespeare – For All Time (Films on Demand), segments 1-9 (first 20 minutes) [Link] 3) Read out loud "Be a man" scene – Act I, Scene 7 (D2L). We will perform this scene in class so be prepared to play both roles – Macbeth and Lady Macbeth, in the original English or in the contemporary version. 4) Start preparing for a 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/...?
	Tr	18-Oct	<p>Female/Male Agency 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></p> <ol style="list-style-type: none"> 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. (D2L) 2) Complete Quiz 7. 3) Watch in its entirety <i>Macbeth</i> (1971, Dir. Roman Polanski)
W8	Tu	23-Oct	<p>Visual Metaphors Leading question(s): How can cinematic images convey symbols and metaphors? How can editing enhance the cinematic narrative?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 1) Watch in its entirety <i>Macbeth</i> (2015, Dir. Justin Kurzel) 2) Draft of a scene analysis paper: an interesting title, which techniques will you discuss and why? – See the Scene Analysis Rubric (D2L)
	Tr	25-Oct	<p>Video Practicum - Group Project (Brainstorming Phase) Groups will shoot a short video (1-3 min) on the topic of your choice (appropriate for our class discussions) with 5 cinematic techniques of your choice.</p> <p>& Final preparations for the scene analysis paper (See the Scene Analysis Rubric)</p> <p><u>Major Assignment due:</u> ✍️📄 A Scene Analysis Paper is DUE on Sunday, October 28 in our D2L Dropbox by midnight</p>

W9	Tu	30-Oct	<p>Femmes fatales in literature 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?</p> <p><u>Assignments/ preparation to complete before class:</u> 1) Read Prosper Mérimée, <i>Carmen</i> (1845) 2) Complete Quiz 8.</p>
Tr	1-Nov	<p>Femmes fatales on the screen Leading question(s): Do you know any cinematic examples of a femme fatale?</p> <p><u>Assignments/ preparation to complete before class:</u> 1) Watch in its entirety <i>Carmen</i> (1983, Spain, Dir. Carlos Saura) 2) Watch in its entirety <i>Karmen Gei</i> (2001, Senegal France Canada, Dir. Joseph Gai Ramaka) 3) Start preparing for a mini-research paper: which female character or historical figure will you study? Why?</p>	
W10	Tu	6-Nov	<p>The Stepford Wives or a robotic dream-girl? Leading question(s): Who does not want to have a do-it-all robot?</p> <p><u>Assignments/ preparation to complete before class:</u> 1) Read Ira Levin, <i>The Stepford Wives</i> (1972) 2) Complete Quiz 9.</p>
Tr	8-Nov	<p>“- Why? - Because we can!” Leading question(s): What could /should stop us from enslaving others?</p> <p><u>Assignments/ preparation to complete before class:</u> 1) Watch in its entirety <i>The Stepford Wives</i> (B. Forbes, 1975) 2) Watch in its entirety <i>The Stepford Wives</i> (F. Oz, 2004) 3) Revisions of the Scene Analysis paper are due in D2L DropBox 4) Draft of a mini-research paper: interesting title, a bibliography of materials consulted and cited, outline – See Mini-Research Project Rubric (D2L)</p>	
W11	Tu	13-Nov	<p>Imperfect Robots or Humans? Leading question(s): What threatens our humanity: other humans or machines?</p> <p><u>Assignments/ preparation to complete before class:</u> 1) Watch in its entirety <i>Metropolis</i> (1927, Germany, Dr. Fritz Lang) 2) Watch in its entirety <i>Her</i> (2014, USA, Dir. Spike Jonze)</p>
Tr	15-Nov	<p>Notable Women in European and American History 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> 1) Read Simone de Beauvoir, <i>The Second Sex</i>, Part I (D2L) 2) Complete Quiz 10.</p> <p><u>Major Assignment due:</u>  Mini-Research Paper is DUE on Sunday, November 18 in our D2L Dropbox by midnight</p>	

W12	Tu	20-Nov	<i>The Second Sex (cont.)</i> <u>Assignments/ preparation to complete before class:</u> 1) Read Simone de Beauvoir, <i>The Second Sex</i> , Part II (D2L) 2) Complete Quiz 11.
	Tr	22-Nov	Thanksgiving (no class)
W13	Tu	27-Nov	Frida Kahlo: Pain, Love, Creativity, Life Leading question(s): How are we different in our abilities? How long can one live in physical pain? What are the disabilities studies? <u>Assignments/ preparation to complete before class:</u> 1) Read <i>The Diary of Frida Kahlo: An Intimate Self-Portrait</i> , excerpts (D2L) 2) Watch in its entirety <i>Frida</i> (2002, USA Canada Mexico, Dir. Julie Taymor)
	Tr	29-Nov	A 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) (D2L) 2) Watch Google Doodle for Maya Angelou, “I Rise” (YouTube) 3) Watch Rocky Balboa’s motivational speech to his son (YouTube) 4) Revisions of the Mini Research Papers are due
W14	Tu	4-Dec	Video Practicum - Group Project (Production Phase)
	Tr	6-Dec	Argument Posters for your Mini-Research Papers <u>Major Assignment due:</u> 📺📺 Video Projects are DUE on Sunday, December 9 by midnight in our D2L DropBox. One submission per group.
W15	Tu	11-Dec	Video Projects’ Gala and Q&A sessions
	Tr	13-Dec	Talk Show with Invited Guests – Ella, Lady M, Carmencita, and iSophia – led by Simone de Beauvoir & Course evaluations and final discussions “What will you take back from this course?” with cheese & crackers

No final exam but the final submission of the video project and reflective debriefing are due by 4:45 PM on Tuesday, December 18, 2018

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