

General Education Program

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2020-2021 GEP Assessment – Investigation Level, Part II Arts, Historical Perspectives, and Humanities Categories Course Portfolio Requirements

Initial Info

GEP Category:

Arts

Course title and number:

FLNG 381 01 – Bad Chicks in Foreign Flicks, taught by Vera Klekovkina

Semester and year (ex. Fall 2020, Spring 2021):

Fall 2020

Please prepare the following attachments for your final course portfolio submission:

- 1) Course syllabus
- 2) Course assignment schedule, if in a separate file

Current list of the UWSP GEP Learning Outcomes:

<https://www.uwsp.edu/gep/Documents/gep-category-learning-outcomes.pdf>

Submission deadlines:

The Fall submissions of the course portfolios will be due on Friday February 5th, 2021 and course portfolios from Spring 2021 will be due on Friday June 4th, 2021.

Submission mode:

Email your portfolio to vklekovk@uwsp.edu with all the attachments. If the attached files are too big, please share them with me as OneDrive folder or documents. Thank you!

First LO – This is the featured LO for this portfolio.

ART LO1: Describe, analyze or critique creative works utilizing knowledge of relevant aesthetic criteria or stylistic forms.

HP LO1: Use primary sources as evidence to answer questions about historical change.

HU LO1: 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).

1. Explanation of alignment of course LOs to this learning outcome

This course used to carry an Interdisciplinary Studies designation because the course's interdisciplinary nature fit very well the IS category. Since the IS Category is no longer part of our GEP, the course currently carries two designations – ART and HU. **For the sake of this example of a course portfolio, I am assessing only the ART Category.**

For longer demonstration of the alignment, see pages 1-2 of the syllabus. Here are how the course learning outcomes (CLOs) are aligned with the GEP LOs – HU (Humanities LOs), CT (Critical Thinking LOs) and ART (Arts LOs):

"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" (Syllabus, p. 2)

2. Brief description of course learning activities targeting this learning outcome

The following course activities support the first learning outcome as they require students to learn the appropriate film terminology, analyze and critique many foreign films, as well as write a formal cinematic analysis of a selected scene.

1. Film Terminology Quiz
2. Group presentations on film adaptations
3. Scene analysis paper

For detailed descriptions of these activities, please refer to pages 3-5 of the syllabus.

3. Description of assignment used to assess this learning outcome

For assessment of ART LO1, I chose the “Scene Analysis Paper” assignment. After having read about the principle of cinematic analysis and cultural analysis and after having seen several scene analyses modeled in class, students were required to analyze a scene from one of the films discussed in class. Since this assignment took place closer to the end of the semester, students should have been able to demonstrate their learning of how to “describe, analyze or critique” a creative work – a film adaptation of one of the primary texts read in class: *Cinderella*, *Macbeth*, and *Carmen*. This assignment also took place after students discussed the cinematic adaptations from Russia, Italy, Czechoslovakia, Japan, Yugoslavia, India, France, Senegal, and Spain, as well as read secondary texts – peer-reviewed articles from the fields of film criticism and cultural studies. These adaptations and articles gave students many opportunities to become familiar with and discuss different aesthetic criteria and stylistic forms.

For more details about this assignment, please refer to the assignment’s Canvas explanation, handout, and rubric (attached to the email submission):

- FLNG 381 Scene Analysis Paper-Canvas-Assignment.pdf,
- FLNG 381 Scene Analysis Paper.pdf, and
- FLNG 381 Scene Analysis Rubric.pdf

4. Assessment results

	Exceeded Expectations ≥ 90%	Met Expectations ≥ 80%	Partially Met Expectations ≥ 70%	Did not Meet Expectations < 70%	Not assessed
LO1	2	6	10	1	1

N (number of students assessed for this LO) =

Important Note: *If some students did not submit their assignments, note the number of students who were not assessed for each learning outcome, but do not include them in “Did Not Meet Expectations”*

5. Interpretations of Assessment Results

A. Analysis

Since the COVID pandemic brought many complications in our lives, the learning process had to be modified and many extensions were given during the courses so that everybody could complete their assignments. Usually, the submission deadline for this assignment is scheduled in earlier November, thus leaving enough of time for students to complete a required revision of this assignment. Having a draft and a rewrite on this assignment usually helps students to better learn and practice the art of film criticism. This semester, however, the deadline was pushed to a much later date in November. This delay made the rewrite optional. Only three students chose to rewrite their papers.

Please refer to the attached rubric, which explains the evaluation criteria that were used to grade student work and assess their performance. For the assessment of ART LO1, the criterion "Development: Cinematic Analysis" was of particular interest however, the performance on the other criteria, such as "Introduction with thesis" and "Conclusion" were considered. The criteria such as "Control of syntax and mechanics," "Style (voice) and audience," and "Evidence and sources" were important for the grading of the papers but not for the assessment of ART LO1.

B. Summary

Overall, I was disappointed by the results because 10 students out of 19 or 53% only partially met the requirements.

For instance, in Fall 2019, out of 30 students (1 enrolled student did not submit the assignment; there were 31 students in class), 19 students or 63% exceeded expectations, 6 student (20%) met expectations, only 4 students (13%) partially met expectations, and 1 student (3%) did not meet expectations.

Such a fluctuation in the results shows me that the lack of mandatory revisions of this assignment did not help to improve student learning.

C. Use of Results

Seeing the difference in the assessment results from Fall 2019 to Fall 2020, I am even more convinced that this is a good assignment for this LO, but that I should still require mandatory rewrites of the Scene Analysis Paper, despite external complications, to give students additional opportunity to learn.

6. Sample of Student work (if this is your featured LO)

A. Work meeting or exceeding expectations (one file attached to email submission)

Please refer to the following file: [FLNG381-01-ART-LO1-Student-Sample-Exceeding.pdf](#)

B. Work partially meeting or not meeting expectations (one file attached to email submission)

Please refer to the following file: [FLNG381-01-ART-LO1-Student-Sample-Partially-Meeting.pdf](#)

7. Additional Information

If you would like to attach an assessment instrument (such as a rubric) or a handout distributed to students. Please make one PDF file.

Second LO – This portfolio assesses ART LO3 and not ART LO2

ART LO2: Identify and explain the relationship between particular traditions or genres of creative expression and their social, historical or cultural contexts. *(You can choose between ART LO 2 and LO3)*

HP LO2: Describe differences among interpretations of the past.

HU LO2: Investigate and thoughtfully respond to a variety of ideas, beliefs or values held by persons in situations other than one's own.

1. Explanation of alignment of course LOs to this learning outcome

2. Brief description of course learning activities targeting this learning outcome

3. Description of assignment used to assess this learning outcome

4. Assessment results

	Exceeded Expectations ≥ 90%	Met Expectations ≥ 80%	Partially Met Expectations ≥ 70%	Did not Meet Expectations < 70%	Not assessed
LO2					

N (number of students assessed for this LO) =

Important Note: *If some students did not submit their assignments, note the number of students who were not assessed for each learning outcome, but do not include them in "Did Not Meet Expectations"*

5. Interpretations of Assessment Results

- D. Analysis

- E. Summary

- F. Use of Results

6. Sample of Student work (if this is your featured LO)

- C. Work meeting or exceeding expectations (one file upload)

- D. Work partially meeting or not meeting expectations (one file upload)

7. Additional Information (one file upload)

If you would like to attach an assessment instrument (such as a rubric) or a handout distributed to students. Please make one PDF file.

Third LO (if applicable) – This portfolio assesses ART LO3

ART LO3: Demonstrate an understanding of creative expression by producing or performing a creative work.
(You can choose between ART LO 2 and LO3)

HP LO3: Analyze institutional and cultural changes in one or more human societies over time.

1. Explanation of alignment of course LOs to this learning outcome

Theory and practice are needed for a deeper understanding of any concept. Therefore, this course incorporates a final assignment that requires students to produce their own creative work.

“Course Learning Outcome (CLO) 5: 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” (Syllabus, p. 2)

2. Brief description of course learning activities targeting this learning outcome

During the semester, students have the following class periods dedicated to practical sessions of how to create their own creative works such as short videos on the course’s themes of empowerment and representation of women through time.

1. Lecture 17 - Video Practicum

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?

2. Lecture 24 - Video Project (Production Phase) – no in-class meeting, work with your partner(s) on getting the footage for your short video

3. Lecture 26 - Video Project (Post -Production Phase) – NO CLASS, work on editing at home

3. Description of assignment used to assess this learning outcome

“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).” (Syllabus, p. 5)

4. Assessment results

	Exceeded Expectations ≥ 90%	Met Expectations ≥ 80%	Partially Met Expectations ≥ 70%	Did not Meet Expectations < 70%	Not assessed
LO3	12	7	1		0

N (number of students assessed for this LO) =

Important Note: *If some students did not submit their assignments, note the number of students who were not assessed for each learning outcome, but do not include them in “Did Not Meet Expectations”*

5. Interpretations of Assessment Results

A. Analysis

19 of 20 students or 95% of the class met or exceeded the expectations for this assignment. Only one student or 5% - partially met the expectations. There was no rubric used to grade the assignment, but a list of steps necessary to complete the final project such as scripting, directing, and recording a short video on a topic relevant to the course, featuring some cinematic techniques studied in class.

Please refer to the attached documents for ART LO3.

B. Summary

Every student in class submitted this assignment, even the students who opted for incompletes in the class. This proves to me that students find this assignment engaging and exciting. The variety of their creative efforts continually inspires me. Every semester, I get to enjoy their creative works. This semester, for instance, one student did an original dance choreography accompanied with a voice-over recitation of a poem that perfectly illustrated the class theme of empowerment and identity formation. Another student made a short black and white film, shot with an iPhone 10 camera, with astounding results; yet another student shared their painting project which took then years to complete but the course allowed them to solidify their ideas about inclusivity and gender representation.

C. Use of Results

I find that this is a well-structured assignment (with a pre-production, production, and post-production phases) that works very well in this class and effectively shows students' attainment of the ART LO3. I will continue doing this assignment.

Still, I will think about providing students with a holistic rubric of what represents to have produced an exemplary or satisfactory work. Until now, I found the thought of a rubric applied to a creative work somewhat strange because I did not want to limit students' creativity and its expression. However, on further reflection, students might find it useful to have a holistic rubric that will serve as a guide for their efforts.

6. Sample of Student work (if this is your featured LO)










E. Work meeting or exceeding expectations (one file upload)

F. Work partially meeting or not meeting expectations (one file upload)

7. Additional Information (one file upload)

If you would like to attach an assessment instrument (such as a rubric) or a handout distributed to students. Please make one PDF file.

Here is the list of the attachments for this portfolio:

-  1.FLNG381 01 Fall2020-Syllabus.pdf
-  2.FLNG 381 LO1-Scene Analysis Paper-Canvas-Assignment.pdf
-  3.FLNG 381 LO1-Scene Analysis Paper.pdf
-  4.FLNG 381 LO1-Scene Analysis Rubric.pdf
-  5.FLNG381-01-ART-LO1-Student-Sample-Exceeding.pdf
-  6.FLNG381-01-ART-LO1-Student-Sample-Partially-Meeting.pdf
-  7.FLNG 381 LO3-DRAFT - Storyboard.pdf
-  8.FLNG 381 LO3-Final Project with Alternative Variations.pdf
-  9.FLNG 381 LO3-Reflective Debriefing (Video Post-production Phase).pdf

Prof. Vera Klekovkina (Vera.Klekovkina@uwsp.edu)

FNLG 381-01

UWSP, Fall 2020

TuTh 11:00AM - 12:15PM,

Virtual Classroom: [Join Zoom Meeting](#) | Meeting ID: 932 0181 2064 | Passcode: 12345

Office Hours: Tuesdays at 1 pm and Thursdays at 10 am

Tuesdays at 1 pm: [Join Zoom Meeting](#) | Meeting ID: 995 7682 6410 | Passcode: 12345

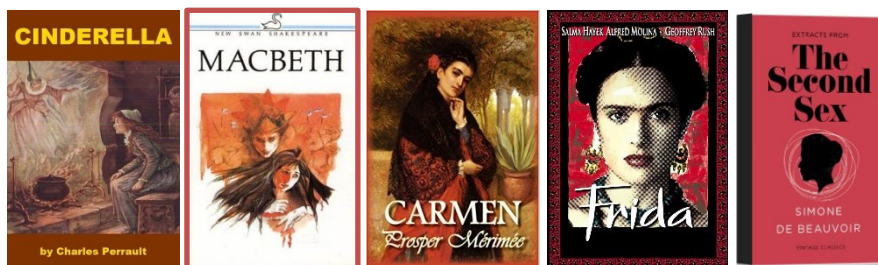
Thursdays at 10 am: [Join Zoom Meeting](#) | Meeting ID: 967 7795 7504 | Passcode: 12345

GDR: HU4; GEP: Arts and Humanities (former Interdisciplinary Studies), Critical Thinking Emphasis

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. <p>Do at least ONE of the following:</p> <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]

- o 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]

- o 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]

- o 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]

- o 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]

- o 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, Natureza 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
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	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> 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)</p>
	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> 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.</p>
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> 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.</p>
	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> 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.</p>

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 27^h 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, "Karmen Gei: Sex, the State, and Censorship in Dakar" in <i>African Arts</i>, Volume 44 Issue 1 Spring 2011, p.74-81, doi.org/10.1162/afar.2011.44.1.74 <p><u>Major Assignment due:</u></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	<p>Group Presentations on Frida Kahlo’s Life’s Interpretations (focus – your choice)</p> <p>Leading questions: What do we know about Frida Kahlo’s life thanks to the documentaries and feature films based on her life and art?</p> <p><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)</p>
	23. Tr	19-Nov	<p>Rise in the Face of Adversity</p> <p>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?</p> <p><u>Assignments/ preparation to complete before class:</u></p> <ol style="list-style-type: none"> 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	<p>Video Project (Production Phase) – no in-class meeting, work with your partner(s) on getting the footage for your short video</p> <p><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</p>
	25. Tr	26-Nov	<p>Thanksgiving</p>
W14	26. Tu	1-Dec	<p>Video Project (Post -Production Phase) – NO CLASS, work on editing at home</p>
	27. Tr	3-Dec	<p><u>Major Assignment due:</u> 📧📧 Video Projects are DUE on Sunday, December 6th, by midnight in Canvas. One submission per group/ pair or solo.</p>
W15	28. Tu	8-Dec	<p>Video Projects’ Gala (Part I)</p>
	29. Tr	10-Dec	<p>Video Projects’ Gala (Part II) and Q&A sessions</p>

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.

Scene Analysis Paper

✓ Published

 Edit

⋮

Criteria for Evaluation:

1. Your scene analysis should be typed, double-spaced, one-inch margins (top, bottom, left, right), twelve-point font (Times, Arial, Garamond, etc.)
2. Your paper should be between 2-3 pages (**not more than 5!**) **[or 500-1,250 words]** and include at least three paragraphs: introduction, body (cinematic analysis), and conclusion.
3. I expect your essay to display the proper use of MLA formatting. **If you refer to somebody else's ideas or words, make it a proper citation to avoid plagiarism! Make sure to cite the film!**
4. Your scene analysis must utilize between 6-10 cinematic concepts/terms, associated with the specific terminology associated with the film medium. These terms should refer to the analysis of the selected scene and not the whole film in general.

Useful documents:

[Scene Analysis Paper](#) (or [PDF](#))  and [FLG381 Scene Analysis Rubric.pdf](#) 

Class discussions:

Remember that you can use the materials that you yourself and your peers or other groups have created in this course during the group discussions on the cinematic adaptations and their cultural interpretations. In case you use the Fact Sheets and the ideas there expressed, **make sure to cite the Fact Sheet(s) properly.** Here are the class periods during which the films were analyzed and discussed:

- [Oct 06 - Cinderella's Adaptions](#)
- [Oct 08 - Cinderella's Cultural Interpretations](#)
- [Oct 20 - Macbeth's Adaptations](#)
- [Oct 22 - Macbeth's Cultural Interpretations](#)
- [Nov 05 - Carmen's Adaptations](#)
- [Nov 10 - Carmen's Cultural Interpretations](#)

Helpful links:

- [Citation Help for MLA, 8th Edition: Film](https://libguides.css.edu/c.php?g=41682&p=265041) [_ \(https://libguides.css.edu/c.php?g=41682&p=265041\)](https://libguides.css.edu/c.php?g=41682&p=265041)
 - Example:
Throne of Blood. Directed by Akira Kurosawa, performances by Toshirō Mifune and Isuzu Yamada, Toho Company in Japan and Brandon Films in USA, 1957/1961.

- [Citation Help for MLA, 8th Edition: Journal Article](https://libguides.css.edu/c.php?g=41682&p=265035) [_ \(https://libguides.css.edu/c.php?g=41682&p=265035\)](https://libguides.css.edu/c.php?g=41682&p=265035)
- [MLA Citation Style 8th Edition: Unpublished Document, Including Class Handout](https://guides.skylinecollege.edu/c.php?g=492914&p=4001348#:~:text=Class%20handout%20quoting%20another%20source&text=(e.g.%20poem%20or%20article),given%2C%20leave%20the%20information%20out.) [\(https://guides.skylinecollege.edu/c.php?g=492914&p=4001348#:~:text=Class%20handout%20quoting%20another%20source&text=\(e.g.%20poem%20or%20article\),given%2C%20leave%20the%20information%20out.\)](https://guides.skylinecollege.edu/c.php?g=492914&p=4001348#:~:text=Class%20handout%20quoting%20another%20source&text=(e.g.%20poem%20or%20article),given%2C%20leave%20the%20information%20out.)
- [Citation: Article or Class Handout](https://lib.pstcc.edu/c.php?g=106731&p=3547447) [_ \(https://lib.pstcc.edu/c.php?g=106731&p=3547447\)](https://lib.pstcc.edu/c.php?g=106731&p=3547447)

Points 100

Submitting a file upload

Due	For	Available from	Until
Nov 22, 2020	Everyone	-	-

Scene Analysis Rubric

You've already rated students with this rubric. Any major changes could affect their assessment results.

Criteria	Ratings				Pts
<p>Content: Title</p> <p>Your essay's title is original and informative.</p>	<p>5 to >4.0 pts Exemplary</p> <p>The title contributes to the argument developed in the rest of the essay and captures readers' interest by giving them an idea of the main claim the essay will advance. It is creative and informative, at once.</p>	<p>4 to >3.5 pts Proficient</p> <p>The title contributes to the argument developed in the rest of the essay. It is informative.</p>	<p>3.5 to >2.5 pts Developing</p> <p>The title is unoriginal, for instance, just the title of the work (film) that is the focus of the analysis.</p>	<p>2.5 to >0 pts Beginning</p> <p>There is no title or it is simple the title of the assignment.</p>	5 pts
<p>Content: Introduction with thesis</p> <p>The introduction advances your position (thesis statement) and provides general information about the work (film) studied in this analysis.</p>	<p>15 to >13.5 pts Exemplary</p> <p>Engaging introduction that contains info on film's basic information (director, year released, genre, etc.) and its plot and main characters. Contains a strong, well-defined thesis with a hook (last sentence of introductory paragraph!) Essay has direction.</p>	<p>13.5 to >10.0 pts Proficient</p> <p>Coherent introduction contains some general background info on film and its plot. Clear thesis provides direction for the essay and indicates which elements will be analyzed to support the main contention.</p>	<p>10 to >7.5 pts Developing</p> <p>Introduction is weak, does not give reader general background on film or its plot. Thesis is not clearly stated or too simple or not specific enough for the task (i.e. cinematic analysis).</p>	<p>7.5 to >0 pts Beginning</p> <p>Vague introduction, reader has little sense of what film is about. No clear thesis, incomplete.</p>	15 pts
<p>Content: Development - Cinematic analysis</p> <p>The essay examines cinematic particularities of the studied work.</p>	<p>35 to >31.17 pts Exemplary</p> <p>Detailed, accurate, specific, convincing, and appropriate examples/quotations from the film. More than 8 concepts/terms are used, which are associated with the specific terminology of the film medium.</p>	<p>31.17 to >25.16 pts Proficient</p> <p>Sufficient, accurate examples from the film. May not be fully developed throughout the essay. At least 6 concepts/terms are used, which are associated with the specific terminology of the film medium.</p>	<p>25.16 to >17.5 pts Developing</p> <p>Uneven, general, often brief. Minimal examples used from the film. Not fully developed throughout the essay. Less than 6 concepts/terms are used, which are associated with the specific terminology of the film medium.</p>	<p>17.5 to >0 pts Beginning</p> <p>Vague, missing or inappropriate, little or no examples from the film are used.</p>	35 pts

Criteria	Ratings				Pts
<p>Content: Conclusion</p> <p>The essay's conclusion restates the thesis, summarizes the essay's body, and leaves readers with a final impression.</p>	<p>Fully developed throughout essay.</p> <p>10 to >9.0 pts Exemplary</p> <p>Stylishly and subtly returns to thesis. Extends main ideas, connects and comments on topic.</p>	<p>9 to >8.0 pts Proficient</p> <p>Returns to thesis and summarizes main points and ideas without simply restating (repeating) them.</p>	<p>8 to >7.0 pts Developing</p> <p>Summarizes previously stated information, often simply repeating it, effectively concludes but doesn't extend.</p>	<p>7 to >0 pts Beginning</p> <p>Absent, incomplete or simply repeats the introductory statements which add nothing to the essay/ argument.</p>	10 pts
<p>Control of syntax and mechanics</p> <p>Demonstrates control of vocabulary, grammar, and syntax of the standard language.</p>	<p>15 to >13.5 pts Exemplary</p> <p>Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.</p>	<p>13.5 to >10.0 pts Proficient</p> <p>Uses straightforward language that generally conveys meaning to readers. The language has few errors.</p>	<p>10 to >7.5 pts Developing</p> <p>Uses language that generally conveys meaning to readers with clarity, although writing includes errors.</p>	<p>7.5 to >0 pts Beginning</p> <p>Uses language that sometimes impedes meaning because of grammatical, sentence structure or stylistic errors.</p>	15 pts
<p>Style (voice) and audience</p> <p>Demonstrates understanding of the task (academic essay) and the audience (general public who may not have seen the film previously).</p>	<p>15 to >13.5 pts Exemplary</p> <p>Distinctive narrative voice is appropriate to the task (academic discourse that is formal and impersonal) and good understanding of the audience.</p>	<p>13.5 to >10.0 pts Proficient</p> <p>Appropriate to task and audience but sometimes switches to personal discourse (colloquial /informal). Consistently aware of the audience.</p>	<p>10 to >7.5 pts Developing</p> <p>Appropriate to task and audience but too informal to be representative of academic discourse and therefore often switches between general and familiar registers and audiences.</p>	<p>7.5 to >0 pts Beginning</p> <p>Inappropriate to task and audience. For instance, the style is too colloquial and informal – signs of personal discourse. No consideration of audience is present.</p>	15 pts

Criteria	Ratings				Pts
<p>Evidence and sources</p> <p>Uses textual evidence (or other sources) to develop ideas that are appropriate for the target audience and genre of the writing task.</p>	<p>5 to >4.0 pts Exemplary</p> <p>Bibliography complete and in proper format. Film is properly cited (MLA, 8th edition).</p>	<p>4 to >3.5 pts Proficient</p> <p>Bibliography is complete, may not be in proper format (MLA, 8th edition). Film is cited.</p>	<p>3.5 to >2.5 pts Developing</p> <p>Bibliography complete, not in proper format. Film is cited.</p>	<p>2.5 to >0 pts Beginning</p> <p>Bibliography incomplete or absent. Film not cited.</p>	5 pts
<p>🌀 GEP ARTS LO1</p> <p>Students will be able to describe, analyze or critique creative works utilizing knowledge of relevant aesthetic criteria or stylistic forms.</p> <p>threshold: 2.0 pts</p>	<p>3 pts Exceeds Expectations</p>	<p>2 pts Meets Expectations</p>	<p>1 pts Partially Meets Expectations</p>	<p>0 pts Does Not Meet Expectations</p>	--
<p>🌀 CLO2 Cinematic Analysis</p> <p>Apply the principles of cinematic analysis and use appropriate film terminology to analyze films studied in class.</p> <p>threshold: 2.0 pts</p>	<p>3 pts Exceeds Expectations</p>	<p>2 pts Meets Expectations</p>	<p>1 pts Partially Meets Expectations</p>	<p>0 pts Does Not Meet Expectations</p>	--

Criteria	Ratings				Pts
<p>Ⓞ GEP CT LO2.D Construct Reasoning Construct Reasoning: Students will be able to construct reasoning as they apply it to general or discipline-specific questions or issues. In different disciplines, performance indicators can vary.</p> <p>Exceeds Expectations: TBA Meets Expectations: TBA Partially Meets Expectations: TBA Does Not Meet Expectations: TBA</p> <p>threshold: 2.0 pts</p>	<p>3 pts Exceeds Expectations</p>	<p>2 pts Meets Expectations</p>	<p>1 pts Partially Meets Expectations</p>	<p>0 pts Does Not Meet Expectations</p>	<p>--</p>
<p>Total Points: 100</p>					

Scene Analysis Paper

Purpose: The purpose of this assignment is to expand your understanding of how film constructs meaning using both traditional narrative techniques and iconic representations presented through images and sounds.

Assignment: Write a thesis-driven essay in which you examine ONE scene from a film discussed in class or suggested as an optional viewing.

Ways to Proceed: First, pick a scene for analysis. It should be one that is important in terms of plot development as well as one that uses cinematic apparatuses to construct meaning in the film artfully.

Once you pick a scene, watch it once for an overall impression of the scene. Pay close attention to everything that happens in the scene. What is the initial impact of the scene on you? Are you left happy by the scene? Sad? Anxious? Confused? How does the scene help to set the tone for the film? How does it fit into the overall scope of the film? Is this a revelatory scene? Does it show us something that we have not seen before? Is it a scene integral to narrative development?

Next, watch the scene again, but this time, take notes as you watch. **It could help if you turn off the sound.** Note camera angles, camera distance, lighting, editing. You can watch the scene again, but now with the sound, without watching the images. It can help you notice important elements of the soundtrack: dialogue, noise, music, etc. To learn to interpret how film constructs meaning by both traditional and non-traditional methods, it is important to isolate its visual and sound tracks. Once you learn to look for how film constructs meaning, then you can begin to examine the scene as an opportunity for an interpretive analysis.

Helpful questions for cinematic analysis:

- Is there dialogue? Is there action? How does the film construct meaning beyond the actions and words of the characters in the film? What film techniques do you see employed in this scene? What are the shot angles? Are there close-ups? Establishing shots? Crane shots? Are there abrupt cuts? Slow fades? Steadicam? Extended shots without cuts? Use of montage? Does the scene violate the 180-degree rule? Does the use of sound help to construct meaning? Is there music? What about the music score? How does it help construct meaning? Is there information entering the film from outside the diegetic world created by the camera? Is there anything in the scene that draws your attention to the cinematic apparatus? How does all of this affect your understanding of the scene?

The final step, the interpretive analysis, targets usually one theme (remember how we studied the portrayal of agency in Kurosawa's version of *Macbeth*?) and tries to build an interesting interpretation of cinematic particularities used in the scene. Now, it is time to consider if there are any visual metaphors or symbols in the scene? Do the colors have a particular meaning in this scene? What about the props?

Helpful questions for interpretative analysis:

- What is the explicit meaning of this scene? Is there any implicit meaning? Is the spectator's emotional response manipulated? If yes, for what purpose?

When you write, your thesis should point out what you think the overall meaning and / or impact of the scene is. Organize your paper in logically. You can consider both traditional narrative strategies as well as those, which are more commonly associated with cinema. However, you should not jump all over the place. Move from common to uncommon, from known to unknown, from familiar to experimental; however, do not jump back and forth between forms. If you are talking about how sound constructs meaning, do not abruptly go to how shots are cut in the film, only to return later to sound in the scene. If you are looking at cuts, look at cuts. Do not move from the visual to something else (e.g., dialogue, soundtrack, etc.) and then come back to the visual later. Stay focused on the task at hand before moving on. **Remember this: you do not have to examine everything in a scene. You only should discuss those portions of the scene that are the most relevant to however you are interpreting the scene.**

Criteria for Evaluation:

1. Your scene analysis should be typed, double-spaced, one-inch margins (top, bottom, left, right), twelve-point font (Times, Arial, Garamond, etc.)
2. Your paper should be between 2-3 pages (**not more than 5!**) and include at least three paragraphs: introduction, body (cinematic analysis), and conclusion.
3. I expect your essay to display the proper use of MLA formatting. **If you refer to somebody else's ideas or words, make it a proper citation to avoid plagiarism! Make sure to cite the film!**
4. Your scene analysis must utilize between 6-10 cinematic concepts/terms, associated with the specific terminology associated with the film medium.

Cinematic elements to consider:

- Types of **shots** (including aerial shots, arc shots, long shots, medium long-shot (or mid-shot) (MS) and the extreme long-shot (ELS or XLS); also called a wide shot; a long shot often serves as an establishing shot; a close-up (CU) on an extreme close-up (ECU); a full-shot is a type of long shot that includes a subject's entire body (head to feet), etc.
- Types of **camera angles**, compositions, or positions, including front, behind, side, top, high (looking down), low (looking up), straight-on or eye-level (standard or neutral angle), tilted (canted or oblique), or subjective, etc.
- Types of **camera movement** including the pan, tilt, track, and zoom; also boom/crane shots, Steadicam, or hand-held, etc.
- Types of **editing transitions** including a cut, fade, dissolve, wipe, jump cut, or change of scene, etc.
- Types of **sound** including diegetic and non-diegetic music, background sounds, voice-over or voice-off narration, etc.
- Types of **light** (ambient, hard, soft, diffused, key light, fill light, backlight, etc.)
- **Mise en scène** elements including settings, decor, props, actors, costumes, makeup, lighting, performances, character movements, and positioning, etc.

For definitions with illustrations, see <http://www.filmsite.org/filmterms.html>

Assignments and criteria adapted from
https://www.elcamino.edu/faculty/sdonnell/scene_analysis.htm

	Developing towards expectations but not yet meeting them		Meeting expectations	
Criteria	Beginning	Developing	Proficient	Exemplary
Content - Title <i>Up to 5 points</i>	There is not title.	The title is unoriginal, for instance, just the title of the work that is the focus of the analysis.	The title contributes to the argument developed in the rest of the essay. It is informative.	The title contributes to the argument developed in the rest of the essay and captures readers' interest by giving them an idea of the main claim the essay will advance. <i>It is creative and informative, at once.</i>
- Introduction with thesis <i>Up to 15 points</i>	Vague introduction, reader has little sense of what film is about. No clear thesis, incomplete.	Introduction is weak, does not give reader general background on film or its plot. Thesis is not clearly stated or too simple or not specific enough for the task (i.e. cinematic analysis).	Coherent introduction contains some general background info on film and its plot. Clear thesis provides direction for the essay and indicates which elements will be analyzed to support the main contention.	Engaging introduction that contains info on film's basic information (director, year released, genre, etc.) and its plot and main characters. Contains a strong, well-defined thesis with a hook (last sentence of introductory paragraph!) <i>Essay has direction.</i>
- Development: Cinematic analysis <i>Up to 35 points</i>	Vague, missing or inappropriate, Little or no examples from film used	Uneven, general, often brief. Minimal examples used from film. Not fully developed throughout essay	Sufficient, accurate examples from film. May not be fully developed throughout essay.	Detailed, accurate, Specific, convincing and appropriate examples/ quotations from film. Fully developed throughout essay.
- Conclusion <i>Up to 10 points</i>	Absent, incomplete or simply repeats the introductory statements which add nothing to the essay/ argument.	Summarizes previously stated information, often simply repeating it, effectively concludes but doesn't extend	Returns to thesis and summarizes main points and ideas without simply restating (repeating) them	Stylishly and subtly returns to thesis. Extends main ideas, connects and comments on topic.
Control of syntax and mechanics <i>Demonstrates control of vocabulary, grammar, and syntax of the standard language.</i> <i>Up to 15 points</i>	Uses language that sometimes impedes meaning because of grammatical, sentence structure or stylistic errors.	Uses language that generally conveys meaning to readers with clarity, although writing includes errors.	Uses straightforward language that generally conveys meaning to readers. The language has few errors.	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.

<p>Style (voice) and audience <i>Demonstrates understanding of the task (academic essay) and the audience (general public who may not have seen the film previously)</i></p> <p><i>Up to 15 points</i></p>	<p>Inappropriate to task and audience. For instance, the style is too colloquial and informal – signs of personal discourse. No consideration of audience is present.</p>	<p>Appropriate to task and audience but too informal to be representative of academic discourse and therefore often switches between general and familiar registers and audiences.</p>	<p>Appropriate to task and audience but sometimes switches to personal discourse (colloquial /informal). Consistently aware of the audience.</p>	<p>Distinctive narrative voice is appropriate to the task (academic discourse that is formal and impersonal) and good understanding of the audience.</p>
<p>Evidence and sources <i>Uses textual evidence (or other sources) to develop ideas that are appropriate for the target audience and genre of the writing task.</i></p> <p><i>Up to 5 points</i></p>	<p>Bibliography incomplete or absent. Film not cited.</p>	<p>Bibliography complete, not in proper format. Film is cited.</p>	<p>Bibliography is complete, may not be in proper format (MLA, 8th edition). Film is cited.</p>	<p>Bibliography complete and in proper format. Film is properly cited (MLA, 8th edition).</p>

Dr. Vera Klekovkina

FLNG 381

22 November 2020

A Woman's Throne: Lady Macbeth and Female Agency in the Film *Throne of Blood*

Akira Kurosawa gives audiences a Macbeth adaptation set in feudal Japan with his film *Throne of Blood* (1957/61) ("History of the motion picture," 2019). Lady Asaji Washizu (Isuzu Yamada) and Taketoki Washizu (Toshiro Mifune) are the equivalents of Lady Macbeth and Macbeth in this adaptation of the famous play. As in Shakespeare's play, Washizu is a leader who meets a magical woman that tells him of his destiny to be king. He then is persuaded by his wife to kill the current king and claim the throne. They struggle to keep the crown in their lineage, eventually resulting in them facing the consequences of their actions and leading to both of their deaths. The strength and agency of women are shown in the scene "I will serve my Lord loyally from this garrison" (29:03-31:58). In the Japanese film *Throne of Blood*, Akira Kurosawa uses the character's facial expressions, depth of field, sound, and panning to effectively portray the strength of female agency through the character of Lady Asaji.

Facial expressions and dialogue used in the acting of this scene show the persuasive power that women have. In this scene, Lady Asaji shows little facial expression while Washizu's face is very expressive. There is nothing in her dialogue, facial expression, or tone that wavers. It shows that she knows her argument is good, and she can counter any argument that Washizu might have against her stance. This reveals Lady Asaji's certainty of not only her words, argument, and reasoning, but also how certain Lady Asaji is of herself. Lady Asaji wants her family to have the throne and the power that will help her win the throne is seen in the sternness

Vera Klekovkina

Akira Kurosawa's (this would make it sound professional!)

Vera Klekovkina

T1

Vera Klekovkina

T2

Vera Klekovkina

It would have been excellent to talk about the frame scale in this portion because to show their emotions, the camera had to come closer to their faces (medium and close-up shots).

Perfect intro!

✓ of the actress's facial expressions. Not only is this strength shown in the facial expressions, but also through dialogue. The dialogue conveys the power of agency with Washizu being convinced to commit murder, despite his earlier comments about loyalty to both the king and his friend.

✓H Loyalty was highly valued during the feudal Japan era as one of the core values expressed in the Bushido code that many samurai abided by out of honor. Lady Asaji's argument and agency to acquire the power they were promised is more powerful than Washizu's words of loyalty.

✓H Washizu's words are quite feeble and changing like his facial expressions in this scene. Lady Asaji's ability to argue her point verbally shows the power of her agency, it allows her to start the process of gaining the crown through persuading her husband to commit murder. Both the smart dialogue and stern facial expressions of Lady Asaji in this scene exhibit how she has the power, driven by female agency, to persuade her husband to go against his values and kill the current king.

Lady Asaji's agency is shown to go beyond just the power to change her husband's opinion though, in addition to acting the film uses the **depth of field** to express the power of women like Lady Asaji. *Throne of Blood* uses depth of field to convey that women have the power to affect others and the world beyond themselves. In this clip, you see two different depths of field. One is **shallower** only containing the room that both Lady Asaji and Washizu are in. The other depth of field is **deeper** showing a courtyard, men sitting around, and a man on a horse.

This symbolizes how Washizu's thoughts go from his country to his wife, back to his country, and eventually to the power that he and Lady Asaji can gain from following her suggestion to kill the king. He valued his country, which would be greatly impacted if he were to follow his wife's advice. Despite this duty to his country and his fellow man, Washizu is still able to be persuaded by the power of Lady Asaji's agency. Depth of field in this film reveals how Lady

✍ Vera Klekovkina
T3

✍ Vera Klekovkina
T4

✍ Vera Klekovkina
T5

✍ Vera Klekovkina
Interesting interpretation!

Asaji held the power to sway not only Washizu's thinking but also his values. These values turned from his country to the power he was destined to have.

The sound in the scene serves as a more constant reminder throughout the scene that the decisions of Lady Asaji and Washizu have the power to affect others. A horse is heard as a diegetic sound when the horse is included as part of the frame. It is also heard as an asynchronous sound when the scene cuts to Lady Asaji. This may have just been a direct sound that was left in the film, but it also helps to further emphasize the point that the actions, which are being discussed by Lady Asaji and Washizu, have a large effect on the outside world. The sounds of the horse in this scene serve as a reminder that what Lady Asaji is discussing would change the lives of many. Her actions and agency to gain political power have this larger reach. Sound in this scene serves as a constant but subtle reminder that female agency has the power to change the lives of many.

Camera movement in *Throne of Blood* is used to convey the unwavering strength of female agency. In this scene, there are a few different cuts between Lady Asaji and Washizu, but the camera primarily moves with Washizu. The camera pans and tilts to follow Washizu as he walks over to his wife. Then shots and reverse shots are used after Washizu is seated beside his wife. The camera never moves with Lady Asaji. This reflects how Washizu's values and thoughts are wandering while Lady Asaji's are focused on her argument. No matter if she is in the frame or not, she is consistent and unwavering. It emphasizes the strength and power of her argument and agency. Camera movement is used to show the sturdiness of Lady Asaji's agency in comparison to Washizu's wandering values.

Using sound, dialogue, facial expressions, depth of field, and panning *Throne of Blood* reveals the considerable power of female agency. While Washizu showed some agency of his

own, the representation of Lady Asaji's agency was more prominent and unyielding. The strength of Lady Asaji's agency in this scene is manifested as an unwavering power to sway others' decisions, change their values, and change the lives of many. Akira Kurosawa's film *Throne of Blood* is just one example of a woman's ability to assert her agency. Powerful agency is not exclusive to women, men, or any other gender. This powerful agency that Lady Asaji has as a female is one that any person of any gender can have. In the end, gender does not hold much importance when it comes to agency. What matters is what people do with their agency and how strong they allow it to grow.

Vera Klekovkina
T6

Vera Klekovkina
T7

Vera Klekovkina
T8

Vera Klekovkina
T8

Vera Klekovkina
T9

Vera Klekovkina
T 10 & T11

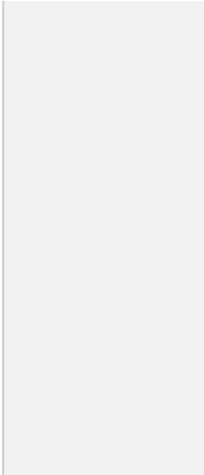
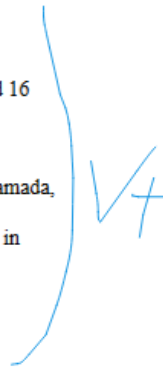
Vera Klekovkina
T12

Vera Klekovkina
I wish you would have said something about harmful intentions versus the strength of agency because powerful agency can be

Works Cited

"History of the motion picture." Britannica School, Encyclopedia Britannica, 8 Jan. 2019.
school.eb.com/levels/high/article/history-of-the-motion-picture/110699. Accessed 16
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Throne of Blood. Directed by Akira Kurosawa, performances by Toshiro Mifune, Isuzu Yamada,
Takashi Shimura, and Minoru Chiaki, Toho Company in Japan and Brandon Films in
USA, 1957/1961.



Assessment

Grade out of 100

100


View Rubric

Scene Analysis Rubric	
Criteria	Ratings
Content: Title view longer description	Exemplary The title contributes to the argument developed in the rest of the essay and captures readers' interest by giving them an idea of the main claim the essay will advance. It is creative and informative, at once. 5 / 5 pts
Content: Introduction with thesis view longer description	Exemplary Engaging introduction that contains info on film's basic information (director, year released, genre, etc.) and its plot and main characters. Contains a strong, well-defined thesis with a hook (last sentence of introductory paragraph!) Essay has direction. 15 / 15 pts
Content: Development - Cinematic analysis view longer description	Exemplary Detailed, accurate, specific, convincing, and appropriate examples/ quotations from the film. More than 8 concepts/terms are used, which are associated with the specific terminology of the film medium. Fully developed throughout essay. 35 / 35 pts
Content: Conclusion view longer description	Exemplary Stylishly and subtly returns to thesis. Extends main ideas, connects and comments on topic. 10 / 10 pts

<p>Control of syntax and mechanics</p> <p>view longer description</p>	<p>Exemplary</p> <p>Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.</p> <p style="text-align: right;">15 / 15 pts</p>
<p>Style (voice) and audience</p> <p>view longer description</p>	<p>Exemplary</p> <p>Distinctive narrative voice is appropriate to the task (academic discourse that is formal and impersonal) and good understanding of the audience.</p> <p style="text-align: right;">15 / 15 pts</p>
<p>Evidence and sources</p> <p>view longer description</p>	<p>Exemplary</p> <p>Bibliography complete and in proper format. Film is properly cited (MLA, 8th edition).</p> <p style="text-align: right;">5 / 5 pts</p>
<p> GEP ARTS LO1</p> <p>view longer description</p> <p>threshold: 2</p>	<p>Exceeds Expectations</p>
<p> CLO2 Cinematic Analysis</p> <p>view longer description</p> <p>threshold: 2</p>	<p>Exceeds Expectations</p>
<p> GEP CT LO2.D Construct Reasoning</p> <p>view longer description</p> <p>threshold: 2</p>	<p>Exceeds Expectations</p>
<p>Total Points: 100</p>	

Assignment Comments



 this is an excellent essay! Some suggestions that I have could have made it even stronger and put it on the level above an undergraduate student's cinematic analysis :)! ✕

Vera Klekovkina, Dec 5, 2020 at 1:12pm

Scene Analysis Paper:
Self-Empowerment
Origination of Empowerment through Ambition: Lady Washizu

Different countries' own version of how they interpret Lady Macbeth can be very interesting. By interesting, a country's Lady Macbeths represents the ambition, cleverness, wisdom and manipulative skills of women in that very country during the time period in which the film was created. To prove an example, Japan's version of Lady Macbeth, Lady Washizu, is a character worth mentioning. This is because Lady Washizu denotes the idea that although women were in a secondary position in Feudal Japan, they too can rise to and control power using different but cunning methods. Lady Washizu is seen in the film titled, *Throne of Blood*, by director Akira Kurosawa. Akira uses Lady Washizu to represent Lady Macbeth in a film that is a plot like *Macbeths* but uses the historical context and traditions of Feudal Era Japan. In this essay, a certain scene from this film will be expressed in detail about, and how different types of shots and dialogue exemplify Lady Washizu's ambition, intelligence and calculating resemblance to Lady Macbeth. Not only this, but Lady Washizu will be compared to how women who lived in this time period were supposed to act as well.

~~The scene that will be looked at is *Throne of Blood* (29:03-31:58), and the initial impact of the scene that was chosen is intense yet dramatic. I believe its significant intention was to allow viewers to have a good idea of exactly how Lady Washizu represents Lady Macbeth yet~~ ^{shows}

✓ Vera Klekovkina
Would 'self-empowerment' work better here?

✓ Vera Klekovkina
Sounds a bit strange

✓ Vera Klekovkina
This also sounds strange, as if the country 'ordered' such a representation to be made.

✓ Vera Klekovkina
This is a sweeping generalization because you did not actually study all foreign interpretations of this character, right?

✓ Vera Klekovkina
(name of the actress)

✓ Vera Klekovkina
He is not your friend to call him by his first name.

✓ Vera Klekovkina
style and grammar

✗ Vera Klekovkina
Do not tell me what you are going to do, simply do it.

✓ Vera Klekovkina
This should be used as a supporting commentary but not as the focus of your CINEMATIC

empower women at the same time. In the scene, Lady Washizu, derails her husband from his honor to press him into believing he is being cornered by Miki and the King. This was done with dialogue using Shot-Reverse-Shots and full body shots between the two. The way lady Washizu

does not make eye contact with Washizu while she speaks to him, as if looking into his future, denotes great meaning of being submissive on the surface. By submissive on the surface, it means she doesn't really make eye contact or look up at him for most of the conversation, but towards the end the only time she looked at him was when she told him "That is a lie." (30:49)

That was in response to Washizu when he denied having ill intentions in his heart. To further touch upon this scene, Washizu does not believe in Lady Washizu's words at first, because he believed himself to be faithful to his majesty and that the king favors him. However, Lady Washizu calls him out and had taken him aback when she said what he felt was in his heart was a lie. This scene was very expressive of Lady Washizu's determination of showing she can stand up and refute someone above her to get him to do what she wants. By not even giving a second glance to her husband and only looking at him to refute him (a male figure who has power) Lady Washizu emits not only braveness, but out of the box thinking, and ambition to get Washizu to stand against the king and rise to power for her. It's important to go over how the actors were placed in this scene as well, because even though Lady Washizu was kneeling, and Washizu was standing over her at first, despite the physical differences of superiority with positioning, it seems that Washizu is still the weak one to succumb to Lady Washizu's words. Also worth mentioning, in *Group 1's Film Discussion on Throne of Blood*, Amanda Stickney said:

"Washizu is normally more in the frame either being closer to the camera or being the only one facing the camera. This has the same effect of placing more importance on the male role."

Good idea, but do you need to include the citation itself? You can paraphrase it and include the reference in parentheses.

Vera Klekovkina
T2

Vera Klekovkina
T1

Vera Klekovkina
do you need to repeat the same thing?

Vera Klekovkina
(actor's name)

Vera Klekovkina
Do not tell me it is important, show me why it is important.

Thus, even though he was dominant with the camera being placed onto him, he was still put into submission by Lady Washizu with her intelligent thinking and dialogue. The scene is integral to narrative development because it is the first scene where Lady Washizu broke one of her husband's walls regarding his tenaciousness and arrogance with clever word play and persuasion. This proves Lady Washizu is a strong, empowering woman who was able to turn the tables and manipulate Washizu to get him to what she wants. The colors of black and white in the film added to the intensity, while their mannerisms and way of speaking greatly represents Japan during this time period of the Feudal Era. The music spiking during the scene when Lady Washizu presented information Washizu did not think about speaks for itself in altitudes of importance.

It is without a doubt Lady Washizu is portrayed as cunning, manipulative and ambitious throughout the film, just like Lady Macbeth. Lady Washizu, during this time period in the film, would be exceptional and unique for a woman in Japan around this time. Thus, being represented in the manner that she was in the film with film tactics, shots, and dialogue, women's empowerment is signified through Lady Washizu's ambition in a time where it was believed this did not exist.

Where does she do the same? So it is not the first scene...

Vera Klekovkina
What cinematic term can you use here? Can you talk about the scale of the shot? the focus? the

Vera Klekovkina
Empowering whom? Her husband? Making someone kill someone is not empowering

Vera Klekovkina
How do you know this? Did you do any research? Your Works Cited has no references for such materials.

Vera Klekovkina
Again, her ambition is not equal to empowerment. One can talk about self-empowerment here, which is different.

Citations

Throne of Blood. Directed by Akira Kurosawa, performances by Toshirō Mifune and Isuzu Yamada, Toho Company in Japan and Brandon Films in USA, 1957/1961.

Group 1 Discussion: Throne of Blood by Amanda Stickney, Lynnelle Saavedra, Jensen Will and Ted Santi. UWSP Assignment in Wisconsin, 2020.

} V4
} V+

Assessment

Grade out of 100

75.16

View Rubric

Scene Analysis Rubric	
Criteria	Ratings
Content: Title view longer description	Developing The title is unoriginal, for instance, just the title of the work (film) that is the focus of the analysis. 3.5 / 5 pts
Content: Introduction with thesis view longer description	Developing Introduction is weak, does not give reader general background on film or its plot. Thesis is not clearly stated or too simple or not specific enough for the task (i.e. cinematic analysis). 10 / 15 pts
Content: Development - Cinematic analysis view longer description	Developing Uneven, general, often brief. Minimal examples used from the film. Not fully developed throughout the essay. Less than 6 concepts/terms are used, which are associated with the specific terminology of the film medium. 25.16 / 35 pts
Content: Conclusion view longer description	Developing Summarizes previously stated information, often simply repeating it, effectively concludes but doesn't extend. 8 / 10 pts
Control of syntax and mechanics view longer description	Proficient Uses straightforward language that generally conveys meaning to readers. The language has few errors. 13.5 / 15 pts
Style (voice) and audience view longer description	Developing Appropriate to task and audience but too informal to be representative of academic discourse and therefore often switches between general and familiar registers and audiences. 10 / 15 pts
Evidence and sources view longer description	Exemplary Bibliography complete and in proper format. Film is properly cited (MLA, 8th edition). 5 / 5 pts
@ GEP ARTS LO1 view longer description threshold: 2	Partially Meets Expectations
@ CLO2 Cinematic Analysis view longer description threshold: 2	Partially Meets Expectations
@ GEP CT LO2.D Construct Reasoning view longer description threshold: 2	Partially Meets Expectations
Total Points: 75.16	

Assignment Comments

You are going in the right direction, ~~but~~ but you need to stay focused and pay attention to the cinematic analysis first, then do the narrative analysis, and finally cultural analysis (if you have time and expertise). Also, revise your writing and eliminate all general statements because they do not advance your position or argumentation.

Vera Klekovina, Dec 7, 2020 at 1:35pm


DRAFT - Storyboard

✓ Published

 Edit

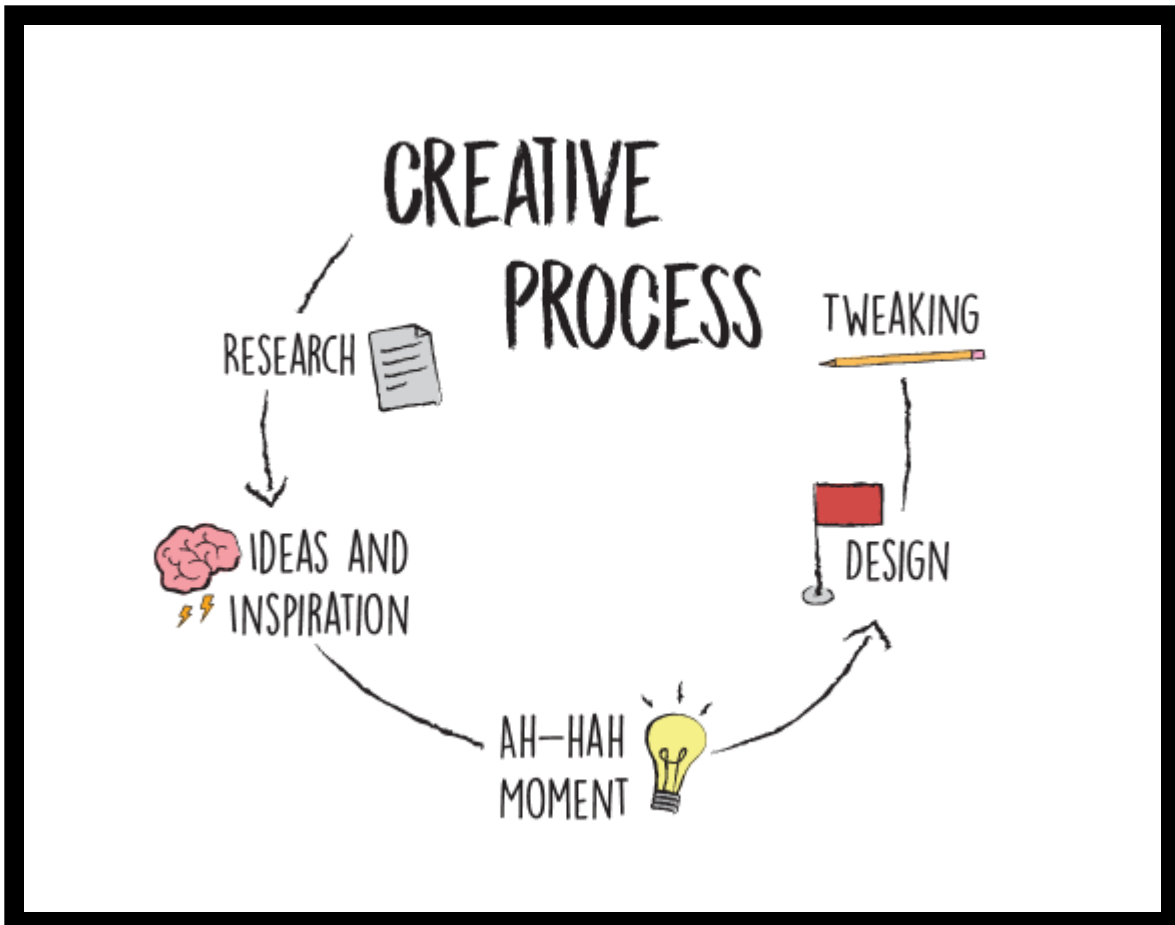
⋮

Hello everybody,

With your partner(s) or by yourself, brainstorm what subject you would like to address in your short video and what message you would like to convey in your visual narrative. To help you brainstorm your ideas, here is the handout that you need to fill out with your partner(s) or by yourself, if you opt for a solo project: [FLNG 381 Storyboard Brainstorming.docx](#) 

Make sure to self-enroll in one of the Final Video Project Groups. Here is a helpful explanation of how to do it: [How do I join a group as a student?](#) [_\(https://community.canvaslms.com/t5/Student-Guide/How-do-I-join-a-group-as-a-student/ta-p/468\)](https://community.canvaslms.com/t5/Student-Guide/How-do-I-join-a-group-as-a-student/ta-p/468)

Remember that video creation in this class is about the process - trial and error - rather than about the final results!



[Image source](http://blog.stephens.edu/creativeink/?p=3275) [_\(http://blog.stephens.edu/creativeink/?p=3275\)](http://blog.stephens.edu/creativeink/?p=3275)

Good luck and I look forward to your creative projects!

Points 25
Submitting a file upload

Due	For	Available from	Until
Nov 11, 2020	Everyone	-	-

+ [Rubric](#)

Final Project with Alternative Variations

✓ Published

 Edit

⋮

Overarching learning objectives for the course final project: Learning by doing something creative.

Learning by doing is one of the principles of active learning and teaching that this course adheres to and what we have practiced throughout the semester. When we apply theory in earnest, we are often surprised by the results: doing something is always harder but more exciting and rewarding than simply talking about it. We often revise theories or our ideas because practice illuminates and finetunes them. Thus, the final project of this course seeks to provide you with an opportunity to do something creative so that you can at once, apply the theories we discussed in class, and tap into your creativity and imagination to produce an artifact on one of the course themes, such as empowerment or representation of women in a different culture and/ or throughout time. Critical thinking and creative thinking often at their best when they are combined.

Learning outcomes for the final project:

- General Education Program, ART LO #3: Demonstrate an understanding of creative expression by producing or performing a creative work.
- Course LO#5: Produce a short video on one of the course themes, such as empowerment or representation of women in a different culture and/ or throughout time.

Final Project - VIDEO RECORDING – [Original assignment]

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 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:

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

Useful materials:

- [TalentConsent-Video Student Project.pdf](#) – IMPORTANT: if you ask your friends or strangers to participate in your video, you need to have them (individually) sign this consent form!
- [Student, Faculty/Staff Media Equipment Check-Out - IT Service Desk](https://www.uwsp.edu/infotech/Pages/EquipmentLoan/StudentFacultyStaff-Media-Equipment.aspx) (<https://www.uwsp.edu/infotech/Pages/EquipmentLoan/StudentFacultyStaff-Media-Equipment.aspx>)
- [15 Best Places to Get Free Music Downloads](https://www.lifewire.com/free-music-downloads-1356648) (<https://www.lifewire.com/free-music-downloads-1356648>)

Final Project – DETAILED SCRIPT [Alternative assignment, Option 1]

This alternative assignment replaces a short video with a detailed script, properly formatted. To do so, you might want to read this helpful article: “Formatting a Screenplay: How to Put Your Story Into Screenplay Format” and watch a seven-min video it contains ([Link](https://www.studiobinder.com/blog/brilliant-script-screenplay-format/) <https://www.studiobinder.com/blog/brilliant-script-screenplay-format/>).

The alternative assignment still contains the three required components:

1. A) a storyboard/ outline (pre-production phase),
2. B) script (production phase), and
3. C) short reflective debriefing paragraph appraising your work (post-production phase: formatting & presenting it to class by reading parts of the script, if not the entire script).

Final Project – Narrated PowerPoint Video [Alternative assignment, Option 2]

This alternative assignment replaces a short video, which was shot on location and edited with video-editing software, with a narrated video made with PowerPoint. If you are not familiar with PowerPoint video capabilities, watch Kevin Stratvert’s tutorial, “How to Make a Video in PowerPoint - ppt to video” (7 min, [Link](https://www.youtube.com/watch?v=D8JV3w4TOVw&t=28s) <https://www.youtube.com/watch?v=D8JV3w4TOVw&t=28s>). **Also, think about using animations and transitions in PowerPoint to incorporate some exciting visual effects into your narrative.** Watch these three videos prepared by GCFLearnFree.org: “PowerPoint: Animating Text and Objects” (5 min, [Link](https://www.youtube.com/watch?) <https://www.youtube.com/watch?>

[v=kw_udjD2xwo](https://www.youtube.com/watch?v=kw_udjD2xwo)) & “PowerPoint: Applying Transitions” (5 min, [Link](https://www.youtube.com/watch?v=kw_udjD2xwo)) & “PowerPoint: Inserting Videos” (4 min, [Link](https://www.youtube.com/watch?v=UJBCanWJD0k)) & “PowerPoint: Inserting Videos” (4 min, [Link](https://www.youtube.com/watch?v=UJBCanWJD0k))

The alternative assignment still contains the three required components:

1. A) a storyboard/ outline (pre-production phase),
2. B) a PowerPoint Presentation with narration turned into a video (production phase), and
3. C) short reflective debriefing paragraph appraising your work (post-production phase).

How to submit your project?

You can upload the video on YouTube, you can share our OneDrive file with me (the easiest way, I think) or you can try to upload the file to Canvas, if the file is not too big. If you have any questions, email me.

General advice:

First of all, have fun doing it! Your creative energy will shine through the final project if you have fun doing it. Finally, make sure to complete your assignment on time, so I can watch the videos or read the scripts before showing them in class. Thank you and good luck!

Points 100

Submitting a website url, a media recording, or a file upload

Due	For	Available from	Until
Dec 6, 2020	Everyone	-	-

ART LO3

You've already rated students with this rubric. Any major changes could affect their assessment results.

Criteria	Ratings				Pts
 GEP ARTS LO3 Students will be able to demonstrate an understanding of creative expression by producing or performing a creative work. threshold: 2.0 pts	3 pts Exceeds Expectations	2 pts Meets Expectations	1 pts Partially Meets Expectations	0 pts Does Not Meet Expectations	--

Reflective Debriefing (Video Post-production Phase)

✓ Published

 Edit

⋮

The final assignment of this course seeks to give you a hands-on artistic experience. Now that you have finished your project, reflect on this experience in a short reflective debriefing paper, evaluating your work and the experience itself (post-production phase).

To help you reflect better, answer these five questions*:

1. What were you trying to do?
2. Which aspects of the project worked well? Why do you think?
3. Which aspects of the project did not work as well as you had hoped? Why do you think?
4. What did you learn from this experience as a group and/or as an individual?
5. What advice can you give to future students doing this video project?

FORMAT:

Reflective paper (essay or a list of questions answered), 1-2 pages, double-spaced, Times 12, academic writing.

Note: This is a group/ pair/ solo project so if your project was completed as a group project, just one paper is required per group/pair.

*5 questions are adapted from “The 5 Most Powerful Debrief Questions and Why They’re Important” by Box of Crayons (<https://boxofcrayons.com/2017/11/the-5-most-powerful-debrief-questions-and-why-theyre-important/> [\(https://boxofcrayons.com/2017/11/the-5-most-powerful-debrief-questions-and-why-theyre-important/\)](https://boxofcrayons.com/2017/11/the-5-most-powerful-debrief-questions-and-why-theyre-important/).)

Points 20

Submitting a file upload

Due	For	Available from	Until
Dec 13, 2020	Everyone	-	-

+ [Rubric](#)

