

Prof. Vera Klekovkina (Vera.Klekovkina@uwsp.edu)
FLG 381 - Culture and Civilization
MW 9:30 AM-10:45 AM, CCC 324
GDR: HU4; GEP: Interdisciplinary Studies
UWSP, Fall 2017

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

Who has not heard the names of Cinderella, Lady Macbeth, Emma Bovary, a Stepford wife, or Marie Curie, Rosa Parks and Simone de Beauvoir? Why have these remarkable female literary characters and historical figures left such a tangible imprint on our imagination, language and livelihood? Why was it possible for the literary characters to step out of their literary narratives and continue their existence as referable archetypes? As readers and viewers, why do we not get tired of watching an adulterous woman driven to suicide, a strong woman climbing to new political heights, or a female robot catering to others' needs? As citizens, how much do we owe to brave women in history who fought for the rights we enjoy today?



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.

SPECIAL EVENTS

Reading of the script written by the UWSP alumna - Jane Pejsa, *A Tangled Tale on a Rocky Road Across the Oder River*. Watching excerpts of UWSP Theater performance recording from 2014-2015 season, *Radium Girls*.

UWSP GEP Learning Outcomes
INTERDISCIPLINARY STUDIES: Humanities and Arts

Interdisciplinary Studies	<ul style="list-style-type: none"> • Identify an issue or question related to the interdisciplinary course(s), and describe what each discipline contributes to an understanding of that issue. • Explain the benefits of being able to combine these contributions.
Humanities	<ul style="list-style-type: none"> • Read closely, think critically, and write effectively about texts or cultural artifacts that reflect on perennial questions concerning the human condition (such as the search for truth and meaning, the confrontation with suffering and mortality, or the struggle for justice, equality, and human dignity). • Investigate and thoughtfully respond to a variety of ideas, beliefs or values held by persons in situations other than one's own.
Arts	<ul style="list-style-type: none"> • Describe, analyze or critique creative works utilizing knowledge of relevant aesthetic criteria or stylistic forms. <p>Do at least ONE of the following:</p> <ul style="list-style-type: none"> • Identify and explain the relationship between particular traditions or genres of creative expression and their social, historical or cultural contexts. • Demonstrate an understanding of creative expression by producing or performing a creative work.

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

- To go back to the roots and actually read the original stories of these fascinating female characters and therefore, read closely, think critically, and write effectively about the course primary texts.
- To investigate how the stories of these notable women (literary characters or historical figures) raise questions about women's identity formation and access to agency and to examine them from a new angle, be it feminist, historical and/or socio-political.
- To see how these heroines come to life through the imagination of others in different media, especially in film and theater and therefore, apply the principles of media analysis to discuss film and theater adaptations of their stories.
- To perform a scene from the script, *A Tangled Tale on a Rocky Road Across the Oder River*.

COURSE Learning Outcomes:

- CLO1: To explain the memorable heroines' stories [Humanities LO# 1]
 - Assignments: Course readings, in-class discussions, and D2L quizzes based on the readings
- CLO2: To apply the principles of cinematic and comparative analyses of the texts, their adaptations in different media, and their cultural reapportions [Arts LO #1]
 - Assignments: Quiz on terminology & Scene analysis paper
- CLO3: To examine perennial questions concerning the human condition, and especially the condition of women, as it adjusts though time, in different cultures, and in response to changing ideologies. [Humanities LO# 1 & LO#2]
 - Assignments: In-class discussions, Mini-research paper & Oral Presentation
- CLO4: To demonstrate an understanding of creative expression by producing or performing a creative work. [Arts LO #2]
 - Assignment: **Final group project** – Direct and perform a scene with your partners & explain your choices in a written report

REQUIRED TEXTS:

1. Charles Perrault, *Cinderella or the Little Glass Slipper* ([online](#))
2. Shakespeare, *The Tragedy of Macbeth* [0300106548] or ([online](#))
3. Gustave Flaubert, *Madame Bovary* [0140449124] or ([online](#))
4. Ira Levin, *The Stepford Wives* [0060738197]
5. Simone de Beauvoir, *The Second Sex*, Extracts. [1784870382] or full text ([online](#)).
6. Jane Pejsa, *A Tangled Tale on a Rocky Road Across the Oder River*. [D2L]
7. *Selected articles on D2L*

GRADING STRUCTURE, SCALE and POLICY:

1. Attendance	5		
2. Participation	15		
- In-class discussions			GRADING SCALE:
- FlipGrid Feedback Comments			79-77 C+
3. D2L quizzes on readings	15		
4. Quiz on terminology	10	93	A 76-73 C
5. Scene analysis paper	10	92-90	A- 72-70 C-
6. Mini-research paper	10	89-87	B+ 69-67 D+
7. Oral Presentation	10	86-83	B 66-63 D
8. Final group project	25		
- Performance		82-80	B- 62-59 D-
- Script			
- Report			58 and under F
	100%		

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

LATE ASSIGNMENT POLICY:

It is your responsibility to turn in your work on time and in person or via email. 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, 7th 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 on the basis of disability. If you are a student with a documented disability, please contact the **UWSP Disability Services** to make arrangements for classroom or any other types of accommodations (<http://www4.uwsp.edu/special/disability/>).

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

COURSE ASSIGNMENTS:

1. **ATTENDANCE** is vital to the success of this course because your active participation can happen only when you are present in class.

2. **ACTIVE PARTICIPATION:** 15% of your grade is based on your contributions to class discussions. Each session you will be assigned different roles – main discussion leader, advocate, opponent, summary-provider, etc. *This course's success depends on your active participation!*

3. **READING ASSIGNMENTS & D2L QUIZZES:** All the assigned readings must be carefully read. D2L quizzes are to be completed before the discussion in class.

4. **QUIZ ON TERMINOLOGY:** The quiz will be taken in class. It will review all the main terms discussed in class from the assigned readings.

5. **SCENE ANALYSIS PAPER: 2-3 pages, typed, submitted electronically to D2L or TurnItIn directly.** After having read about the principle of cinematic analysis and after having seen several scene analyses modeled in class, you will analyze a scene from one of the films discussed in class.

6. **MINI-RESEARCH PAPER: 3-4 pages, typed, with bibliography of works consulted and cited in the MLA format, submitted electronically to D2L or TurnItIn directly.** During the semester, we will compile a list of female characters/ historical figures on whom you would like to conduct a research project. This paper will serve as the basis for your oral presentation. It is absolutely imperative to include a bibliography of works consulted and cited!

7. **ORAL PRESENTATION: 5-8 minutes.** To practice your oral communication skills, you will record your oral presentation on FlipGrid (detailed instructions and in-class modeling will be provided). You can use a Power Point Presentation, Google Slides or Prezi to enhance the visual aspect of your presentation. You will also need to watch 3 presentations by your classmates and give them audio/visual feedback on their presentations. These comments will be used as part of your participation grade.

8. **FINAL PROJECT: (performance, script, report).** The final project seeks to give you a hands-on experience. You will script, direct, and perform a scene with your partners. After the performance, you will submit your final script and a debriefing report in which you will explain your choices as well as

your appraisal of your own work: what worked in the performance, why (not), which lessons you learned from this experience, etc.

DON'T WORRY: Above all, enjoy the process and we'll work on the results together.

COURSE SCHEDULE:

W1	W	6-Sep	<p>Course introduction: Female Archetypes – Past and Present Leading question(s): What traditional female archetypes do you know? How did feminist movement change them? What are modern female archetypes? <u>Primary text:</u> <i>Cinderella</i> by Charles Perrault</p>
W2	M	11-Sep	<p>Female Archetypes – Cinderella Leading question(s): Who wants to be Cinderella? Could we be suffering from a “princess” syndrome? <u>Critical text:</u> Dowling, Colette. <i>The Cinderella Complex: Women’s Hidden Fear of Independence</i>. (New York: Summit Books, 1981) – Introduction</p>
	TR	13-Sep	<p>Cinematic Analysis Leading question(s): To which elements do you pay attention when you are watching a film? Why? <u>Film (selected scenes):</u> <i>The Prize Winner of Defiance, Ohio</i> (2005) & <i>Joy</i> (2015)</p>
W3	M	18-Sep	<p>Lady Macbeth or an unstoppable career woman? Leading question(s): How does the modern society treat women who value career over family? <u>Primary text:</u> William Shakespeare, <i>Macbeth</i> (1603-1606)</p>
	W	20-Sep	<p><i>Macbeth</i> (cont.)</p>

W4	M	25-Sep	<p>Female/Male Agency Leading question(s): What is agency? How can we assert ourselves? What rights did the women have in the Middle Ages? What rights do we have now?</p> <p><u>Critical text:</u> 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.</p>
	W	27-Sep	<p>Visual Metaphors Leading question(s): How can cinematic images convey symbols and metaphors? How can editing enhance the cinematic narrative?</p> <p><u>Film (selected scenes):</u> <i>Macbeth</i> (R. Polanski, 1971) & Other adaptations</p>
W5	M	2-Oct	<p>Emma Bovary or a romantic shopaholic? Leading question(s): How does reading (of romance novels) affect us? Why is shopping associated with women's desire to "feel good"?</p> <p><u>Primary text:</u> Gustave Flaubert, <i>Madame Bovary</i> (1857)</p>
	W	4-Oct	<i>Madame Bovary</i> (cont.)
W6	M	9-Oct	<i>Madame Bovary</i> (cont.)
	W	11-Oct	<i>Madame Bovary</i> (cont.)
W7	M	16-Oct	<p>Industrialization and Early Society of Consumption Leading question(s):</p> <p><u>Critical text:</u></p> <ol style="list-style-type: none"> 1) Africa, Thomas W. et al. <i>Industrialization and Urbanization: Studies in Interdisciplinary History</i>. Edited by Theodore K. Rabb and Robert I. Rotberg, Princeton University Press, 1981, www.jstor.org/stable/j.ctt7ztmmpm. Introduction 2) "Social Mobility and Phases of Industrialization" by Franklin F. Mendels. 2) Gans, Eric. <i>Madame Bovary: The End of Romance</i> (Twayne's Masterwork Studies: Boston, 1989) – Introduction & selected excerpts
	W	18-Oct	<p>Cinéma d'auteur Leading question(s): What is cinematic writing? Who 'authors' a film?</p> <p><u>Film (selected scenes):</u> <i>Madame Bovary</i> (C. Chabrol, 1991, France), <i>Women on the Verge of a Nervous Breakdown</i> (Pedro Almodóvar, 1988, Spain), <i>Run Lola Run</i> (Tom Tykwer, 1999, Germany).</p>

W8	M	23-Oct	The Stepford Wives or a robotic dream-girl? Leading question(s): Who does not want to have a robot do-it-all? <u>Primary text:</u> Ira Levin, <i>The Stepford Wives</i> (1972)
	W	25-Oct	<u>Critical text:</u> 1) Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in <i>Simians, Cyborgs and Women: The Reinvention of Nature</i> (New York; Routledge, 1991), pp.149-181.
W9	M	30-Oct	<u>Films (selected scenes):</u> <i>The Stepford Wives</i> (B. Forbes, 1975) & <i>The Stepford Wives</i> (F. Oz, 2004)
	W	1-Nov	Quiz – Terminology & Mini-Research Projects – Practicum
W10	M	6-Nov	Notable Women in European and American History Leading question(s): What impact did Marie Curie, Rosa Parks or Simone de Beauvoir have and continue to have on our lives? <u>Critical text:</u> Simone de Beauvoir, <i>The Second Sex</i> , Extracts.
	W	8-Nov	<i>The Second Sex</i> (cont.)
W11	M	13-Nov	<u>Primary text:</u> Jane Pejsa, <i>A Tangled Tale on a Rocky Road Across the Oder River</i> .
	W	15-Nov	<u>Art of Theatre Performance – Guest Lecture by Prof. Smith (to be determined)</u> <u>Performance:</u> <i>Radium Girls</i> (UWSP, 2014-2015 Season, Directed by Stephen Trovillion Smith).
W12	M	20-Nov	Mini-research Projects – Oral Presentations (FlipGrid)
	W	22-Nov	Thanksgiving (no class)
W13	M	27-Nov	Scene selection and preparation for the final group projects
	W	29-Nov	Final group projects – preparations
W14	M	4-Dec	Group final projects/ performance
	W	6-Dec	Group final projects/ performance (cont.)
W15	M	11-Dec	Debriefing & Scripts/Reports are due
	W	13-Dec	Gala of your online oral presentations & stills from your performances