

CINEMA OF AFRICAN AMERICAN WOMEN - CDM 675L

SYLLABUS - SPRING 2017

Professor: Dr. Vertna Bradley

Office: Hedberg Library, 163

Contact Info: 262.551.6314 (office), vbradley@carthage.edu (Email is best)

Office Hours: **Monday - 1:00pm - 2:30pm**
Wednesday - 1:00pm - 2:30pm
Friday - 12:30pm - 2:30pm

Please do not hesitate to contact me for an appointment.

Class Times: Monday 6:00pm - 9:00pm
Hedberg Library, Neumann Theater Room 159
(Check email DAILY for updates)

Final Exam Time: Monday, May 15, 2017, 6:00pm - 8:00pm

Course Description

This course is designed to introduce students to the cinematic images that African American women create. Students will watch films, discuss visual and film literacy, and write short critical responses pertaining to the aesthetics used in artistic film expression by a new film/filmmaker each class period. Specifically, the course will investigate how black women filmmakers:

1. Articulate their vision of the relationship between black women and society.
2. Translate social, political, and cultural issues into a cinematic statement.
3. Construct a didactic, cinematic narrative in which a female voice is undergirded by an empowering emancipatory aesthetic.

Filmmakers whose artistic expressions we will study may include, but are not limited to: Julie Dash, Darnell Martin, Demane Davis, Roberta Munroe, Kasi Lemmons, Onyx Keesha, Michelle Daniel, Kathe Sandler, Ava DuVernay, Dee Rees, Neema Barnette, Portia Cobb, B. Danielle Watkins, Gina Prince Bythewood, Neema Barnett, Melba Williams, and Christine Swanson.

Course Goals/Student Learning Outcomes

During the semester, you will work to:

- Recall and describe the style of several African American women filmmakers/directors, and be able to determine what contributions they have made to the film industry as a whole.
- Utilize your preexisting knowledge of mainstream Hollywood films to compare and contrast the cinematic practices and styles of several feature, documentary, experimental and independent African American women filmmakers.
- "Read" a film and to critically think/discuss, analyze various aspects of the 15 elements of the mise en scene, various shot types, and angles.
- Deconstruct the mimesis/diegesis of each film and compare/contrast the artistic styles of the filmmakers.
- Differentiate between the freedom of expression in cinema and the responsibilities that accompany it in the representation of others on the screen.

- Demonstrate how pejorative and laudatory stereotypes can influence an audience and members of society who don't study or understand media literacy.

Criteria For Evaluation

Students must demonstrate competency in all of the areas outlined in the course goals/student outcomes. Final course grades will be determined by the culmination of written homework assignments, quiz grades, overall effort and performance (evidenced through qualitative progress in general, completion of readings & exercises), participation (class discussions, critiques), attendance, and the final exam. If your performance is consistently unsatisfactory, your instructor may recommend that you drop the course.

You will fail this course at your THIRD unexcused absence. Every THIRD tardy counts as ONE unexcused absence.

Required Texts

Readings will be placed on the Course Schedule, emailed, or handed out in class.

Required Materials

- An open mind to new concepts and theories
- Screening notebook
- Folder for handouts/notes

Email Communication & Netiquette

I expect you to use your assigned Carthage email account at all times as college related information will only go to that address. I may not respond to emails coming from non Carthage email addresses. Please be respectful, courteous, and professional in your email communication. Never write an email in anger or when upset. Take a deep breath, or even better, sleep over it first. I will ignore emotionally written emails that show disrespect.

Grades

Your grade will be determined according to the following percentages:

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| Attendance & Preparation (promptness & readings) | 20% |
| Graded Homework (group analysis & exercises) | 15% |
| Participation (discussions & presentations) | 40% |
| Written Assessment (tests & quizzes) | 10% |
| Final Exam (comprehensive) | 15% |

Deadline Policy

Meeting deadlines is central to the film studies and film production industry. Therefore, all students are expected to meet all deadlines. All homework is due at the beginning of class or as specified in the assignment or in eLearning.

Penalty for late projects/homework submissions: (No exceptions)

This includes days we DO NOT have class.

One day late: **-5 points**

Two days late: **-10 points**

Three days late: **-15 points**

Four days late **-20 points**

NO LATE WORK WILL BE ACCEPTED FOR CREDIT AFTER THE 4TH LATE DAY.

Instructional Activities

This course will include the following instructional activities: readings, discussions, screenings, group activities, and short quizzes on several films and filmmakers. Students will also have short written responses about various aesthetics in each film. Students will analyze specific elements and aspects of each film to examine how the images and sound are juxtaposed against each other to create meaning. We will discuss and reflect on the freedoms of being a filmmaker, but also reinforce the importance of being an ethical filmmaker in the representation of others. We will also examine how being a filmmaker influences society. This will take the form of group discussions, quizzes, and role playing activities.

Homework and Readings

Since one of the main goals of this course is to improve your film comprehension, you will be required to complete work outside of class on writing projects and reading assignments.

Written Exams & Quizzes

There will be short quizzes on the films, filmmakers, and reading assignments given at the beginning of class. **If you are tardy, you will not be allowed to take the quiz.** There will be a *written* cumulative final examination. Each student must be present during the Final Exam period in order to receive credit.

Class Participation & Discussions

For each writing that you complete, you will be asked to discuss your ideas as part of an in class group discussion. You will be graded on your participation. You must be open and able to take constructive criticism and feedback. This will be a safe space where you and your ideas are *not* attacked, but rather we are using this time to dig deeper into the meanings of the films/readings, to enhance your confidence in presentation/critique skills, and to improve your future analyses.

Tardy Policy

I start class on time. You will be expected to be on time for this class. Please be in class and ready to go at the scheduled class time. You will be counted as tardy if you arrive past 6:00pm. **Three tardies count as one unexcused absence. If you have more three or more unexcused absences, you will fail the course.**

Attendance & Participation

If you miss a class it is your responsibility to arrange to get the notes from a classmate, and or watch the films you missed online or elsewhere. I will not loan out film materials. They have walked away in the past.

Since a significant percentage of your grade is based on your attendance and participation in class, attendance is mandatory. Attendance as defined here includes more than just physical presence in the room; it involves arriving on time, being prepared, having the homework/reading completed, and actively participating in class activities in an engaged manner and on a consistent basis.

When you miss a class, you miss the opportunity to improve your knowledge, you are unable to practice what you have already learned, and you are unable to ask for clarification of material that might present difficulty.

Your participation and attendance is also important to the other members of the class, with whom you will be learning and working with in group productions. Please adhere strictly to the following attendance policy:

- Illness and pre-arranged absences are the only types of **excused absences**.
- An **unexcused** absences will significantly affect your grade (see below).
- Make up exams, assignments, and homework are possible **only** in the case of an **excused** absence. I will be happy to look at any work you do to learn the material you missed during an unexcused absence, but you will not be able to receive any points for it.

If you have an **excused** absence **and** makeup all the missed work by the date I specify, you can receive the attendance points for the day you missed.

If you have an **unexcused** absence, you will receive **zero points** for that day and may not make up any attendance/participation, in class quizzes or assignment points. ***If you have three or more unexcused absences, you will fail the course.***

Examples of excused absences

An excused absence will have a paper or email trail as proof. If you know you must miss class due to outside college activities, please contact me before with your written documentation before missing that class period.

Emergencies

In the case of an emergency with you or your family, provide doctor/lawyer/judge/priest documentation, just as you would at a job. Contacting your advisor to send an email out to all of your professors is the BEST way to handle this.

Interviews

If you have an internship or job interview, provide an email or proof you are going. If you have an interview for graduate school, provide an email or proof for that as well.

College-related sports

I must receive an email from you, group emails from coaches/ teachers are not accepted. If you do not consult with me about an absence in advance, it will not be excused.

Conferences travel/ scholarship presentation

You may travel for a conference related to your major, this is a great thing! Just show me documentation you are doing this, if you are presenting work that is even better!

Tardy during a quiz

Quizzes are given at the beginning of class. ***If you are tardy and there is a quiz, you cannot make up that quiz.*** (Unless it was an emergency, with documentation of that emergency.)

Cell Phones/Media Devices

Cell phones and other similar media devices may only be used for **class-related activity** during class. It is usually best to have your phone put away before class begins, but there may be times when your phone will serve as a useful tool during class activities (for example, for use in review or guided searches we do together). Such use is permitted. However, any other (non-emergency) use of cell phones or similar devices in class will result in an **automatic deduction of class participation points for that day**.

Final Exam (required)

Missing the Final Exam on Monday, May 15th, 6:00pm - 8:00pm will result in a failing grade for the Final Exam. Excuses to make up the Final Exam will not be accepted unless previous arrangements are made for **absolute emergencies**. The emergency must have documentation. You must be present to take the exam to get the credit for the Final Exam.

Absolutely no arrangements will be made for make up on the day of the Final Exam.

Tips For Improving Your Class Participation, Enjoyment, & Learning

1. **Be prepared for class.** By this I mean having a working knowledge of the readings and materials for that scheduled class day. Read ahead.
2. **Be on time.** We have very limited time in which to accomplish a lot of work. Being here at the start of class will help class go smoothly, you won't interrupt anything, and you won't miss anything.
3. **Be prepared to ask questions.** You may be struggling to understand some reading material, software, or your lecture notes. Please realize that if you have a question, others probably have it too. If you ask, you might be helping other classmates learn and me teach you.
4. **Put your device away.** You can't listen to me and participate with your classmates when your eyes are down in your lap and you're texting or chatting. Be present and in the moment with us so you don't miss any materials.
5. **Respect the opinions of others.** When creating, dissecting, and viewing films, we will encounter some issues in gender, ethnicity, class, religion, gender identification, and sexual orientation. I understand these can be sensitive topics. I expect a calm and rational exchange of ideas and views even though we may strongly disagree. I will not tolerate shouting, name calling, and other disrespectful behavior, in class nor online on eLearning.

Preferred Name/Pronoun

Please let me know if you have a preferred name or preferred gender pronoun that you wish to be addressed by if it is different than what is listed on the official roster.

Copyright Violations

If you turn in any project using materials, information, or images that you did not create without the release form from the copyright holder, you will FAIL the assignment. Period. Everything you use in

your assignments must be original work created by you, or you must have the proper permission release turned in with your assignment and properly attributed in order to receive credit for the assignment.

Academic Honesty

All items you turn in as an "original project" must be your own. I will fail you if you plagiarize, and not just the assignment, for the WHOLE class. Each piece you work on for this course must be entirely your own work. Carthage has strict regulations regarding plagiarism in written work. You are responsible for reading and understanding Carthage's Student Honor Pledge. (<http://www.carthage.edu/campus-life/code/academic-concerns/>) Please see me if you have any questions about what constitutes plagiarism. If you plagiarize you should also be aware that I will report you to the Provost office and it will go on your permanent record. If this happens twice at Carthage you are removed from school. You may also be cited for issues in academic honesty for cheating on a quiz, unauthorized cooperative work, false citation, multiple submissions, submission of work prepared by another and using false data. All of these are listed on the Honor Pledge page.

Special Needs

Students with special learning needs are encouraged to see me during the first two weeks of class to discuss appropriate accommodations and support. You should also have documentation on file with Diane Schowalter, the campus learning specialist, in the Center for Student Success (x5802.) This information will be kept confidential.

Health & Counseling Needs

We now have two counselors on campus and a campus nurse. Carthage offers all students free and confidential counseling right here on campus. The Health and Counseling Center is located in Room 2240 of the Tarble Athletic and Recreation Center, next to the Fitness Center. Hours are Monday-Friday, 9 a.m.-5 p.m. Mary Belknap, Counselor/Outreach Coordinator for Sexual Assault, Alcohol and Drug Education, can be reached at mbelknap@carthage.edu or 262-551-5725. Deborah Betsworth, Director of Counseling Services, can be reached at dbetsworth@carthage.edu. Rachel Blut is the campus nurse and can be reached at 262-551-5710.

Cinema of African American Women - Spring 2017

Professor: Dr. Vertna Bradley

Monday: 6:00pm - 9:00pm

Niemann Theater, HL159

Class Schedule - (Subject to Change)

| Date | Topic(s) | Assignment |
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| February 6th | <p>Pre Course Assessment, Course introduction supplies needed, syllabus, intros, expectations</p> <p>Stereotypes of Black Women in Media/Society, Race as a Social Construct</p> <p>Screening: Stereotology: Angry Black Women</p> <p>Black Women Stereotypes in Film</p> <p>Taraji P. Henson wins Best Actress in a Drama Series at the 2016 Golden Globe Awards for Empire</p> <p>The Difference Between Us: Race—The Power of an Illusion</p> <p>Shonda Rhimes: My year of saying yes to everything</p> <p>Moonlight' Editor, Joi McMillon</p> | <p>Read: Wrought in Rhimes's Image Viola Davis Plays Shonda Rhimes's Latest Tough Heroine</p> <p>Read: There Are Just So Many Things Wrong With the New York Times' Shonda Rhimes Article</p> <p>Read: The Sapphire Caricature</p> <p>Read: Laverne Cox Refused To Play Along With TV's 'Angry Black Woman' Stereotype</p> <p>Read: Mammy, Sapphire, Jezebel - Historical Images of Black Women and Their Implications</p> <p>Read: Deconstructing "The Angry Black Woman"</p> <p>Read: New ESSENCE Study: Hiding Your Authentic Self At Work Can Damage Your Career</p> <p>Read: The angry black woman: the impact of pejorative stereotypes on psychotherapy with black women.</p> <p>Read: Debunking the Myth of the "Angry Black Woman": An Exploration of Anger in Young African American Women</p> <p>Read: Are Controlling Black Men Responsible for the "Angry Black Woman" Stereotype?</p> <p>Reflection Paper #1: 1000 word reflection paper on Black Women Stereotypes due for discussion next class</p> |

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| <p>February 13th</p> | <p>Quiz #1 beginning of class</p> <p>Colorism, Hair, & Black Women Stereotypes</p> <p>Screening: A Question of Color - <i>Kathe Sandler</i></p> <p>Lupita Nyong'o Speech on Black Beauty Essence Black Women</p> <p>Let's Get Real About Black Women and Colorism</p> <p>Colorism in the Media - <i>India Bouldin</i></p> <p>THE HISTORY OF NATURAL HAIRSTYLES & BLACK HAIR</p> <p>To a Black Girl Whose Hair Was Deemed "Unacceptable" [Melissa Harris Perry]</p> <p>African-American Girl Faces Expulsion Over Natural Hair</p> <p>Transition - <i>Zina Saro-Wiwa</i></p> <p>The History Of Colorism in US Television</p> | <p>Read: African American Women in the Silent Film Era</p> <p>Read: Representations of Black People in Film</p> <p>Read: What It's Like To Be A Black Woman in White Hollywood</p> <p>Read: Are Controlling Black Men Responsible For The Angry Black Woman Stereotype</p> <p>Read: The angry black woman: the impact of pejorative stereotypes on psychotherapy with black women.</p> <p>Read: Hiding Your Authentic Self Can Damage Yourself at Work</p> <p>Read: Deconstructing "The Angry Black Woman"</p> <p>Read: Appeals Court Rules Employers Can Ban Dreadlocks At Work</p> <p>Read: Artist and Curator Zina Saro-Wiwa Is Planning a New Museum for Ogoniland, Nigeria</p> <p>Read: "This House Is Not for Sale" Nollywood's Spatial Politics and Concepts of "Home" in Zina Saro-Wiwa's Art</p> <p>Read: Food From The Niger Delta Travels Through Art</p> <p>Read: 'Mixed Kids Are the Cutest' Isn't Cute?</p> <p>Type and print out 10 questions for Filmmaker Onyx Keesha - 50 points</p> |
| <p>February 20th</p> | <p>Quiz #2 beginning of class</p> <p>Visiting Filmmaker: Onyx Keesha</p> <p>Selected film works by Onyx Keesha</p> <p>Presentation/lecture by Onyx Keesha</p> <p>SPLICE MEETING - 9:15PM HL172 - 2 PTS. EXTRA CREDIT - Onyx Keesha Guest</p> | <p>Read: Onyx Keesha Info</p> <p>Read: Onyx Keesha Article</p> <p>Read: Onyx Keesha IMDb</p> <p>Read: Onyx Keesha Archives</p> <p>Read: M Power Productions</p> |

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| <p>February 27th</p> | <p>Quiz #3 beginning of class</p> <p>Listening: <i>'Daughters Of The Dust'</i> <i>Re-Released Following Attention From Beyoncé</i></p> <p>Screening: <i>Daughters of the Dust</i> - Julie Dash</p> | <p>Read: Julie Dash Bio</p> <p>Read: Julie Dash IMDb</p> <p>Read: Movie of the Week - "Daughters of the Dust"</p> <p>Read: Daughters of the Dust</p> <p>Read: 20 Years Later, Daughters of the Dust</p> <p>Read: 25 years later, writer-director Julie Dash looks back on the seminal 'Daughters of the Dust'</p> <p>Read: Twenty-five years later, filmmaker Julie Dash reflects on Daughters of the Dust</p> <p>Read: Director Julie Dash on Daughters of the Dust, Beyoncé, and Why We Need Film Now More Than Ever</p> <p>Read: 'Daughters of the Dust': Why the Movie That Inspired 'Lemonade' Is Back Review "Daughters of the Dust"</p> <p>Read: Little Known Black History Fact: Julie Dash</p> <p>Read: "Body, Voice, and the Claim of Beauty in Julie Dash's Film Daughters of the Dust" :: in progress</p> <p>Reflection Paper #2: 1000 word reflection paper on <i>Daughters of the Dust</i> due for discussion next class.</p> |
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| <p>March 6th</p> | <p>Quiz #4 beginning of class</p> <p>Screening: <i>Lift</i> - DeMane Davis</p> <p>Tidy Cats Commercial - DeMane Davis</p> <p>Bank of America Red Ad - DeMane Davis</p> <p>SPLICE MEETING - 9:15PM HL172 - 2 PTS. EXTRA CREDIT</p> | <p>Read: DeMane Davis</p> <p>Read: DeMane Davis IMDb</p> <p>Read: DeMane Davis: Boston Filmmaker Getting Noticed "All Over"</p> <p>Read: DeMane Davis, writer, director, screenwriter, VO and more</p> <p>Watch: Behind the Scenes Bank of America Red Ad</p> <p>Watch: DeMane Davis Work Samples</p> <p>Reflection Paper #3: 1000 word reflection paper on <i>Lift</i> due for discussion next class</p> <p>Type and print out 5 questions for Filmmaker DeMane Davis - 25 points</p> |
| <p>March 13th</p> | <p>Quiz #5 beginning of class</p> <p>Skype Session with Filmmaker DeMane Davis</p> <p>Screening: <i>Dani & Alice</i> - Roberta Munroe</p> <p>Screening: <i>I Like It Like That</i> - Darnell Martin</p> | <p>Read: Roberta Munroe Bio</p> <p>Read: Roberta Munroe IMDb</p> <p>Watch: How not to make a short film - the script</p> <p>Watch: How not to make a short film - the character</p> <p>Watch: How not to make a short film post production</p> <p>Read: Robert Munroe - Harper Collins</p> <p>Read: Black Girl Hollywood Report - Robert Munroe</p> <p>Read: Little Known Black History Fact: Darnell Martin</p> <p>Reading continued, next page</p> |

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| | | <p>Read: Darnell Martin will go broke before sacrificing her vision</p> <p>Read: Darnell Martin: A Wealth of Experience</p> <p>Read: Mom Always Said, Don't Take the First \$2 Million Offer</p> <p>Read: Darnell Martin Has Looked At Racial Issues From Both Sides</p> <p>Read: Filmmaker of 'I Like It Like That' Talks About Her Influences</p> <p>Read: Darnell Martin IMDb</p> <p>Read: Black Directors Look Beyond Their Niche</p> <p>Reflection Paper #4: 1500 word reflection paper on <i>Dani & Alice and I Like It Like</i> due for discussion next class.</p> |
| <p>March 27th</p> | <p>Quiz #6 beginning of class</p> <p>Screening: <i>Love & Basketball</i> - Gina Prince Bythewood</p> <p>SPLICE MEETING - 9:15PM HL172 - 2 PTS. EXTRA CREDIT</p> | <p>Read: Gina Prince Bythewood IMDb</p> <p>Read: Director Gina Prince-Bythewood: It's Time To 'Obliterate The Term Black Film'</p> <p>Reflection Paper #5: 1000 word reflection paper on <i>Love & Basketball</i> due for discussion next class.</p> |
| <p>April 3rd</p> | <p>Quiz #7 beginning of class</p> <p>Screening: <i>Woman Thou Art Loosed on the 7th Day</i> - Neema Barnette</p> | <p>Read: Neema Barnette IMDb</p> <p>Read: Neema Barnette - Lecturer</p> <p>Reading continued, next page</p> <p>Read: Exclusive! Neema Barnette Talks "On The 7th Day" Re-Writes, Casting Nicole</p> |

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| | | <p>Beharie + New Film on Boy Reincarnated as Dalai Lama</p> <p>Read: Neema Barnette Biography</p> <p>Read: Exploitation behind locked doors Director Neema Barnette rejuvenates the women's prison genre in her highly charged theatrical feature debut, 'Civil Brand.'</p> <p>Read: Neema Barnette Joins OWN Drama Series 'Queen Sugar' As Director & Producer</p> <p>Read: Interview: Lady Filmmakers Honoree and Groundbreaking Director Neema Barnette</p> <p>Reflection Paper #6: 1000 word reflection paper on <i>Woman Thou Art Loosed on the 7th Day</i> due for discussion next class</p> |
| <p>April 10th</p> | <p>Quiz #8 beginning of class</p> <p>Screening: <i>Eve's Bayou</i> - Kasi Lemmons</p> <p>SPLICE MEETING - 9:15PM HL172 - 2 PTS. EXTRA CREDIT</p> | <p>Read: Kasi Lemmons IMDb</p> <p>Read: Kasi Lemmons Article</p> <p>Read: The Movie Kasi Lemmons Has 'Seen A Million Times'</p> <p>Read: KASI LEMMONS MAKES POWERFUL DEBUT AS DIRECTOR</p> <p>Read: THIRD ACT: THE JOURNEY OF A HOLLYWOOD DIRECTOR</p> <p>Read: Eve's Bayou</p> <p>Reflection Paper #7: 1000 word reflection paper on <i>Eve's Bayou</i> due for discussion next class</p> |
| <p>April 24th</p> | <p>Quiz #9 beginning of class</p> <p>Screening: <i>Pariah</i> -</p> | <p>Read: Netflix Paying \$12.5M For Dee Rees-Directed 'Mudbound' – Sundance</p> |

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| | <p>Dee Rees</p> <p>SPLICE MEETING - 9:15PM HL172 - 2 PTS. EXTRA CREDIT</p> | <p>Read: ‘Bessie’ Director Dee Rees Follows Up With ‘Empire,’ A Zadie Smith Project And, Possibly, A Western – Emmys</p> <p>Read: Dee Rees IMDb</p> <p>Read: Joining the Lesbians: Cinematic Regimes of Black Lesbian Visibility</p> <p>Read: 20 Years of Black Lesbian Cinema</p> <p>Reflection Paper #8: 1000 word reflection paper on <i>Pariah</i> due for discussion next class.</p> |
| <p>May 1st</p> | <p>Quiz #10 beginning of class</p> <p>Screening: <i>Middle of Nowhere</i> - Ava DuVernay</p> | <p>Read: Ava DuVernay Website</p> <p>Read: Ava DuVernay IMDb</p> <p>Read: "Middle of Nowhere" a film by Ava DuVernay</p> <p>Read: Ava DuVernay’s Middle of Nowhere Makes Selma’s Oscar Snub Even More Upsetting</p> <p>Read: Review: Deft 'Middle of Nowhere' is moving and complex</p> <p>Read: She’s a Graduate of an Unusual Film School Ava DuVernay and ‘Middle of Nowhere’</p> <p>Read: Small Pleasures, Scattered Amid Struggles ‘Middle of Nowhere,’ Directed by Ava DuVernay</p> <p>Read: 7 black female directors earning incredible Hollywood reviews</p> <p>Read :Holding The Door</p> <p>Reading continued, next page Read: Middle of Nowhere : A Movie Review</p> <p>Read: Sundance 2012: Ava Duvernay Becomes First Black</p> |

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| | | <p>Woman To Win Best Director Prize For 'Middle Of Nowhere'</p> <p>Read: Four Questions with Middle of Nowhere Director Ava DuVernay</p> <p>Reflection Paper #9: 1000 word reflection paper on <i>Middle of Nowhere</i> due for discussion next class.</p> |
| May 8th | <p>Post Course Assessment</p> <p>Screening: <i>Prison Song</i> - Darnell Martin</p> <p>Kahoot! Extra Credit Review</p> <p>SPLICE MEETING - 9:15PM HL172 - 2 PTS. EXTRA CREDIT</p> | <p>Study for Final Exam</p> <p>Reflection Paper #10: 1000 word reflection paper on <i>Prison Song</i> due at Final Exam</p> |
| May 15th | <p>Final Exam 6:00pm - 8:00pm</p> | <p>Enjoy your summer!! :)</p> |